

Now We Are Twenty!

It may be hard to believe, but the Center for Austrian Studies is twenty years old this year. Since the Center's unique mission involves service to scholars, students, and interested nonacademics around the world, we have chosen to host a "party" designed to appeal to all our constituencies. We will celebrate not just the Center but the past, present, and future of Austria and its neighbors in the region.

The first event will be "The Great Tradition: Dramatic and Musical Theater in Austrian and Central European Society," an international symposium to be held 22-24 October. Prominent scholars from Europe and North America will examine dramatic and musical theater in its social context in the Habsburg Empire and the successor states of Austria, Hungary, Poland, and the Czech Republic. The renowned Austrian historian Ernst Wangermann will deliver the Kann Memorial Lecture on the Enlightenment concept of the fine arts and the connection between ethics and aesthetics. Although the speakers are all respected academic specialists, many topics—from nationalism and gender in fin-de-siècle Central European opera to innovations in modern Austrian theater—will appeal to a general educated audience (see program, p. 4).

This will be followed by a film festival, "Mirror Ball: Reflections of Gender Sexuality, Ethnicity, and Nationalism in Austrian and Central European Film," from 25 October to 2 November. It will focus on how film has reflected the interactions of Central Europe's cultures and subcultures and helped to define their identities. Austrian filmmaker Ruth Beckermann will be present on 25 and 26 October (see program, p. 5).

The Center's anniversary celebration will also feature a series of theatre, music, and dance performances for the public. Minneapolis's Frank Theater will stage readings of George Tabori's *Mother's Courage* and *Weisman and Redface: A Jewish Western*, directed by Wendy Knox, on 24 October at 8:00 P.M. in the Shepherd Room of the Frederick R. Weisman Art Museum, University of Minnesota. This will be the first time these works have been presented in English. The Voices of Vienna will present "A Celebration of Viennese Operetta: A Chamber Concert," on Sunday afternoon, 26 October. "The Great Tradition: From the Baroque to Ballet," a public dance concert sponsored by the Center, featuring Salzburg's renowned Baroque dance company Musica et Saltatoria (see photo at left), led by Sybille Dahms, will be held Sunday evening, 26 October. The troupe will be joined by local dancers from the Minnesota Baroque dance company Dance Revels, the James Sewell Ballet Company, the Apprentice Ensemble of Ballet Arts Minnesota, Minnesota Dance Theatre, and the University of Minnesota Department of Theatre Arts and Dance.

See the "Minnesota Calendar" (p. 3) for further details—and please join us for the excitement!

Daniel Pinkerton, Editor



The Austrian ensemble Musica et Saltatoria will perform Baroque dances as part of the fall symposium and festival. (Photo courtesy Sybille Dahms)

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VISIT THE CENTER'S WEBSITE:
[HTTP://WWW.SOCSCI.UMN.EDU/CAS](http://www.socsci.umn.edu/cas)

LETTER FROM THE DIRECTOR

This twentieth year for the Center has been a good one. Much has been accomplished by our staff and colleagues here as well as our many associates in the United States and Europe, and we have exciting plans for the future. I won't list all the various activities of the past year or the past twenty here, but I do want to mention several of the high points of this year and the next. In the coming fall we shall have a series of events celebrating our twentieth anniversary. The idea was to intertwine enjoyment and scholarship in a kind of festival in which international scholars and students and the general public could find learning and pleasure. The result, beginning 22 October 1997 is an international symposium ("The Great Tradition: Dramatic and Musical Theater in Austria and Central Europe"), a film festival ("Mirror Ball: Reflections of Gender, Sexuality, Ethnicity, and Nationalism in Austrian and Central European Film"), and several musical, theatrical, and dance productions.

The second major undertaking for the coming year grows out of a project that has had a long gestation period. After three years of planning and negotiations, and much lobbying by the Center and its friends in Austria, a joint interdisciplinary research project was finally launched this spring. Considering the perilous budgetary waters of the last year (in both Austria and the United States), this clearly speaks well for the international reputation and standing of the Center. This project, "Economy, Society, and Politics in the 'New' Europe," deals with the effects of the globalization of the economy in general, and of the European economic union in particular, on labor markets, finance markets, and democratic institutions. Its initial funding comes in the form of a half million dollar grant from the Austrian Federal Ministry for Science and Transportation (BMWV) for three years. The principal investigator

is John Freeman of the Department of Political Science at the University of Minnesota, working with colleagues here and at the Center for International and Interdisciplinary Studies at the University of Vienna (ZIIS). You have probably read about the details in the previous *Newsletter* (see p. 1, spring 1997 *ASN*), but I want to highlight the great significance of this project for us. It marks a new dimension for the Center in serving as a catalyst for long term international and interdisciplinary projects. We intend to make such endeavors a central part of our activities.

In the spring of this year we began working on a new project with the working title of "The Other—the Enemy." Like the "New Europe" project described earlier, this effort will also be a long term interdisciplinary project, dealing with the roots of racism, ethnic enmity, and xenophobia in Central and Eastern Europe, and at the same time will also work toward finding means of alleviating such problems in educational institutions and in business and public life. Here we intend to make use of expertise by scholars and people engaged in related problems both in the region and in the United States, and work with people already involved in related projects. In the winter and spring I had rewarding conversations with numerous people in the United States, Austria, the Czech Republic, Hungary, Poland, the former Yugoslavia, and Russia who are greatly interested in working with this project. In further issues of the *ASN*, you will be hearing about the project in much detail, and about the workshops and 1998 conference built around it. It goes without saying that the ethnic enmity and the anti-foreign, anti-Semitic, anti-Romany sentiments in this area are grave and increasing. We wish to add our voice to those seeking causes and solutions to the problem. We want to take advantage of our position in bridging activities in this country and Europe and in acting as a catalyst for further work. There is a great deal of concern in the regions most affected, but a great deal of isolation of these souls from one another. The project will provide a rare opportunity for historians, anthropologists, sociologists, psychologists, economists, political scientists, and practitioners to work together. This, combined with other activities, including our publications, conferences, seminars, and exchanges, should keep us busy enough for the foreseeable future. We look forward to another rewarding twenty years for the Center.

Richard L. Rudolph

OPINION

To the Editor:

In the Spring 1997 *ASN*, Lonnie Johnson states that Emperor Frederick III "was not kind enough to inform posterity about the meaning of AEIOU." This is not true, because both of the authentic solutions of AEIOU, the German "Alles Erdreich ist Oesterreich untertan" and the congenial Latin "Austriae est imperare orbi universo," stem from Frederick III himself. The authenticity of these solutions, however, has been doubted for a long time, particularly by the renowned Austrian historian Lhotsky. Heinrich Koller, a historian from Salzburg, has taken up the question in *Österreich in Geschichte und Literatur* 39 (1995), vol. 3. He has come to the conclusion that both solutions, the German and the Latin, were put down by Frederick III with his own hand between 1440 and 1442.

However, there were dozens, if not hundreds, of additional contemporary and posthumous "solutions" and more new interpretations are created all the time, because only a few knew what Frederick III had at the time entrusted to his "notebook." Johnson quotes one of those solutions, however, with a little Latin mistake. Instead of "Austria erit in orbe ultimo," it should read "Austria erit in orbe ultima," because *ultima* refers to *Austria* and not to *orbe*. But even corrected, this solution may bear a second meaning: "Österreich wird im Erdkreis das Letzte sein."

Prof. Mag. Hermann Möcker
Vice-chair, Institut für Österreichkunde

AUSTRIAN STUDIES NEWSLETTER

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1 NOVEMBER 1997

NEWS FROM THE CENTER



It's Rudy Weißenbacher behind those Foster-Grants. (Photo courtesy Mr. Weißenbacher.)

RUDY W: politics is more than Parliament

by Daniel Pinkerton

Rudy Weißenbacher was the Austrian Ministry for Research and Transportation's 1996-97 CAS Graduate Assistant. In May, ASN spoke with him about his life and studies.

ASN: You live in Vienna; were you born there?

RW: No, I was born in Graz and attended Karl-Franzens University in Graz. I graduated with a master's degree in history. I wrote my thesis on the impact of U.S. economic and currency policy on the debt crisis in economically underdeveloped countries (the so-called "third world"). Then, in 1992, I was awarded a grant to study at Montclair State University as part of an exchange program between the cities of Graz and Upper Montclair, New Jersey. This program was established in the early 1950s; two students are exchanged each year. After that year, I decided to finish the program and in May 1994 I earned a master's degree in social sciences with a concentration in history. Actually, I went back to Austria and finished my thesis for Montclair—"The Continuity of German Capital's Influence on Politics: From the Empire to the End of the Weimar Republic"—in Graz. While I was doing this, I started working as a freelance writer for the *Neue Zeit*, a daily newspaper in Graz. Afterward I started applying for different jobs and was finally offered a job in Vienna.

ASN: As a taxi driver?

RW: (laughs) Actually, I had been driving a cab as a part time job for six years in Graz during my studies, and I went back to it again after I returned from New Jersey—writing for the newspaper didn't pay enough to live on. No, in Vienna I worked first at a Market and Opinion Research Institute and then, after many, many, many job interviews, I got

• MINNESOTA CALENDAR •

2 OCTOBER. Christine Haidegger, Austrian novelist, reads from her novel *Amerikanische Verwunderung*. 4:00 P.M., 128 Folwell Hall.

OCTOBER 9. Seminar. Zoltan Kovac, History, Central European University-Budapest. "'Mercenary Bloodsucker' or Natural Ally: British Foreign Policy toward Austria in the 18th Century."

OCTOBER 13. Seminar. Claudia Kuretsidis-Haider and Winfried R. Garscha, Documentary Archives of the Austrian Resistance. "Justice and Nazi War Crimes in Austria."

22 OCTOBER. Kann Memorial Lecture. Ernst Wangermann, History, University of Salzburg. "Bye and Bye We Shall have an Enlightened Populace: Moral Optimism and the Fine Arts in Late Eighteenth-Century Austria." 11:00 A.M., Weisman Art Museum.

22-24 OCTOBER. Symposium. "The Great Tradition: Dramatic and Musical Theater in Austrian and Central European Society." See p. 4.

25 OCTOBER-2 NOVEMBER. Film Festival. "Mirror Ball: reflections of Gender, Sexuality, Ethnicity, and Nationalism in Austrian and Central European Film." See story, p. 5.

26 OCTOBER. Dance Concert. "The Great Tradition: Baroque to Ballet." Salzburg company *Musica et Saltatoria* and local dancers. 8 P.M., Studio 6A, Hennepin Center for the Arts, Minneapolis. Tickets: \$10 general, \$8 U. of Minn. students, \$6 Minn. Dance Alliance members.

26 OCTOBER. Voices of Vienna. "A Celebration of Viennese Operetta: A Chamber Concert." 3 P.M., Guild Hall, Plymouth Congregational Church, 1900 Nicollet Avenue, Minneapolis. Tickets: \$8 general, \$7 seniors, students free.

17 OR 18 NOVEMBER. Symposium. Waldemar Zacharasiewicz, American Studies, University of Vienna. "American Views of Austria from the Biedermeier Era to the 1930s." Time and place TBA.

Unless noted, all events are Thursday at 3:30 P.M., in 710 Social Sciences (Ford Room).

this job at the University of Vienna in the International Office. I was actually a staff person for the medical faculty. I took care of all medical issues as far as foreign relations were concerned, such as exchange programs for students, staff, and faculty.

ASN: When did you become a Ph.D. candidate?

RW: In Fall 1995 I was accepted to a Ph.D program at the University of Vienna's Department of Political Science, primarily because my topic is a very current and rather interdisciplinary one. I still feel that my work is closer to history and my theoretical background shows a strong historical approach. I'm currently pursuing research on a comparison between the foreign economic policy of two German states in the 20th century: the Weimar Republic and West Germany (Federal Republic of Germany) in, say, the 1980s. The concentration as far as geographical terms are concerned is Central Europe and the Balkans.

continued on page 7

The Great Tradition:

DRAMATIC AND MUSICAL THEATER IN AUSTRIAN AND CENTRAL EUROPEAN SOCIETY

22-24 OCTOBER 1997

FREDERICK WEISMAN ART MUSEUM, UNIVERSITY OF MINNESOTA

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DEPARTMENT OF THEATRE ARTS AND DANCE • McKNIGHT ARTS AND HUMANITIES ENDOWMENT • FOUNDATION SCHOOL OF MUSIC

Wednesday, 22 October

Registration at the Weisman Art Museum
Opening Remarks
Introduction
ACI Book and Dissertation Prize Awards

ROBERT A. KANN MEMORIAL LECTURE

**"Bye and Bye We Shall Have an Enlightened
Populace": Moral Optimism and the Fine Arts in
Late Eighteenth-Century Austria,**
Ernst Wangermann, University of Salzburg

Lunch

THE HERITAGE: DRAMATIC THEATER

**The Imperial Hoftheater and the *Commedia
Dell'Arte*,** Wolfgang Greisenegger, University of
Vienna
Nestroy's Naughty Children, Carl Weber, Stanford
University
**The Theater in der Josefstadt: A Viennese
Private Theater, A Viennese Institution,**
Angela Eder, University of Vienna

THE HERITAGE: MUSICAL THEATER

**The Role of Popular Musical Theater in the Lives
of Haydn and Mozart,**
Eva Badura-Skoda, Vienna
Aspects of Politics in Mozart's Operas,
Peter-Maria Krakauer, Mozarteum
**Displaying Rage: Markers of Gender in Mozart's
Operas,** Gretchen Wheelock, University of
Rochester
**Vienna as a Center of International Ballet and
Theater Reform in the Late Eighteenth
Century,** Sibylle Dahms, University of Salzburg

ALL EVENTS WILL BE HELD AT THE WEISMAN
ART MUSEUM, UNIVERSITY OF MINNESOTA, 33
EAST RIVER ROAD, MINNEAPOLIS.

Thursday, 23 October

THE FIN-DE-SIÈCLE

**A Break in the Scenic Traditions of the Vienna
Court Opera: Alfred Roller and the *Wiener
Sezession*,** Evan Baker, Los Angeles
Ferdinand Bruckner's Stage Techniques, Egon
Schwarz, Washington University
**Pantomime, *Sprachskepsis*, Physical Culture and
Dance in Austrian and German Modernism,**
Harold B. Segel, Columbia University
***Der Rosenkavalier*: Revisiting the Pasts of
Europe,** Simon J. C. Williams, University of
California, Santa Barbara

Lunch

NATIONAL THEATER AND NATIONAL IDENTITY

**Reflection of the Biedermeier in the Czech
Drama of the Revival Period,** Radmila Hrdinova,
Charles University
Hungarian Theater in Exile, 1919-1945,
Tibor Frank, Eötvös Loránd University
**The Image of Women in Hungarian Drama
around 1900,** Ilona Sarmany-Parsons,
Central European University, Budapest
**The Taming of a Transgressive National Hero:
Tadeusz Kosciuszko on the Polish Stage,**
Halina Filipowicz, University of Wisconsin
**Staging Language and Nationality: Kafka and
Yiddish Theater,** Scott Spector, University of
Michigan

FOUNDATIONS OF MODERN AUSTRIAN THEATER

Viennese Theater in the 1930s, Hilde Haider,
University of Vienna
**Retreat or Return? Max Reinhardt in Austria at
the Beginning of the 1920s,** Edda Fuhrich,
University of Vienna
**Populism versus Elitism—Reinhardt's Austrian
Productions, 1924-1927,**
Michael Patterson, DeMontfort University

Friday, 24 October

CONTEMPORARY THEATER (I)

Innovations in Modern Austrian Theater,
Jochen Schulte-Sasse, University of Minnesota
**Tabori's Return to the Danube: From the
Catacombs to the Cathedral?,** Hans-Peter
Bayerdörfer, University of Munich
Tabori and the Jewish Question, Jack Zipes,
University of Minnesota

Lunch

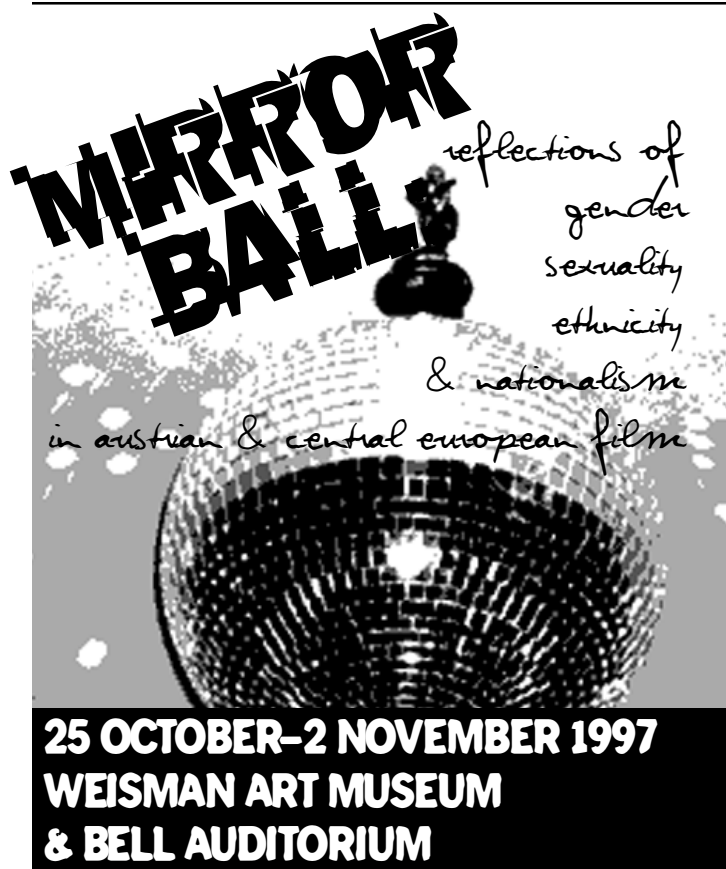
CONTEMPORARY THEATER (II)

Thomas Bernhard: Fool on the Hill, Gitta
Honegger, Catholic University of America
**Thomas Bernhard's *Heldenplatz*—Artists and
Societies beyond the Scandal,** Alfred Pfabigan,
University of Vienna
**Austrian Petit and Haute Bourgeoisie as
Obsessive Prisoners of Language: A
Comparative Study of Werner Schwab's *Die
Präsidentinnen* and Thomas Bernhard's *Ritter,
Dene, Voss*,** Peter Höyng, University of Tennessee

MODERN MUSICAL THEATER

**Nationalism and Gender in Fin-de-Siècle
Central European Opera,** Michael P. Steinberg,
Cornell University
**Karl Goldmark's Operas during the Directorship
of Gustav Mahler,** Peter Revers, University of Music
and Dramatic Arts, Graz
Schönberg and Theater, Michael Cherlin,
University of Minnesota
***O, du lieber Augustin*: Viennese Identity and the
Operetta Stage,** Camille Crittenden, California
State University at Fullerton

FOR MORE INFORMATION, CALL:
612-624-4003



MIRROR BALL

reflections of
gender
sexuality
ethnicity
& nationalism
in austrian & central european film

25 OCTOBER–2 NOVEMBER 1997
WEISMAN ART MUSEUM
& BELL AUDITORIUM

Saturday, 25 October

Panel, FILM AND SOCIETY IN CENTRAL EUROPE. 1 P.M., Weisman Art Museum

"Unfinished History: Hungarian Filmmakers Confront the Past," Catherine Portuges

"Changing Visions of Gender and Sexuality in the *Heimatfilm*," Gertraud Steiner

"Displacement and Diasporas in New Balkan Cinema," Dina Iordanova

Moderator: Rick McCormick, University of Minnesota

Gala Opening. 8 P.M., Weisman Art Museum

Die papierene Brücke (Austria, 1987). A documentary about the lost Jewish world of Bukovina. Introduced by its director, Ruth Beckermann; question and answer period follows. Refreshments will be served.

Sunday, 26 October

Jenseits des Krieges (Austria, 1996). The crimes of the Austrian Army on the Eastern front are described by former officers. *Area premiere*. Director Ruth Beckermann will be present. 1 P.M., Bell Auditorium.

Bolshe Vita (Hungary, 1996). An acclaimed new film about Russians trying to get themselves to the West, but who remain caught in the in-between world of Budapest. *Area premiere*. 3:30 P.M., Bell Auditorium.

Thursday, 30 October

The Time of the Gypsies (Yugoslavia, 1988). Lyrical, tragic story of a Yugoslavian Rom (Gypsy) family; Emil Kusterica's magical realism garnered a best director award at Cannes. 8 P.M., Weisman Art Museum.

Friday, 31 October

Invisible Adversaries (Austria, 1976). Are space aliens creating the gender gap? This explicit, experimental feminist classic is not for the fainthearted. Happy Halloween! 8 P.M., Weisman Art Museum.

Saturday, 1 November

Private Hungary (Hungary, 1996). Home movie footage shot over thirty years accompanied by a strikingly original musical score depicts the progressive erosion of Hungarian Jewish identity up to and including the Third Reich. *North American premiere*. 1 P.M., Weisman Art Museum.

Not Angels but Angels (Czech Republic, 1994). Acclaimed, unsentimental documentary about teenaged male prostitutes in Prague. 3 P.M., Weisman Art Museum.

The Congugal Bed (Romania, 1997). In postcommunist Romania, a chauvinistic movie-house manager gradually goes mad as he sees everything around him crumbling. Who will survive? The manager? His wife? His mistress? Contains violence, explicit sexual scenes. *Area premiere*. 8 P.M., Weisman Art Museum.

Sunday, 2 November

Tafelspitz (Austria, 1994). A middle-aged civil servant finds his long-lost flame in New York City and discovers a daughter he never knew existed. A charming romantic comedy. 1 P.M., Bell Auditorium.

In show business, a successful sequel has to top the original. Last year's popular "Beyond *The Sound of Music*" set quite a standard—but when the CAS started thinking about a second festival to go with the fall symposium, we knew we had to make "Mirror Ball: Reflections of Gender, Sexuality, Ethnicity, and Nationalism in Austrian and Central European Film" bigger and better.

How did we do it? To begin with, the University Film Society joins the Weisman Art Museum as a cosponsor, making it possible to show 35mm films at Bell Auditorium. Also, the Austrian Cultural Institute has expanded its financial support and the McKnight Arts and Humanities Endowment has added its support. We are therefore able to expand to nine films over two weekends and to feature an all-European bill (in contrast to last year's program of largely American films).

The festival will show the ways that film has reflected the interaction between various European cultures and subcultures. We will be casting a wide net: looking at the devastating effects of postcommunist capitalism on Romanian society and gender relations, the struggles of a Yugoslav Rom (gypsy) family, and teenage male prostitutes in Prague, to name just a few examples.

The festival will open on Saturday, 25 October, with a panel of papers in the afternoon. Speakers will be Catherine Portuges, Director of the Interdisciplinary Program in Film Studies, Dina Iordanova, Romanian-born scholar from the University of Chicago, and Gertraud Steiner, Viennese film scholar (and participant in "Beyond *The Sound of Music*"). In the evening, Guest Artist Ruth Beckermann, one of Austria's finest documentary filmmakers, will introduce a film and answer questions; she will answer questions after a second film Sunday afternoon. All films are subtitled, and all events are free. Join us!



Above: A scene from Valie Export's feminist sci-fi classic, *Invisible Adversaries* (Austria, 1976).

siegfried beer: peering at the OSS files

by Daniel Pinkerton

Siegfried Beer, who teaches at the University of Graz, was the 1997 Schumpeter Fellow at Harvard University. In April, he gave a seminar talk at the CAS about wartime Anglo-American intelligence, "Target: Central Europe."

ASN: *You must have been born during the occupation. Where? Near Graz?*

SB: I'm actually from Lower Austria, near the Danube. It was in the Soviet zone of occupation. I have memories of Russian soldiers in my town.

ASN: *Was that a time of unease?*

SB: I was very young then; I was born in 1948. But I remember the Soviet Occupation as a time when things got noticeably better. It was tough in many respects, but we were modernizing. I had a happy childhood and was lucky in many ways. I was able to get good schooling and even go to the University of Vienna, which was normally not in the cards for a child with my background.

My hometown of Scheibbs did not yet have a *Gymnasium*, but the order of Capuchins there convinced my parents that I should go to one. So I was sent to Graz when I was ten to a boarding place they ran. Fortunately for me, at that time the order sent boys to the Akademisches Gymnasium, the toughest school in Graz. I got a solid, humanistic education there—my major connection to Graz before I went there to work at the university.

ASN: *When did the CIA begin to release enough documents to make your research feasible?*

SB: In 1983—rather late, but *comparatively* early. After the demise of the Soviet Union, the KGB archives opened to certain people under certain conditions. The British have only now started to make portions of their intelligence archives available. The Americans were the first to open up almost totally (up to the Cold war, that is), which has made historical research possible.

ASN: *Would the records interest other historians besides historians of intelligence?*

SB: Some of it, but not too much. Most of it is really three things: organizational background of the Office of Strategic Services (OSS), intelligence background (the reports, the analyses), and operational records. But intelligence services went after all types of information during and right after the war. We are now finding out that Moscow held records on Austrian history between the wars—for example, Heimwehr records that the Soviets took with them.

ASN: *So the material that Marcuse and Harold Deutsch gathered isn't useful as a secondary source for political or cultural history?*

SB: Certainly, the reports they compiled could be valuable to people who are studying, for example, the evolution of Marcuse's thinking under exile and immigrant conditions in the U.S. But I think the body of documentation we have is not just interesting from the military point of view, or the diplomatic, or the political. There are other angles that are



very fruitful. The quality of analysis and the history of intelligence gathering recorded in these documents are fascinating.

ASN: *The fledgling OSS assembled a first-class team of intellectuals. How did this come about?*

SB: William Donovan, founder and wartime director of OSS, recognized from the start that scientific and analytical expertise would be needed. He therefore went after young professionals and graduates from top universities. There was a war on, so scholars were glad to help; so ultimately he assembled a research and analysis (R & A) team unequalled in the history of American education and government. Marcuse, Deutsch, and other people who knew what had happened in Austria before, and knew through intelligence what was going on, projected into the future. The quality of the work is tremendous, and the analyses are amazing.

Of course, the OSS was dissolved after the war, leaving the Strategic Services Unit (SSU) in limbo. The first cold war really started in Central Europe, and intelligence people knew what was coming well before 1947. SSU was under the War Department and was allowed to keep up a small body of intelligence work. The opened records stop basically with the fall of 1946.

ASN: *Did the military, on some level, mistrust the scholars?*

SB: Absolutely. These people were looked down upon as the eccentrics and the clever people. But there was a war, and they had valuable knowledge. So they had no major problems during World War II. It was more difficult after the war. Some wanted to get back to their normal lives, but others wanted to stay. William Langer, for example, returned to Harvard in '46, joined the new CIA in '49, and built up the Office of National Estimates.

There was a special dynamic during the war. We mustn't think of these people as just discussing things in an office. They went out to the theaters of war—to London, Paris, Rome, Algiers, wherever they were needed, and finally to Austria. They stayed there until the OSS was abolished in '45 and the field R&A disappeared. Then what was left was taken over by the State Department. It was a totally different set of people, and they didn't mix well. But they did stay long enough to establish an analysis tradition in the State Department that is important to this day.

ASN: *When the CIA was formed in 1947, did any more of them join?*

SB: Not until analysis was rediscovered. In the beginning, the CIA was given the task of information coordinating, not gathering or analyzing. But by 1948 it became clear that there needed to be longterm estimates of Soviet behavior and strategy, and the R&A tradition made a comeback.

ASN: *Even though analysis came back into favor, wasn't most of the work Sovietology that concentrated on Russia and the East Bloc rather than Austria?*

SB: They did everything, but that was the main thrust. In *Contemporary Austrian Studies* 5, there is a section on intelligence, where I published

the first CIA reports on Austria, 1947-49. The reports show that they were, of course, less interested in Austria than the Soviet Union or Eastern Europe. But the SSU in Austria, though small, was quite important.

ASN: *Allied intelligence gathering and analysis was perhaps superb. Was it superior to German intelligence efforts?*

SB: My research is on American intelligence records, and on British records as possible. The British have not opened the SIS or MI-6 records, but there is correspondence between SIS and other departments, so there are plenty of available records that pertain to intelligence. And we know enough about the successes and failures of Allied intelligence. There has been an intelligence revolution both in literature and in actual work.

Nothing comparable has been done on the German situation for a number of reasons. First, it is not pleasant. Second, the Nazis burnt a lot of records in the last two or three weeks of their regime. But from the literature, and from what I see in the documents, the Allies had great superiority in the area of intelligence over the Germans or even the Japanese. The Germans were capable of breaking army or navy codes for short periods of time, and they knew quite a bit about OSS and how they operated.

RUDY W *from page 3*

ASN: *Why did you come here?*

RW: I saw this grant as an excellent opportunity to pursue my studies. The Center, by definition, deals with Austria and Central Europe, so I immediately thought there might be a strong relation to my research topic. The publicity for the grant made me think I would be involved in preparation of courses and perhaps some research work as well, so I thought it might be a chance to get my foot in the door on the teaching and research side of the University. And ever since I studied in New Jersey, I wanted to spend some time again in the United States.

ASN: *Which parts of the program have lived up to your expectations or have been useful, and which have been less so?*

RW: It's been definitely useful to work in an English speaking office. That really improved my English working skills and office skills. The work itself was not much different from the work I did in Vienna for the international office. Many of my duties related to exchange programs and international issues. Performing editorial tasks for the *Austrian History Yearbook* was the type of work that I expected to do. Outside the Center, I took classes in Italian and a course from Prof. Freeman in the Political Science Department on comparative political economy. The library is very, very good for research on Central Europe. I found many sources on Germany. The close relationship with Chicago's Center for Research Libraries makes material from there easily available to Minnesota students as well. So this was a very helpful environment for research on my topic. But I was disappointed that research and teaching were not part of my job. For some reason, I assumed they would be.

ASN: *While you've been here, have you also traveled in the U.S.?*

RW: Oh, most definitely. I visited my brother in California, who was more lucky than I, weatherwise. He is pursuing studies in Monterey. After I finish working for CAS, my mother is coming here and we are going to travel down the Mississippi to New Orleans. It's something she has always wanted to do, and I am looking forward to it as well. Then we will spend a few days in New York before flying back to Austria. I have also enjoyed taking advantage of some typical Twin Cities activities. For example, during our occasional warm spring days, I have started to Rollerblade to work. I've participated in all kinds of sport activities that are offered around here. I also got to know people who worked in a community neighborhood political group in the Phillips Neighborhood of Minneapolis. This group is interesting because they are trying to make Phillips—which has a really bad reputation around here—a more live-

ated. They made mistakes, but they knew fairly well who was who.

But the British and Americans used specialists—highly educated people who would normally be civilians but during war were willing to enter this field—while the Germans did not. They had the Abwehr, and the SD (Sicherheitsdienst), which was run by the Austrian Ernst Kaltenbrunner, but many of the Abwehr officers in the course of the war turned against their own regime.

Also, the Allies were lucky in many ways. Breakthroughs in signal intelligence by the British were not all homemade—they were often helped by the Polish and French. "Ultra," Alan Turing's project that eventually broke the German "Enigma" codes, was helped by Poles who had fled to France and then to England with their knowledge. That did not happen to the Germans. Nobody, you know, fled to Germany with special knowledge. And they had this exaggerated confidence that what they were doing was secure; it never occurred to them that, since 1940, the Allies had been partially reading their most secret correspondence from headquarters to the military leaders in the field.

The same overconfidence characterized the Japanese. Breaking the

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able place. And it worked in a kind of town hall, democratic way that I found interesting. And there are many other local political groups. During the fall, I regularly attended meetings with an antiracist action group that really works hard on everyday racist occurrences that happen in the Twin Cities area, and that many people don't want to admit happen here.

ASN: *Have you always had an interest in politics?*

RW: Yes. I suppose it started in *Gymnasium*. I was a *Klassesprecher*, which is the speaker for your class for a year. Later, at the University of Graz, I was part of a big movement in 1987 against the social austerity policy of the Vranitzky government. After the protests, some friends of mine and I decided to run for election as student representatives at the University of Graz. We did pretty well, and I wound up being chosen chair of the student representation in the faculty for Humanities.

ASN: *Graz is a conservative place; does it have a sizeable minority of people who are not conservative?*

RW: That's a difficult question. I would say there is a reasonable but not overwhelming number of people who consider themselves to be on the political left, but it's hard to motivate them for political work. This is important; many in the left wing feel—and the longer I was involved in politics, the more I came to agree—that elections don't make a difference. Change can only be successful if parliamentary work is just one part of the whole political work, and work outside of political institutions makes more of a difference in politics and public policy than opposition inside of them. This includes not just demonstrations or organized opposition to the extreme right, but workshops and grassroots community political activity. Parliament can stifle ideas and movements. After all, the old political group from 1968, and the Greens from the 1980s and 1990s became co-opted by the system. Personal comfort, easy access to infrastructure, perhaps money or power—these things make people compromise, and not in the better sense of the word. They start running with the crowd, playing it safe. Now, politics is a profession, so I understand the desire to keep one's job. Everyone wants to. But as far as the political movement is concerned, it is counterproductive. ❖

AMPLIFICATION

The spring 1997 *ASN* cover story ("Vienna-CAS project greenlighted") failed to mention the contributions of Randall Kindley, who left the project less than a year before approval of funding, to the concept and grant writing of the project. Mention of Kindley's contributions can be found in the fall 1996 *ASN* interview with John Freeman.

Schubert's "Pathétique": a "new" piano sonata?

by Daniel Rieppel

The Schubert Bicentenary, if nothing else, gives us pause to reflect on the artist's life work. Schubert's oeuvre is indeed filled with musicological challenges in some ways more daunting than that of the other "great" Viennese composers, i.e., Haydn, Mozart, and Beethoven, due to the speed and facility with which Schubert composed. A more facile composer of genius the Western world has never seen; in a mere 17 years he wrote nearly 1,000 works. Yet he left many of his early works unfinished—one assumes for later completion. Some scholars have attributed this phenomenon to Schubert's lack of confidence in large scale instrumental forms or a scarcity of ideas for finishing the work. But this hardly seems possible for a composer of Schubert's melodic fecundity.

One of the many challenges facing the musician or scholar who delves into the scattered and fragmentary world of early Schubert is the shape and format of his early keyboard sonatas. Indeed, of the first 12 sonatas, D. 157, D. 279, D. 459, D. 566, D. 571/570, and D. 625 (D. numbers refer to the great Austrian musicologist Otto Erich Deutsch, whose cataloguing of Schubert's works is the standard) present particular problems for performers and musicologists, including lost movements, rearranged movements, and movements made from other pieces heretofore considered *Einzelstücke*.

Many single movements from these sonatas were published as separate pieces in the years after Schubert's death in 1828. This is indeed what happened in the case of the so-called *Drei Klavierstücke*, D. 459a, later published by Klemm of Leipzig with the two-movement D. 459 to form a five-movement sonata. This in itself is odd; in this period, sonatas usually consisted of three or four movements. Manuscript evidence tells us that the two movements of D. 459 are definitively related; however, the case for including the remaining three pieces seems, at best, slight. Two autographs of the work are known to exist. One contains the first movement and part of the second; the other contains the supposed last (fifth) movement of the sonata, and of that only the last nine measures. What follows this fragment is the beginning of an Adagio (D. 349).

Ferdinand Schubert, Franz's brother and executor of his estate after his death, mentions this work in a list compiled by him sometime between 1839 and 1843. It was at this time that Ferdinand sold the collection of movements to the Klemm Verlag in Leipzig, where the editors exchanged the "old fashioned" title of "Sonata" for "Klavierstücke," as Maurice Brown, the prominent British musicologist explains. But should Ferdinand have grouped all five movements together? A close look at the manuscript evidence, as well as the pianistic style of the last movement, argues against his decision.

It might help to clarify the situation if we concentrate on the last movement manuscript fragment. The movement is in Sonata-allegro form, which is almost exclusively used to cast firmly stated first movement ideas. This is comprised of an *exposition* having a first, second, and third themes; a *development*, which juxtaposes the various themes together in a harmonically ambitious context; and *recapitulation*, where the first themes comes back, often in an exalted fashion, nearly always in the home key or *tonic*, resolving the harmonic vagaries of the *development*. It is marked *Allegro patetico*, an unusual tempo marking that is unique in Schubert's oeuvre.

The tone of this movement is radically different from its supposed brothers within the sonata. It begins with both hands at the octave in a



rather bold downward-upward sweep; this is then answered by soft, ascending chords. The gesture is then repeated up a fourth, then extended once again in the tonic. This is definitely material designed to be arresting, dramatic, and for a concert audience; the tempo indication of *patetico* also indicates a rhetorical bent.

One can hear several influences at work: von Weber in its virtuosic pianism, Rossini in the rather "Italianate" quality of some of its melodic constructions, and not the least, Beethoven. Schubert has actually replicated some of the figuration from Beethoven's "Tempest" Sonata in measures 17-23. The development is rife with inventive energy; the extremes of register employed throughout measures 47-54 are certainly another example of Beethovenian influence. The coda is a bit of a barn burner; it has a symphonic, almost valedictory quality about it. Virtually everything about this movement—its form, the proximity of an adagio that could serve as a second movement on the same manuscript paper, and its own rather advanced rhetoric—seems to mark it as a first movement of an entirely different sonata.

When I was researching in Vienna, I was astonished at how few people had mentioned that this supposed "final" movement was attached to an ongoing Adagio and that this could reconfigure the sonata as handed down to us. One of the few who had done so was the Italian musicologist Fabio Bisogni. With regard to the Adagio, he has written:

But no one has ever thought of comparing the Adagio in C Major and the few preceding notes of the *Allegro patetico*; such a thought would signify questioning the positioning of this (movement) as a finale and would lead one to surmise it to be the first part of a sonata of which the Adagio could be the second.

Bisogni is not overly enthusiastic about this idea, but it is the best solution to the problem. The only real difficulty is that this Adagio, D. 349, is also incomplete. The fragment containing both the *Allegro patetico* and the Adagio is found on the back of a collection of minuets that I examined while at the Stadt- und Landesbibliothek in Vienna. (This was not unusual for Schubert. Since he was usually destitute, he was remarkably thrifty with his manuscript paper and thus wrote many pieces on the backs of other works.) Since some of the minuets are missing, so is the

later part of the Adagio. To fully correct the situation, one needs to act out Schubert's composerly impulses in his stead and finish the composition as best one can. This is what I have done.

Where then can one find a last movement to this already complicated sonata construction? There is one possibility. The Sonata in E minor (D. 566/506) has had probably a more tortuous journey to its current form than any other similar Schubert composition. As the Deutsch number suggests, the sonata is made up of two manuscripts. One, D. 566, contains the supposed first three movements: a Moderato in E minor, an Allegretto in E Major, and a Scherzo in A-flat Major. The other, D. 506, contains a Rondo in E Major (from approx. seven months previous to D. 566!). Ferdinand sold the original autograph of the first three movements in June of 1842. In 1903, Erich Prieger, a musicologist in Bonn, bought this manuscript, and it is thought to still be in the possession of his sister-in-law. At the centenary of Schubert's death in 1928, Adolf Bauer, a friend of the Prieger family, published an article defending the inclusion of the Scherzo with the other two movements of D. 566. Why Bauer should feel compelled to write an article defending conventional wisdom remains a mystery. But a finale for this sonata was still needed to make it performable. In the early 20th century, Hans Klotzsch and Ludwig Scheibler established the Rondo in E Major as the missing finale to D. 566.

But to include D. 506 as the finale to D. 566 is, in fact, highly dubious. Scholars such as Maurice Brown, Paul Badura-Skoda, and Eva Badura-Skoda consider the E Major Sonata, D. 459, as an extant sonata and do not entertain the possibility of using the Rondo in conjunction with the "Pathétique." However, the Rondo's date of composition, December 1816, connects the movement even more firmly to D. 459, at least in its "Pathétique" version, which dates from August 1816. If this is the case, then the Rondo is much closer in genealogy to the "Pathétique" than to the Sonata in E minor, D. 566 (written in June 1817). In addition, if the Rondo were the finale for D. 566, then Schubert would have written the last movement *first*, a virtually unprecedented procedure, as Schubert almost always worked from beginning to end. (The most famous example of this working habit is Schubert's Sonata in C Major, D. 840, a.k.a. the "Reliquie" Sonata.) Thus, it seems much more likely that the Rondo forms the finale to Schubert's "Pathétique" than the finale to D. 566 and that D. 566 has been reconstructed with four-movement sonata form rather than content (or manuscript genealogy) uppermost in mind. (For many of the same reasons, the Scherzo of D. 566 may also belong to the "Pathétique," but the evidence is, at this point, much less solid.)

Returning to the Sonata in E Major, D. 459/459a, there seems to be little doubt that the historical arrangement of its five-movement form is more than a bit strange. The manuscript evidence shows that only the first two movements of D. 459 are related and that the remaining three movements are of dubious relation. I therefore use the *Allegro patetico*, which clearly is in sonata-allegro form, as the first movement of a "new" sonata, Schubert's "Pathétique," with the physically connected Adagio, D. 349, as its soulful second movement. The finale could then be the Rondo, D. 506, which has no place in its historical function as the last movement of the Sonata in E minor, D. 566.

But research into this area is only just beginning. Questions will occupy performers and musicologists for years to come. Perhaps in this, Franz Schubert's bicentenary, we will come upon solutions that satisfy the evidence as well as rekindle the interest in and passion for his early keyboard compositions.

Dr. Daniel Rieppel is Professor and Director of Keyboard Studies at Crown College, St. Bonifacius, Minnesota. This fall, he will lecture and perform at Oxford University's "Beyond the Biedermeier: A Schubert Bicentenary Symposium." ❖

Schubert und seine Freunde

Vienna and Schubert: the two would seem to be inextricably linked; yet Vienna is surprisingly understated in its bicentennial observance of one of her favorite sons. "Schubert und seine Freunde" (22-26 May 1997, organized by Eva Badura-Skoda and Wallburga Litschauer) was one of the few conferences dedicated to the *Tonkünstler* to be held in Vienna. The fascinating and ambitious event examined the *Schubertkreis*, which included many types of artists, among them von Bauernfeld, von Schwind, Vogl, von Schober, and in a more general way, Grillparzer and Nestroy. This gave rise to a conference that concerned itself much more with Schubert's cultural milieu than his music.

Among Thursday's most interesting speakers was Till Gerrit Waide-lich of Berlin, coauthor (with Ilija Durhammer) of the recently published *Schubert: 200 Jahre*. His presentation explored the meanings of friendship, fidelity, and loneliness by examining Schubert's operas, the librettos of which were sometimes written by his friends (Spaun, Bauernfeld, et al.). Elizabeth Norman McKay of Great Britain, author of one of two new major works on the composer (the other is reviewed on p. 14), examined Schubert's many associations with professional musicians, most of whom we know next to nothing about—except that they performed Schubert's music.

In Friday's afternoon session, one of the most stunning and controversial discoveries in recent Schubert research was announced by Rita Steblin of Canada (now of Vienna). She has found evidence of a "Nonsense Society," or *Unsinnsgesellschaft*, in which Schubert was an active member. Steblin included credible evidence that showed the Society as a kind of Biedermeier counter-cultural protest against the oppressive political climate of the time. How Steblin's discovery of a "Nina Wuzerl," a man dressed in drag, might affect the ongoing debate between Steblin and Maynard Solomon (who has suggested that Schubert may have been gay), remains to be seen.

On Sunday morning, the participants gathered for a round table discussion moderated by Walther Durr. Marie-Agnes Dittrich of Vienna was the first to bring up the sexuality debate: she discussed the terms "feminine" and "masculine," how they were used during the Biedermeier era, how they are used in comparing Schubert and Beethoven, and the dangers of applying clichés of the late 20th century onto them.

On the final day, twelve lecturers spoke, including Ilija Durhammer and Otto Biba. Morten Solvik (now of Vienna) analyzed an early cycle of Schubert's lieder based on poems of Kosegarten that he has discovered. The cycle is unusual as it has three singers and has one of the lied as a trio; Solvik identifies this as a Liederspiel. He also has decoded a "double parody" within the cycle, where Schubert paraphrased Kosegarten's own parody of a Mozart lied.

Daniel Rieppel

1998 ACI Prizes: Deadlines dead ahead!

We haven't even presented the 1997 awards, but it's time to remind you that nominations for the 1998 ACI Prize for Best Book and Best Dissertation are due **31 January, 1998**. This year's prize will be for "Historical and Contemporary Studies" dealing with political, economic, social, and cultural life in modern Austria or the pre-1919 Habsburg lands. Nominations may be submitted by the author, publisher, or any other individual. Books must have been published and dissertations defended between 1 January, 1996 and 31 December, 1997. Send five copies of the nominated book or three of the nominated dissertation to "Chair, Austrian Prize Committee," at the address on page 2.

HELGA EMBACHER:

THE SOCIAL LANDSCAPE OF POSTWAR AUSTRIAN JUDAISM

by Daniel Pinkerton

Helga Embacher, a lecturer at the University of Salzburg, taught at the University of Minnesota for spring quarter 1997. She also gave a seminar talk, "Jews in Austria after World War II," in May. ASN interviewed her a few days later.

ASN: *You've written a book about Jews in Austria after 1945. How did you get interested in the subject?*

HE: I think I got interested in the subject during the Waldheim Affair. Actually, a lot of people from my generation got into the subject at that time. For me it was puzzling because people talked so much about the persecution of Jews but I didn't know much about them. If I had ever met any Jewish people, I wasn't aware of it. I knew that Bruno Kriesky was Jewish, but that he had some problems with his identity. The whole subject intrigued me. I wanted to find the survivors and figure them out.

ASN: *A Viennese friend once said, "We don't talk about it, but we know who's Jewish. The subject hangs in the air." Was this true for you?*

HE: No. When I was growing up matters were buried much more deeply than that, which had its good and bad sides. No one told me "what Jews look like" or explained about "Jewish" surnames, so I did not get my head stuffed with the worst of the stereotypes. On the other hand, the silence was so complete that I was not sensitive to Jewish questions either. It was not until my university studies that I began to learn a lot about the Holocaust. We worked on a project about how to survive in a concentration camp, and I did interviews with communist and Austrian-Slovenian survivors. This was between about 1981 and 1985-86. But when we discussed the interview project, we didn't have a special category for Jewish people; we were concentrating on communists, social democrats, and resistance fighters. I was not aware that I already interviewed communists and social democrats who were Jewish. I gave them no reason to talk about their Jewish background, so they didn't.

ASN: *So the repression of Jewish aspects of Austrian culture continued unabated into the 1980s.*

HE: Yes, and the issue of anti-Semitism remained unresolved due to the "victim theory." Even my generation thought that we were Hitler's victims and that Austrians were and are less anti-Semitic than the Germans. We didn't face this issue. Even when we learned about camps and persecution, we were never given a picture of the persecutors. The focus was on the persecuted Jews, and this was virtually the only image of Jewish people we were given. I just imagined Jewish people as people in a camp, with a few exceptions, such as Freud or Schnitzler.

ASN: *About how many Jews are living now in Austria?*

HE: We don't really know the number, but I would say approximately 7,000 members of the *Kultusgemeinde* (German-Jewish worship community) and 10,000 "Russian Jews." The latter are invisible to most Austrians, because they are quite assimilated, especially the Russians.



ASN: *In postwar Austria, Jews who had survived the Holocaust could return and reclaim their jobs and property. But as I understand it, few Jews managed to do so.*

HE: Let's talk about property first. If you, for example, owned a factory, you could theoretically get it back but it was very difficult. First of all, most people couldn't afford to return; they didn't have the money to buy a ticket to go back to Austria and take care of their property. Supposedly, the Jewish people got money in 1938 and 1939 when properties were seized, but this money was put in a bank account and they couldn't get the money. So when they came back, they were entitled to their old property but had to *buy* it back. They, of course, didn't have the money to buy anything back; they never got their money returned or any financial assistance. In other words, if you escaped before being sent to a camp with a lot of money and still had it after the war, it was easy

to get your property back in Austria. But hardly any surviving Jews were in this position. However, as far as I know, you had no right to get a job back. There were a lot of doctors, for example, who had spent the war in Shanghai and wanted to return to Vienna in 1947 and 1948. The *Ärztterkammer* held a poll, asking whether doctors would support the return of these Jewish colleagues, and there was a lot of fear and blatant anti-Semitism expressed. A lot of doctors who were working in Vienna at this time were Nazis, and they were scared when Jewish doctors came back. There are also many instances of returning journalists and politicians being unable to find work due to people's hostility.

ASN: *You alluded to Kreisky's "problems." Could you elaborate?*

HE: He identified himself as a Jew but said he was assimilated, that he was an Austrian and a Social Democrat. His Jewish background really only mattered, he said, because history had put all Jews together in one pot. Still, when he was running for Chancellor, the opposition was running an anti-Semitic campaign. The *ÖVP* had a poster of their candidate wearing a *trachtenanzug* with the slogan "Ein Echte Österreicher." They were reminding voters that Kreisky was a Jew and not "A real Austrian." I interviewed some very popular social democrats, and they told me that Kreisky himself never believed that he could become Chancellor because he was Jewish. And once he did, he appointed Friedrich Peter, the *FPÖ* chairman and former SS member, as the President of the Austrian Parliament and was trying to form a coalition with the *FPÖ*. Of course, Kreisky was a *Realpolitiker*. He always said that if people have good jobs, they won't become Nazis; so he made sure they all had jobs to keep them out of trouble.

ASN: *What do you remember most about the Waldheim affair?*

HE: I was shocked, especially when Waldheim said "we just did our duty." It shocked us because we didn't regard war as a duty. I was also appalled when he denied having seen anything. But the reaction of so many Austrians was what was the worst part: the other politicians kept denying anti-Semitism, or the way ordinary people in the streets broke the taboos and said what they hadn't dared to say in public before.

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Erna Appelt:

"Downsizing the Welfare State is not the only answer"

Erna Appelt, Associate Professor of Political Science at the University of Innsbruck, first came to the Center for the "Women in Austria" conference in 1991. (The paper she presented was published in the CAS monograph *Austrian Women in the Nineteenth and Twentieth Centuries*.) When she was appointed Visiting Professor of Political Science at the University of New Orleans for spring semester 1997, CAS seized the opportunity to invite her back. On May 1, she gave a seminar presentation on "Women in the Changing European Welfare States." A few days later, ASN conducted a "virtual interview" via e-mail.

ASN: *You took an indirect route to political science, didn't you?*

EA: You could say that. Originally, I got my M.A. in history from the University of Salzburg in 1979. Then I was a high school teacher in Vienna from 1979 to 1986. While I was doing this, I got my Ph.D. in history from the University of Vienna (in 1984). From 1986-1988, I pursued postgraduate study in sociology at the Institute for Advanced Studies (formerly called the Ford Institute) in Vienna. In 1989 I was appointed Assistant Professor at the Department of Political Science, University of Innsbruck, and I completed my *Habilitation* there in 1995. At that point, I was promoted to Associate Professor.

ASN: *What are the different types of welfare regimes, and how do they differ in their ability to help women?*

EA: To understand today's welfare states, one has to be aware of their historical development. The postwar European welfare states were born as a result of the fatal economic and political crisis in the twenties and thirties and of the experience of World War II. It was Lord William Beveridge who asked to replace the "warfare state" with the "welfare state" during the war. His booklet *Full Employment in a Free Society* (1944) and the so-called Beveridge Report highly influenced the design of the British welfare state. Against this background T. H. Marshall developed his ideas. According to Marshall, full citizenship should include civil, political, and social rights. And although Beveridge and Marshall worked to improve the socioeconomic situation of working class people, they had only the male part of the working class in mind. They were thinking in patriarchal terms and considering women exclusively as wives and homemakers. Now, in the decades after World War II the Western European countries experienced an impressive expansion of welfare service. Without any doubt, welfare policies in employment, education, housing, social security, health, and social services have had a great impact on women's lives. However, the accomplishment of welfare state policies in the different Western European coun-

tries has been interconnected with the different political cultures. Welfare state regimes reflect the different national "gender contracts," the set of dominant values and attitudes toward gender relationships. According to feminist research, particularly the work of Gosta Esping Anderson, we can distinguish three different types of European welfare state regimes:

- the social-democratic regime with an egalitarian gender contract in the Nordic countries (Sweden, Finland, Norway, Denmark, Island);
- the institutional welfare state with a paternalistic gender contract and welfare state paternalism (Germany, Austria, the Benelux Countries, France, Northern Italy);
- the neoliberal regime with a patriarchal public/private split (Great Britain, 1979-1997).

ASN: *What is the current state of European welfare programs?*

EA: The 1980s and 1990s in Western Europe have been periods of political restructuring with the aim of economic and social modernization. This restructuring attempts to cope with several challenges: globalization, new information technologies, demographic changes, and migration. This is the period when Austrian full employment has come to a halt and Austria's economy is confronted with some stagnation and increasing unemployment. In addition, Austria's entry into the European Union and the participation in the planned common European currency (scheduled for 1999) are linked with a neoliberal economic rhetoric. As with other European countries, the achievement of the Maastricht criteria (concerning debt as a percentage of GNP) is the strongest argument for lowering social standards and against improvement of them. To meet the criteria for joining the monetary union, European governments do not hesitate to cut social benefits. As women are, economically, the weaker part of most European societies, they are affected by those cuts more than men are. And in this process, the different welfare regime types are becoming more similar. In the Nordic countries, the egalitarian politics is in jeopardy. In many other European countries, economic tensions reanimate old role clichés about women and men at the same time that the power balance between employers and employees has shifted in favor of the employer. But there are positive signs; the recent example of the Women's Referendum in Austria shows that women in Austria and other European countries will not accept a deterioration of their socioeconomic position, and the recent political successes of the Left in Great Britain and France show that politicians in the Western European countries have to find some answers to current challenges other than simply downsizing the European welfare state. ♦

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Japanese naval codes was an American success, predating Pearl Harbor. After Pearl Harbor, codebreaking really accelerated—Pearl Harbor is maybe the reason why you will always have a CIA. The Americans had totally underestimated the need for good intelligence analysis and coordination. If somebody in the intelligence community could have absorbed all the information that the U.S. had, precautions could have been taken.

ASN: *What about Austrians who helped the Allies with their intelligence gathering? The Nazi regime has been discredited, yet somebody working for the other side is always considered a traitor.*

SB: This is one of the reasons why many Austrians who did work for Allied intelligence—there weren't that many, maybe ten thousand, that

in one way or another worked for the Allied side—don't want to talk about it. They would be confronted with all kinds of enmity and accusations. It is a sad commentary on present day Austria that we verbally acknowledge the value of the resistance, but do little when it comes to remembering resistance, honoring resisters, or being interested in what they did. Vienna is an exception. The Socialist Government in Vienna has made a conscious effort to do something about the memory of resistance people as groups and individuals. There is a Dokumentationsarchiv für Widerstand in Vienna. This institution is supported, and rightly so, by the government and the scientific community, but Haider characterizes it as a Communist organization, and many Austrians probably believe him. If they knew of the archive, they would probably say: "Why do this? It was so long ago. Let's forget about it." ♦

PUBLICATIONS: NEWS & REVIEWS

Ungleiche Partner?

Österreich und Deutschland in ihrer gegenseitigen Wahrnehmung
Historische Analysen und Vergleiche aus dem 19. und 20. Jahrhundert

Michael Gehler, Rainer F. Schmidt, Harm-Hinrich Brandt, and
Rolf Steininger, eds. Stuttgart: Franz Steiner Verlag, 1996.
680 pp. Cloth, öS 1545, DM 198.

A comparison of Germany's and Austria's relations with each other over a period of 200 years is an immense task. Therefore, reading this book from cover to cover requires a certain level of stamina. The 25 essays by 22 authors, not all of which are written in a consumer friendly language, appear to be primarily written for specialists. Readers with a general interest in Austro-German relations and history will, however, find a number of the individual articles interesting and even lively.

In a telling first chapter, Thomas Brechenmacher and Monika Gletter survey the "Austrian factor" in German historiography and the "German factor" in Austrian historiography. According to Brechenmacher and Gletter, the Viennese school of historical sciences followed a Greater German historical approach, and—its Jewish members excepted—supported and welcomed the Anschluss with Nazi Germany. The end of World War II brought a certain marginal caesura with the suspension (i.e., early retirement) of three of the four chairs in history at the University of Vienna. The few Austrian historians who returned from emigration were also imbued with a conservative attitude, so the historiographical approach remained much as it was.

Two of the strongest contributions analyze the constellation of power among the different German countries between the Congress of Vienna and the March Revolution in 1848. Peter Burg takes a close look at three different areas of politics. He concludes that Prussia and Austria collaborated in internal security, where they had common interests, or where a compromise seemed to be favorable (military policy). The economic policy, however, touched vital interests in a way that led to confrontation. Hans-Werner Hahn describes the rationale behind this economic competition. He emphasizes the contradiction the multiethnic Habsburg Empire was caught in: it had to keep the interest of the entire monarchy in mind and therefore could not give exclusive focus to a common economic unity of the German regions. The more heterogeneous Prussia, however, had a vital interest in a customs union (*Zollunion*); its economic development was anything but uninterrupted. But even in Prussia, different interest groups favored different policies. Conservatives favored a closer collaboration with the Habsburg Empire, while liberals were more concerned with economic development. In the end, Hahn suggests, Prussian bureaucracy established the *Zollunion* model and penetrated the highest levels of "foreign" administration in smaller German states. The union succeeded, not only because of its economic policies, but also as an institution with political implications that survived when revolutions swept away dynasties, constitutions, and the German *Bund* itself.

Manfried Rauchensteiner's account of the Austrian responsibility for war in the Balkans in 1914 is clearly written and another high point of the book. But Immanuel Geiss' methodology for determining war guilt is almost funny. He offers a percentile distribution of responsibility for World War I, and the reader can almost picture him punching numbers

into his pocket calculator. Geiss tempers his past criticism of the German Empire and fills the gap with an anti-Serbianism, apparently influenced by recent developments in Yugoslavia. The new score: Germany 80, Austria 5, rest of the world (including Russia/Serbia, quickly gaining ground) 15.

Two articles on the confrontation between Nazi Germany and the Austrian Ständestaat present contrasting conclusions. Dieter Binder argues that Austria's stance against Germany was honored at the "level of the League of Nations" (p. 499). The international reputation that Dollfuß had earned was based on the fact that Austria stood strictly behind the international treaties. Franz Müller, however, points out that resistance was only formed after Hitler had dumped Dollfuß's approaches for a close collaboration. Before that, Dollfuß intended to replace Austria's financial dependency on France with a dependency on Germany in order to "free himself from the ties of the Lausanne agreements" (p. 482). Hitler not only refused the offer but started a wild campaign against Austria. Only then did the Austrian government decide on other options. There is not much disagreement on the role of Schuschnigg; both Müller and Binder agree that his government fell into the trap of evolutionary Anschluss. Only after the Berchtesgaden meeting at "five past twelve" (p. 495), did the autocratic Schuschnigg turn to the Austrian population for support with a referendum—too late.

Interestingly, Evan Burr Bukey argues that the Nazis were *not* more successful in gaining sympathy in Austria than they were in Germany. The important difference, he claims, was Austria's deeply rooted anti-Semitism, which unleashed a wave of post-Anschluss terror against Austrian Jews that was unprecedented in Nazi Germany.

The article by Lothar Höbelt is in a category by itself. Not only does he borrow from a xenophobe's vocabulary: he talks about "the Russian" (*der Russe*) when he refers to the Russian Empire (e.g., p. 304), and names Gladstone and Wilson *Weltverbesserer*. Höbelt's essay appears to ignore the basic agreements in academic writing, e.g., the setting of quotation marks and footnotes. Why should one have to guess what "certain school" he refers to on page 305? At one point, his writing moves outside of space and time: "The middle powers were further away from the Brezhnev doctrine than their enemies" (p. 312). In World War I?

Ungleiche Partner? offers, for the most part, traditional approaches toward history. In some articles, Berthold Brecht's *Questions of a Reading Worker* comes to mind: Caesar conquered Gaul. But didn't he have at least a cook with him? Also, the gender distribution of the contributors is quite disturbing. Here's another score: 21:1! Does this really reflect the gender ratio in the academic field? *Ungleiche Partner?* can help counteract some historical myths, be they Bismarck's role in the forming of the German nation state, the prevailing glorification of the Habsburg monarchy, or the reality of celebrated Austrian political figures in the 20th century. But the collection is not of uniform quality; each article must be evaluated separately.

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RETUNING CULTURE

musical changes in central and eastern europe

Mark Slobin, ed. Durham NC: Duke University Press, 1996. 304 pp., tables. Cloth, \$49.95; paper, \$17.95.

This collection offers us an informative stroll through the postcommunist Central and Eastern European music scene, presented so as to be entirely accessible to the nonexpert. It is an eclectic assortment, literally as well as figuratively all over the map: from Hungary to the Caucasus; from folk ballads to electronic rock. Mark Slobin, the volume's editor, suggests three perspectives on Central and Eastern European music that arise from this collection: modernity, continuity, and identity. This is a useful framework from which to view any music, but in this case particularly germane, as the region's history of state-sponsored folk has given rise to charged debates about the nature of modernity and the authenticity of certain musical traditions. However, the analysis of the connection between music and post-Soviet national identities may be of greatest interest to general audiences.

Anna Czekanowska deals directly with questions of identity in her thoughtful essay, "Continuity and Change in Eastern and Central European Traditional Music." In contrast to the specific case studies offered by the other authors in this volume, Czekanowska explores generally the problem of "ethnicity" throughout the region. She injects a note of caution to other researchers against making assumptions about the nature of traditional cultures in Central and Eastern Europe, given its history of shifting borders and cultural mixing. Ethnicity and identity are also at the heart of Catherine Wanner's essay on a 1991 Ukrainian folk song festival. Wanner demonstrates the difficulty of ethnic self-identification when peoples who have lived together in one national entity for as long as Russians and Ukrainians have find themselves in separately defined nations.

Theodore Levin's essay examines the Soviet state's music policy and the role of folk music in asserting post-Soviet ethnic and national identities from the perspective of Dmitri Pokrovsky, a leader of the Russian folk revival movement. The politicization of folk music in the context of Russian nationalism had an unfortunate consequence in this case: the association of his music and program with ultranationalists and antisemites ultimately drove Pokrovsky from performing in Russia. Michael Beckerman explores similar ground, examining the relationship between folk music, the state, and the postcommunist market in Czechoslovakia. He captures the ambivalence many feel about folk music: on the one hand, a desire to reject what had been co-opted by the state for political purposes; on the other hand, an acknowledgment of the music's beauty and power, which transcend any attempts to control it.

Essays by Judit Frigyesi and Barbara Rose Lange discuss two popular and competing genres in Hungary, dance-house music, and *lakodalmas* (wedding) rock. The avant-garde musicians who started the dance-house revival movement in the 1970s point to its indigenous roots while claim-



Ivo Papasov: Bulgarian bandleader, clarinetist extraordinaire, and world beat star. (Photo courtesy Hannibal/Rykodisc.)

ing that its modern practice—accompanying dance parties—preserves the folk tradition of communal dance. These musicians criticize *lakodalmas* rock for its lack of "authenticity," despite its long roots in popular music practice from the late nineteenth century. Here we see a battle over competing images of tradition and identity in Hungary, fought in terms of musical taste. Several essays on popular music in Bulgaria and the former Yugoslavia also illustrate contentious issues of identity, particularly the troublesome question of Turkish or Islamic influences on Eastern European music. Mirjana Laučević discusses how secular performances of a sacred Islamic choral form played a significant role in the establishment of a separate Bosnian identity in the early 1990s, while Ljerka Vidić Rasmussen, Timothy Rice, Donna A. Buchanan, and Carol Silverman all discuss historical efforts to remove any aural reminders of Turkish/Islamic influence in the folk and pop music of Yugoslavia and Bulgaria. Despite these efforts in Bulgaria, one genre that owes much to Turkish roots, *svatbarska mu-*

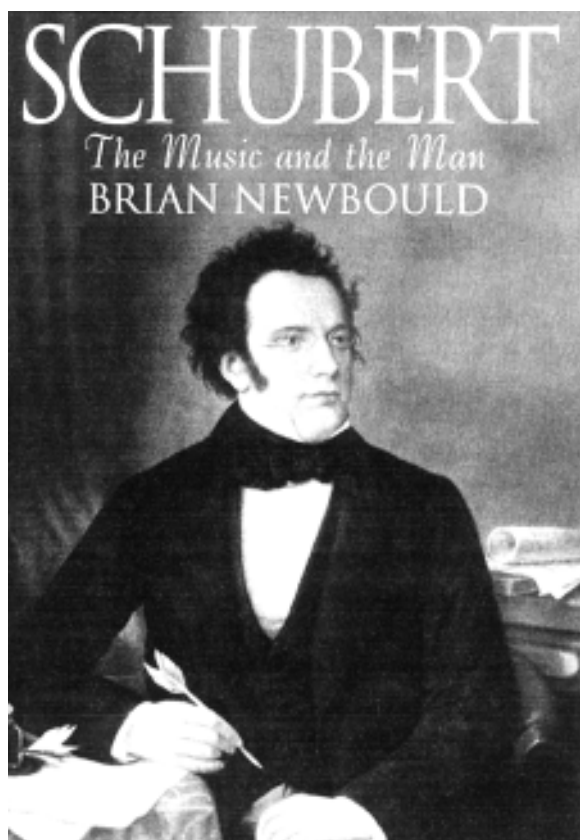
zyka (wedding music), has achieved enormous popularity. Rice compares this genre to state-sponsored folk music, while Buchanan discusses its evolution by focusing on its most prominent performer, internationally acclaimed bandleader Ivo Papasov. Silverman offers a comparison of the treatment of Balkan Rom (Gypsy) music in Bulgaria and Yugoslav Macedonia. Due to its history of persecution in Bulgaria, Rom music there emerged from the communist era as a counter-cultural symbol to a greater extent than in Macedonia, where the state was less intrusive.

Margarita Mazo contributes a study of the role of song in preserving continuity among a community of Russian Molokans. This essay is notable particularly for shedding light on a community that is little known in contemporary scholarship. The volume is rounded out by Stelu-a Popa's presentation of the texts of eight laments by Romanian folk singers, inspired by the events of 1989. These are interesting as an illustration of continuity in the creation of new folk songs, but their inclusion with very little commentary seems slightly anomalous in a volume otherwise devoted to scholarly analysis.

While it is clear that the region's music is no longer in the thrall of the state, there is a new element with which musicians now have to contend: the market. Nearly all the essays indicate that the region's musical future lies with those genres that can maintain popularity and economic viability—whether or not this entails "authentic" practice or the creation of something new with national or international appeal. This fascinating collection brings us up to speed on contemporary activity in a variety of regional genres, and offers much food for thought about the future of European music.

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New Schubert biography emphasizes music



Berkeley: University of California Press, 1997.
465 pp., illus., musical examples. Cloth, \$39.95.

Brian Newbould (University of Hull, England) is the second British musicologist to have given us a biography of Franz Schubert, the Austrian composer whose bicentenary it is this year. The other, Elizabeth Norman McKay of Oxford, treated Schubert, his personality, and his cultural milieu with great aplomb, dispensing in large part with his art. Newbould gives us less of the man and more of his music, although on both counts he gives us much. His task, that of explaining details of Schubert's life and analyzing of his work while attempting to somehow show the "inevitable" connection between the two, is formidable indeed. The result, this impressive tome, weighs in at 465 pages, yet is aimed at a broad audience. It is a major academic achievement, of use to scholars for its completeness and conciseness, yet mindful of the many devoted dilettantes among Schubert's admirers. To this end, Newbould has included a glossary of terms ("anacrusis" to "triad") that will be helpful to non-musicologists (a designation that can be applied happily to most people!), as well as various asides that help elucidate certain technical issues, such as his explanation of song forms (pp. 143-45). It would be easy—and tempting—to be reductionist in one's approach to Schubert's vast musical output, let alone the many weblike associations throughout the *Schubertkreis* with artists ranging from Nestroy and Grillparzer to Bauernfeld and von Schwind. For the most part, Newbould avoids this and yet keeps us moving through the few years (31) that comprise Schubert's tragically short life. He divides the 24 chapters into those concerned with a particular genre—e.g., "Early Church Music" or "Music for the Theatre"—alternating with those concerned with a particular

period of Schubert's life. Here Newbould outlines four periods of particular interest in Schubert's development and maturity: 1813-1815, his years at the *Normalhauptschule*, where he trained as a primary school teacher and undertook his first major attempts at composition; 1818-1822, years in which Schubert "invested considerable time and creative energy in the quest to make his mark as a composer of opera, a strategy which, if it had succeeded, would have been his best route to financial security, as well as to popular success in his own city" (p. 162); 1826-1827, the years of the "Great" C major Symphony; and, of course, Schubert's *annus mirabilis*, his final year, 1828, which saw the completion of his last three and greatest piano sonatas, the String Quintet, the F minor Fantasy for piano duet, and the sketch of the very promising "Tenth" Symphony.

Due to the size of this undertaking, one could feel at times that the author hasn't the room to take on interesting side issues such as, exploring the role Schubert's brother Ferdinand played in posterity's appraisal of Schubert's legacy. This relationship is crucial in understanding how Schubert's music found its way to print and accounts for, in large part, some of the mismatches of sonata groupings that still exist in publications of the composer's early keyboard sonatas to this date (see related article, p. 8).

Other issues are dealt with rather perfunctorily; the ongoing debate on Schubert's sexuality is touched upon, but summarily dismissed as of little importance:

Since no one has yet demonstrated that there is an identifiably gay way of proportioning a sonata movement, structuring a cadence, arguing a fugue or handling a symphony orchestra, the question of sexuality would seem to have little bearing on our consideration of Schubert's music, although it could have affected his choice of song texts in some instances. (p. 14)

Much to Newbould's credit, the other large question he outlines in his introduction, the nature and cause of Schubert's early demise, is given a thorough treatment in Chapter 16 ("The Last Year: 1828"). Here Newbould discusses the various interpretations of *Nervenfieber*, the term used on Schubert's death certificate and whether typhus, typhoid fever, tertiary syphilis, or, as Robert Kurth claims, "a combination of malnutrition, the effects of alcoholism, possible immunosuppression followed by an acute infectious disease of one type or another [which] would have triggered an immune deficiency syndrome of the kind associated with modern AIDS" (p. 276) ultimately caused Schubert's death.

Among the more interesting musical finds is his appreciative analysis of Schubert's infrequently performed opera *Die Zauberharfe*, where Newbould discerns a technical command not usually associated with Schubert and argues "The fact that he contributed to the score a palindrome that is arguably the most complex technical feat undertaken by any composer in the nineteenth-century further confirms the work's status as a major undertaking of demanding character" (p. 168).

Other discussions of Schubert's chamber music (both early and late) and the late symphonies are especially thoughtful, and the author does not give short shift (as most writers do) to the rather bizarre phenomenon of Schubert's operas, of which many were written but few performed during his lifetime. Clearly, this biography is a worthy successor to Maurice Brown's critical biography of the composer in the late 1950's; Newbould has done Schubertists and Schubert lovers a great service with the publication of this exceptional compendium.

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HOT OFF THE PRESSES

Franz Adlgasser and Margret Friedrich, eds. *Heinrich Friedjung, Geschichte in Gesprächen. Die Aufzeichnungen 1898-1919*. 2 vols. Vienna: Böhlau, 1997. 1,056 pp. Paper, öS 1,236, DM 178.

Ritchie Robertson and Edward Timms, eds. *Theodor Herzl and the Origins of Zionism*. Edinburgh: Edinburgh U. Press/Columbia U. Press, 1997. 240 pp. Cloth, \$70.

Howard Louthan. *The Quest for Compromise: Peacemakers in Counter-Reformation Vienna*. New York: Cambridge U. Press, 1997. 200 pp., illus. Cloth, \$49.95.

Ursula Hemetek, ed. *Echo der Vielfalt/Echoes of Diversity. Traditionelle Musik von Minderheiten/Etnischen Gruppen*. Vienna: Böhlau, 1997. 306 pp., photos, CD. Cloth, öS 498, DM 69,80.

L. Carl Brown, ed. *Imperial Legacy: The Ottoman Imprint on the Balkans and the Middle East*. New York: Columbia U. Press, 1997. 320 pp. Paper, \$18.50.

Maria Breunlich and Marie Louise Mader, eds. *Graf Karl Zinzendorf. Aus den Jugendentagebüchern. 1747, 1752 bis 1763*. With commentary. Vienna: Böhlau, 1997. 798pp., illus. Cloth, öS 980, DM 140.

Judit Frigyesi. *Béla Bartók and Turn-of-the-Century Budapest*. Berkeley: U. California Press, 1997. 375 pp., illus., mus. examp. Cloth, \$45.

Isabel Pantenburg. *Im Schatten des Zweibundes. Probleme österreichisch-ungarischer Bündnispolitik 1897-1908*. Vienna: Böhlau, 1996. 496 pp. Paper, öS 686.

Michael Palaret. *The Balkan Economies, c. 1800-1914: Evolution without Development*. New York: Cambridge U. Press, 1997. 416pp., tables, illus. Cloth, \$69.95.

Richard Eldridge. *Leading a Human Life: Wittgenstein, Intentionality, and Romanticism*. Chicago: U. Chicago Press, 1997. 312 pp. Cloth, \$46; paper, \$17.95.

Eva Somogyi. *Der gemeinsame Ministerrat der österreichisch-ungarischen Monarchie 1897-1906*. Vienna: Böhlau, 1996. 272 pp. Paper, öS 480.

James Gow, Richard Paterson, and Alison Preston, eds. *Bosnia by Television*. Bloomington IN: British Film Institute/Indiana U. Press, 1997. 136 pp. Cloth, \$45; paper, \$19.95.

Margaret Friedrich and Peter Urbanitsch, eds. *Von Bürgern und ihren Frauen*. Vienna: Böhlau, 1996. 232 pp. Paper, öS 476.

Alfred A. Strnad. *Dynast und Kirche. Studien zum Verhältnis von Kirche und Staat im späteren Mittelalter und in der Neuzeit*. Innsbruck: StudienVerlag Innsbruck, 1997. 720 pp. Paper, öS 650.

Shlomo Spitzer. *Bne Chet. Die österreichischen Juden im Mittelalter. Eine Sozial- und Kulturgeschichte*. Vienna: Böhlau, 1997. 275 pp., illus. Cloth, öS 498, DM 69,80.

Melanie A. Sully. *The Haider Phenomenon*. Boulder CO: East European Monographs/Columbia U. Press, 1997. 225 pp., photos. Cloth, \$31.50.

Éva Balázs. *An Experiment in Enlightened Absolutism: Hungary and the Habsburgs, 1765-1800*. Translated by Tim Wilkinson. New York: Central European U./Columbia U. Press, 1997. 352 pp. Cloth, \$70; paper, \$29.95.

Martin Gilbert. *Holocaust Journey: Traveling Through the Past*. New York: Columbia U. Press, 1997. 288 pp., photos, maps. Cloth, \$27.95.

Lisa Fischer. "Jenseits vom lärmenden Käfig." *Der Lyriken, Journalistin und Aktivistin Herta Staub*. Vienna: Böhlau, 1997. 146 pp., illus. Paper, öS 298, DM 39,80.

György Éger and Josef Langer, eds. *Border, Region, and Ethnicity in Central Europe: Results of an International Comparative Research*. Klagenfurt: Norea Verlag, 1996. 206 pp. öS 295, DM 47.

Andrew Handler and Susan V. Meschel, eds. *Red Star, Blue Star: The Lives and Times of Jewish Students in Communist Hungary (1948-1956)*. Boulder CO: East European Monographs/Columbia U. Press, 1997. 225 pp. Cloth, \$31.50.

Eva Kreisky and Birgit Sauer, eds. *Geschlecht und Eigensinn. Feministische Recherchen in der Politikwissenschaft*. Vienna: Böhlau, 1997. 250 pp. Paper, öS 398, DM 58.

Michael Stewart. *The Time of the Gypsies*. Boulder CO: Westview, 256 pp., photos. Cloth, \$55; paper, \$19.95.

Herwig Wolfram. *The Roman Empire and its Germanic Peoples*. Translated by Thomas Dunlap. Berkeley: U. California Press, 1997. 384 pp., maps, tables. Cloth, \$39.95.

Mary Hunter and James Webster, eds. *Opera Buffa in Mozart's Vienna*. New York: Cambridge U. Press, 1997. 325 pp., illus. Cloth, \$59.95.

Ákos Moravánsky. *Competing Visions: Aesthetic Invention and Social Imagination in Central European Architecture, 1867-1918*. Cambridge MA: MIT Press, 1997. 464 pp., 325 illus. Cloth, \$50.

Thomas Bernhard. *The Voice Imitator*. Translated by Kenneth J. Northcott. Chicago: U. Chicago Press, 1997. 112 pp. Cloth, \$17.95.

Robert Elsie. *Kosovo—In the Heart of the Powder Keg: A Reader*. Boulder CO: East European Monographs, 1997. 600 pp. Cloth, \$84.

Daniel Chirot and Anthony Reid, eds. *Essential Outsiders: Chinese and Jews in the Modern Transformation of Southeast Asia and Central Europe*. Seattle: U. Washington Press, 1997. 368 pp. Paper, \$25.

Zbynek Zeman and Antonin Klimak. *The Life of Edvard Beneš, 1884-1948: Czechoslovakia in Peace and War*. New York: Oxford University Press, 1997. 360 pp., illus. Cloth, \$75.

NEWS FROM THE FIELD

WODAK CREATES NEW RESEARCH CENTER

What would you do with fifteen million schillings? Most people would take vacations or buy consumer goods, but world-renowned sociolinguist Ruth Wodak, isn't most people. She has used her recent "winnings" to found the Research Center for Discourse, Politics, and Identity.

Of course, Wodak didn't win the lottery; she was honored for years of superb scholarship with Austria's Ludwig Wittgenstein Award. (*ASN* printed a notice in the fall 1997 issue.) This prestigious award provides ÖS15,000,000 for research, which, although administered by the Austrian Science Fund, "guarantees a high level of freedom and flexibility" in the execution of her research over a period of five years. Science Fund officials expressed confidence that the resources of the Wittgenstein Prize would spark "another extraordinary improvement in Prof. Wodak's scientific achievements."

Wodak, chair of the University of Vienna's Institute of Applied Linguistics, is internationally recognized for her research on the application of critical discourse theory in social and institutional settings. The University of Minnesota community and friends of the Center know her from her conference papers, seminar talks, and fall 1996 appointment as Hill Distinguished Visiting Professor. Indeed, among her current projects is a jointly edited book (with David Good), *From World War to Waldheim*, based on the fall 1995 CAS symposium.

The institute will tie together two topics of Wodak's previous research: communication within organizations (represented most recently by participation in an interdisciplinary project on the "Linguistic *Habitus* of Diplomats") and the tension between the national discourse of identity construction and the identity of the EU (represented most recently by a study on "The Discourse Construction of National Identities in Austria"). The five-year duration of the funding will enable scholars at the Institute to examine these topics comprehensively and enable them to include medium- and long-term results in the policymaking recommendations generated by these research programs.

The Research Center plans to publish several periodical publications. Information on its ongoing research will be made available to national and international media and will be accessible on a website. In the meantime, we offer *ASN* readers a more detailed description of the two initial topics.

Discourses on Neutrality and Identity

Around the end of the fifties, perpetual neutrality became a central component, a "representative story," within the Austrian self-image. It developed into a central myth within the political canon of the Second Republic and within the different efforts to foster a sense of nationhood and a national self-consciousness after World War II. But after the radical political and societal changes in the last years, the dissolution of the bipolar bloc division, Austria's admittance into the European Union, and the emergence of new threats and security scenarios, neutrality as an unquestioned foundation for Austrian identity becomes less certain. It turns—using a German expression—into a *Politikum*; it becomes a controversial concept. Political and societal attitudes concerning neutrality have similarly changed in those countries—Sweden and Finland—that joined the European Union together with Austria. In this research project, the concept of neutrality in countries such as Sweden, Finland, and the non-EU member Switzerland is analyzed and compared.

This research project is partly a thematic continuation of the interdis-

ciplinary study *Studien zur diskursiven Konstruktion von nationaler Identität* (Ruth Wodak, Rudolf de Cillia, Martin Reisigl, Karin Liebhart, Klaus Hofstätter, and Maria Kargl). It is concerned with the role of neutrality in the discursive construction of national identity and with situations in which essential parts of a national identity become doubtful, uncertain, or even obsolete. Connected to this is the question of whether other components or figures can take the place of a marginalized or abolished neutrality concept. Hence the necessity for comparative elements in the study.

To study these questions the team will use interdisciplinary methodologies to examine the concept and discourse history of neutrality. They will examine different "texts" such as specialized literature, official documents, political speeches, media discourses, interviews, and more or less private discourses. In addition to critical discourse analysis, researchers will employ approaches from critical layout analysis, qualitative reception research, and research on political culture.

Discourses on Employment

The issue of unemployment within the EU is a growing concern to both national and supranational governments. In this study, special emphasis is given to how the various governmental levels/institutions of the EU (i.e., Parliament, Commission, and Council) discuss the issue of unemployment and related issues such as employment, labor, and social policy. The relationship between political institutions and the discourse of these institutions is examined; that is, how, through discourses on unemployment, institutions such as the European Parliament (EP) create national and supranational—or European—identities and how, in turn, these institutions are reproduced by discourses on unemployment. The project will focus primarily on how Austrian, German, French, Spanish, and English delegates form national and supranational identities.

A central objective of this research program is to reveal the interplay between social structure and discourse within the EU. This research, therefore, is grounded in both social theory and discourse analytic approaches. Social theories such as Bourdieu's *habitus* theory, Giddens's theory of structuration, and Luhmann's systems theory provide the groundwork for understanding how individuals and groups are socially situated and how they interact within institutions. Researchers use discourse approaches—including critical discourse analysis, argumentation theory, conversation analysis, and politolinguistics—to examine the communicative practices of EU institutions. When analyzing discourse, all forms of "texts" are considered, including political speeches, written documents, interviews, and debates.

A team of researchers will perform extensive fieldwork in Brussels, Strasbourg, and Luxembourg, investigating the communicative practices in the European Parliament, Council, and Commission.

At present, the research team has a two year mandate to fulfil its initial research objectives. All findings will be disseminated and discussed at national and international seminars, conferences, and workshops.

For more information about the Research Center for Discourse, Politics, and Identity, contact the head of the project, Univ. Prof. Dr. Ruth Wodak, e-mail: ruth.wodak@univie.ac.at; or the administrator, Christoph Ludwig, e-mail: christoph.ludwig@univie.ac.at, tel.: 43-1-3151900, fax: 43-1-3155347. Mailing address: Institute for Linguistics, Applied Linguistics, University of Vienna, Berggasse 11/1/8, A-1090 Vienna. ❖

EMBACHER *from page 10*

ASN: *On the other hand, the anti-Waldheim people spoke up, too.*

HE: Yes, but we were and perhaps still are a minority. We shouldn't overestimate the size of the anti-Waldheim forces. If Western countries—especially the U.S.—hadn't forced Austria to react, this small anti-Waldheim group wouldn't have been successful. Vranitsky had to give his speech confessing that some Austrians took part in genocidal crimes because the world looked at Austria and we had to polish our image. But the majority didn't really change. You can see it now when we talk about the Wehrmacht. People didn't really learn a lot. Conservative politicians, FPÖ politicians, tried to create a new victim thesis, portraying Waldheim as a victim of the American Jews. He himself wrote in his book that he was just blamed by American Jews and the Israelis. It's the old "worldwide Jewish conspiracy" story again. And many Austrians, especially the older generation, believe him.

ASN: *Are "philo-Semites" reducing Jews to "the other" in a nicer way?*

HE: Yes, I think so but it is a problem of history. Non-Jewish people didn't meet Jewish people, so there is a gap between us that is hard to close. Many well-meaning people admire Jewish people and think they are more intelligent, more interesting. There are dissidents and intellectuals who would like to belong to this group of "outsiders," and some people even convert to Judaism. It is not a widespread phenomenon, but it happens. We should avoid this extreme, too. We should have a normal relationship between two different ethnic groups. I understand extreme philo-Semitism but it is a phenomenon we have to face and get over.

ASN: *What are you working on now?*

HE: I wrote a book with Margit Reiter about the relationship between Austria and Israel that will be published at the end of this year. And we are now writing a book about Austrian and German women in Shanghai in the 1930s and 1940s. It is a fascinating topic. ♦

HABSBURG happenings

Politics in a New Key: H-Net's 1997 Elections

by James P. Niessen

H-Net: Humanities & Social Sciences OnLine is a confederation of seventy autonomous academic lists with more than 40,000 subscribers worldwide, combining attributes of a scholarly association, a coalition of interest groups, and a publishing consortium. It is held together by the dedication of its editors to several guiding principles: lists and editors are approved for admission to H-Net by the central leadership, these editors screen submitted texts for relevance and propriety, and they share (cross-post) messages of mutual interest among related lists.

The governance structure is based on a Charter that stipulates the editors and paid staff will vote once a year for an Executive Committee, and in staggered three- or two-year terms for an Executive Director and Associate Director. In April of this year H-Net completed its most divisive elections ever, so now is a good time to take stock and ask where HABSBURG fits into the larger organization.

H-Net voters decided not to reelect H-Net's founder, Richard Jensen of the University of Illinois at Chicago, as Executive Director, choosing instead his opponent, Mark Kornbluh of Michigan State University. The contest was over leadership style, organizational model, and data formats. Jensen felt a strong personal stake in the quality of H-Net operations, and dominated by force of his personality and boundless energy; Kornbluh, no less dedicated, has been more consultative and focused on building an institutional base for the organization. Jensen and Kornbluh were on the same side when the Executive Committee decided in 1995 to establish World Wide Web sites and book reviewing operations for the lists, both of them based at Michigan State, as a way of enhancing the quality of interaction on the lists and then making the results more broadly accessible. These operations were largely successful because of Michigan State's investment in the evolving H-Net infrastructure; but meanwhile Jensen's responsibility according to the Charter for the "day-to-day operation of H-Net activities" from Chicago became increasingly hollow. In its 24 January article, the *Chronicle of Higher Education* characterized the contest of Jensen vs. Kornbluh as "list vs. web," the simple, original model of autonomous mailing lists vs. websites with their greater demands on staff support and computer memory.

The only "public" record of H-Net's electoral struggle are a few articles in the *Chronicle*. On the Internet, the chief forum was H-Staff, H-Net's internal list for editors and staff. Subscribers were "privileged" to receive twenty to forty messages daily during the height of the campaign in April, chiefly from a handful of participants. Despite the contentious personal dispute about project management and grant administration, there was a clear consensus that H-Net's lists, reviews, and web should all continue; nor did anyone suggest a real alternative to Michigan State's financial support. Jensen's side contended their opponents were obstructing a project to establish an H-Net center in Europe because it would diminish the role of Michigan State, but everyone who expressed an opinion on it agreed that the European initiative had positive potential. Personalities aside, the decisive issue was the desirability of an operating agreement between H-Net and MSU. The result of the electronic balloting, announced April 28, was a clean sweep for moderates and advocates of the MSU agreement, including this correspondent, who was also a candidate for the Executive Committee.

What do the results mean for H-Net and for HABSBURG? First, the likelihood of an agreement with Michigan State means H-Net's future as a membership organization and a scholarly publisher of reviews, syllabi, and other materials is secure. Second, H-Net's commitment to multimedia applications, which was the rationale for a major NEH grant, a teaching award from the American Historical Association, and a conference at Michigan State during the past year, has been reaffirmed. Finally, H-Net continues to support the efforts of individual lists to enhance their quality through the recruitment of excellent editors, professional affiliations, and initiatives that can offer a model for other lists. As a new member of H-Net's Executive Committee, I'm impressed with the standards we uphold for the approval of new lists, editors, and board members. The project for a European H-Net center must be re-examined by the committee, but the opportunity for lists like HABSBURG to explore possible affiliation with institutes and associations on the old continent is stronger than ever.

James P. Niessen, Librarian for History at Texas Tech University, is coeditor and review editor for HABSBURG, Treasurer of H-Net, and Chairman of the History in Libraries Discussion Group of the American Library Association. ♦

A Voyage to Paradise

The Josiphinian Expedition
from the
Crownlands to the
Carolinias

by Helene M. Kastiger Riley

In 1782 the temperature suddenly dropped in one of Schönbrunn's imperial glass houses. It was a major calamity; scores of tropical plants collected some 23 years earlier by Nicolaus Jacquin on an expedition to the West Indies perished. Joseph II was justifiably concerned, for the prestige of the house of Habsburg rested to no small degree on its renown for scientific enlightenment and imperial splendor. Europe's monarchs vied with each other for the most magnificent gardens, private collectors spent large sums on rare and exotic plants, and a skilled gardener and flower painter like Georg Dionysius Ehret could be elected to the prestigious Royal Society of London despite his lowly birth.

In Vienna preparations were promptly made to assemble the personnel and equipment for another expedition to America to recoup the horticultural losses. Joseph II entrusted Jacquin and the well-known mineralogist Count Ignaz von Born, leader of Vienna's Freemasons, with the organization of this expedition. After some debate on the funding, travel itinerary, choice of transportation and expedition members, five individuals were selected for the journey to America. Two were Born's choices: Franz Joseph Märter, 29, born in Austrian Silesia, professor of natural history and economics at the Theresianum; and Bernhard Albrecht von Moll, 39, born in Germany, imperial cabinet painter. They were at odds with each other from the beginning. Mathias Leopoldus Stupics, 30, born in Croatia, medical doctorate from the University of Vienna, was Jacquin's choice and Märter's deputy. The others were Joseph Boos, assistant to imperial horticulturist Richard van der Schot, and his helper, gardener Franz Bredemeyer. This motley and incompatible crew from the Crownlands and beyond left Vienna by stagecoach on April 27, 1783 and obtained passage aboard the American frigate *General Washington*, arriving in Philadelphia on September 9.

After the long and stormy transatlantic voyage Märter was overcome with emotion, describing "the most romantic scene imaginable" of white, sandy river beaches, pristine farm houses on softly rising hills, and reed-covered islands teeming with ducks and wildlife as "the most convincing proof of the natural bounty of this land." Moll took a more pragmatic view of this paradise. In his letter to Born, dated only 8 days after their arrival, he exclaims "How glorious it is in this free city! . . . We live as freely as if we were American-born. I like it so much that I would settle here if I were permitted, I would certainly not starve . . . I would make a good living . . . a good bit of money with silhouettes."

Almost immediately the group broke up into working crews. While Märter labored chiefly alone from a home base in Philadelphia, Moll and Bredemeyer fanned out into the provinces and Stupics and Boos formed a second team. Although none of the work Moll produced for the expedition is known, letters and reports document that he completed an *Exocoetus volans*, a medusan, grouper, cryptogamous plants, tortoises and birds. He also cut a substantial number of profiles depicting important men and their families from the Bethlehem (PA), Philadelphia, New York, and New Jersey areas to supplement his salary. Märter kept track of his crew by holding the purse strings: he paid their salaries from which they had to defray their expenses including food and housing.

On November 4, 1783, Stupics and Boos left Philadelphia by boat for Charleston, S.C.; Moll and Bredemeyer soon followed. It was here that



Right: silhouette of Joseph II by Moll; this page, plant drawing by Bredemeyer; opposite page, watercolor of birds attributed to Moll.

serious trouble erupted between Märter, who stopped in Charleston early in 1784 on his way to the Bahamas, and the other members of the expedition. Stupics, stung by the poor exchange rate he received for the Spanish thalers Märter paid him, wanted the full equivalent of his salary promised him in Vienna. Moll demanded a raise and produced only a few plates for shipment to Vienna. After Märter returned from the West Indies he decided to send Moll back to Europe on the first available vessel. Moll refused, and he and Stupics remained in Charleston when Märter and the gardeners moved on. No one in Vienna seemed surprised by the defections except Joseph II. He wrote in the margin of the report made to him, "I am not as indifferent as you to the loss of two people like Stubitz and Moll, for whom one has paid travel expenditures. Besides these costs, they shall be lost to the state as subjects."

In Charleston, Stupics and Moll went their separate ways. Stupics quickly established a busy medical practice. Among his well-known patients was Christian Theus, an erudite Swiss pastor who had ministered to the German-speaking settlers of South Carolina's back country since 1739. As was the custom at the time, Stupics gathered medicinal herbs and substances to prepare the ointments, pills, and tinctures he used in the treatment of his patients. Some of his patient records and bills are preserved; they show that he was a respected and well-paid physician. Of historical interest is also the journal he kept while collecting seeds and plant specimens with Boos in the area around Charleston. Stupics was a devout Catholic. After initially attending St. John's Lutheran, which offered German-language services, he became a member of St. Mary's when the Catholic church was founded in 1789. His grave marker, among the oldest in the church yard, proudly displays the name of Joseph II. It was erected by Stupics's friend and neighbor Johann Jakob Kalckoffen after Stupics's death on August 20, 1794.

Shortly after dissociating himself from the expedition, Bernhard Moll, "lately from Vienna," advertised in Charleston's *Gazette* that he was teaching the art of drawing in all its branches. At the time of this first advertisement in November 1784, Moll had already gained acceptance by many of Charleston's prominent families. His deftly cut silhouettes depict family members of the famous naturalist Alexander Garden, and of the Middletons, Draytons, Rutledges, Hutsons, and others who ex-

erted considerable political influence. Moll was apparently the first artist in Charleston who employed the technique of cutting profiles, which required considerably more skill than the commonly used means of drawing and then painting them. The Viennese "parlor-game" of quickly and dexterously cutting likenesses before an appreciative audience most likely endeared him to Charleston's high society.

Charleston had a large and well-established German-speaking population then and was the first American city to stage a German play. Pachelbel's son Carl Theodorus Pachelbel and German composer and organist Jakob Eckhard provided sophisticated musical entertainment, and the German Friendly Society was a socially active organization. Moll surely felt welcome in this Southern aristocratic environment. By the end of 1787 he had moved his Drawing Academy to a choice location in King Street, offering the testimony of "several of the most eminent families" of Charleston as witness to his skill. On April 30, 1788 his U.S. citizenship was duly recorded: "This is to certify, that Bernhard Moll, Gentleman, late a Subject of the Emperor of Germany [sic] is become a Citizen of this State he having taken and subscribed the Oath of Allegiance and Fidelity." However, two months later he made a will and died shortly thereafter. His personal effects, paintings, and professional utensils changed owners at several public sales and auctions between July and November 1788.

Märter preserved duplicates of Moll's silhouettes, collected from 1783 through the spring of 1785, when he left Charleston without Moll. Märter pasted the 150 duplicates into a small album, identified the subjects, and provided an index. He may have sold them before his return to Europe because the album was found in Boston and is currently at the Royal Ontario Museum in Toronto. While still in America, Märter also published several articles in Born's *Physikalische Arbeiten der einträchtigen Freunde*, two of which contain unsigned illustrations of exotic birds that are likely Moll's work. Joseph Boos produced the volume *Schönbrunn's Flora oder Systematisch geordnetes Verzeichniss der im K.K. Holländisch-Botanischen Hofgarten zu Schönbrunn cultivirten Gewächse* (1816), and in 1835 Franz Bredemeyer published his magnificent opus *Icones plantarum rariorum horti Archiducis Austriae*, which contains hand-colored depictions of many flowers and plants indigenous to South Carolina. Thus many a South Carolina beauty lingers in fairy-tale dreams in Vienna's imperial archives.

Helene M. Kastinger Riley is a professor of German at Clemson University in South Carolina.



SAHH NEWS

SAHH granted AHA affiliation

At its June 1997 meeting in Washington, the Council of the American Historical Association voted unanimously to accept the Society for Austrian and Habsburg History as an AHA affiliated society. Prior to this, the SAHH had been connected to the AHA indirectly through its own affiliations with two AHA-affiliated organizations, the Conference Group for Central European History (CGCEH) and the American Association for the Advancement of Slavic Studies (AAASS). Along with its new direct link to the AHA, the SAHH plans to maintain its existing ties with both the CGCEH and AAASS.

The status of AHA affiliate should improve the visibility of the SAHH and broaden the scope of its activities. It will be able to schedule its own sessions concurrently with the annual AHA meeting. Efforts in this regard by other affiliated societies range from one or two sessions to a dozen or more, which the AHA accommodates in convention facilities and lists in its convention program. For example, the Conference on Latin American History held 23 of its own sessions at the January 1997 AHA in New York, in addition to its joint sessions with the AHA. Aside from panels designated as "joint sessions" of the affiliated society with the AHA, panels organized by affiliated societies are not subject to approval by the AHA program committee.

Our official presence at the AHA in Seattle (8-11 January 1998) will include two sessions. "Commemorations and National Identity in East Central Europe" will be cross-listed as a joint session of the AHA and SAHH. The panel features papers by Nancy Wingfield (Northern Illinois University), Maria Bucur (Indiana University), and Lawrence Sondhaus (University of Indianapolis), with Richard Rudolph (University of Minnesota) as session chair and Hillel Kieval (University of Washington) as commentator. "The Habsburg Legacy and Contemporary East Central Europe," a roundtable session, includes panelists Charles Ingrao (Purdue University), T. Mills Kelly (Grinnell College), Sarah A. Kent (University of Wisconsin), and Nicholas J. Miller (Boise State University), with Mary Gluck (Brown University) serving as session chair. Members interested in organizing affiliated-society sessions for the 1999 AHA meeting in Washington, D.C. (7-10 January 1999) should contact the executive secretary at the address below. Nonmembers interested in joining the SAHH may do so by subscribing to the *Austrian History Yearbook*.

In the much nearer future, SAHH members will be involved in a number of sessions at the annual meeting of the German Studies Association (25-28 September, in Washington, D.C.). Panels with papers related to Austrian history will include "Gender Relations in the Postwar German and Austrian Perspective," "Austria's Historical Memory of World War II," "Austria and the Wehrmachtausstellung," and "New Ethnographic Studies from Germany and Austria." Individual papers on Austrian topics are scheduled to appear on several other sessions as well. At the AAASS meeting in Seattle (20-23 November), the SAHH-sponsored roundtable "Bosnia and Serbia: Perspectives from the Habsburg Era, Reflections on the Recent Past" will be just one of several sessions of interest to those specializing in Austria and the former Habsburg lands.

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SALZBURG FESTIVAL 1997:

Running toward the millennium

by Barbara Lawatsch-Boomgaarden

A few weeks before the Salzburg Festival started, the Directors, led by President Helga Rabl-Stadler and artistic director Gerard Mortier, held a press conference to discuss their vision of what the Festival should be during the years before the millennium. Like Hofmannsthal, they propose to present both masterpieces of the past and contemporary art that speaks to the issues of our time. Hence, the Festival will place works by contemporary composers and dramatists at the center of the festival program. They will commission works by established composers as well as artists currently known only to experts or aficionados. Next year, for instance, the festival will present *Soon*, a musical play by American filmmaker Hal Hartley dealing with millennarianism and religious sectarianism, e.g., the activities of the Branch Davidians in Waco.

Of course, the Festival has featured contemporary works in recent years. Besides the works of younger composers such as Austrian Karlheinz Essl and German-born Matthias Pintscher, Gyorgy Ligeti's opera *Le Grand Macabre* drew special attention—and provided one of this year's éclats, despite general approval of audiences and critics. Although the composer did appear on stage at the end of the performance to thank the conductor, singers, and musicians, he made no secret of his unhappiness with director Peter Sellers for allegedly misrepresenting the content of his opera in an outrageous staging.

This summer was again rich in controversy. Long before the premiere, critics debated the merits of Robert Wilson's production of Debussy's *Pelleas et Melisande*. Wilson's abstract, sparse sets and the artificial, restrained slow motion he requires of the performers are as well-known as they are controversial. The main conflict in Debussy's opera stems from the sharply contrasting personalities of the protagonists, which Wilson's staging emphasized extremely well. From the moment Golaud and Melisande meet, they are a tragic mismatch: he is a relentless huntsman, serious, severe, inflexible and insensitive, while she is highly sensitive, mysterious, sometimes playful and a bit flighty. Those contrasts are mirrored in the pervasive light/dark imagery of the libretto, which juxtaposes moments of intense happiness and anguish.

Wilson's use of light and shadow works brilliantly with Debussy's impressionist masterpiece. Colors, shapes and proportions of perfect beauty complement and intensify the music, but they do not distract from it. Under these circumstances, the Philharmonia Orchestra under Sylvain Cambreling's restrained baton made a lasting impression. Dawn Upshaw's remarkable capacity for vocal differentiation and her intensity as a singer and actress also enriched the production. She filled Melisande with life and conveyed the qualities that contrast so sharply with those of Golaud. Upshaw was able to maintain this intensity to the end; at the plot's climax, the farewell scene of Pelleas and Melisande, Russell Braun also reached the intensity required by the situation. Despite, or perhaps because of, the sparseness of the set, the final scene around Melisande's deathbed was moving.

Contrasts also marked the first concert of a Schubert Cycle conducted by Claudio Abbado. In a recent interview, Abbado described Schubert's music as an expression of extreme pain and anguish suffused with playfulness and a rueful humor. These polarities in Schubert's music were

well illustrated by the concert in the Great Hall of the Mozarteum, featuring Schubert's Symphonies Nr. 6, D 589 in C Major and Nr. 5, D 485 in B Major as well as a selection of songs orchestrated by Brahms and Reger. Abbado's conducting avoided exaggerated pathos; he was elegant, yet without vanity or a desire to upstage the music. The Chamber Orchestra of Europe lacked some of its usual enthusiasm, but some sections, such as the whimsical dialogue between orchestra and woodwinds in a fast movement of the 6th Symphony, were very well executed.

The predominantly playful character of the 6th Symphony was balanced by the overwhelmingly somber mood of the songs that followed. Olaf Bär deserves high praise for substituting at short notice for Bryn Terfel, who cancelled for health reasons. The lush orchestration by Brahms and Reger tends to overpower the instrument of most singers specializing in lieder, but it is interesting to hear these versions. The relentlessly dour "Gesänge des Harfners" from Wilhelm Meister, op. 12 D 478, presented a counterweight to the 6th Symphony and the more lighthearted song selections, such as "Geheimes" or "Menon." Highlights of the evening, however, were Schubert's dramatic masterpieces "An Schwager Kronos" and "Prometheus." Here Bär reached his full potential. After the break, the audience was left with the partly dynamic, partly serene phrases of the 5th Symphony.

While Schubert was chosen as a focus this year, Hofmannsthal's *Jedermann*, based on the English morality play *Everyman*, is a staple of the Salzburg Festival every year. It is as relevant to a contemporary audience as it was over seventy years ago. Much of our lives still revolves around making and spending money; the distractions of everyday life still lead us to forget about the really important things; and we still seek pleasure as a replacement for spirituality, despite a deep need for the latter. Hofmannsthal's play does not need any violent attempt to "modernize" it; thankfully, the current director, Gernot Friedel, understands this. One may criticize some of the details as being a bit too literal for a contemporary production. But Friedel did not rewrite or reinvent the play, a rare virtue for which he must be warmly commended.

The newly renovated façade of the Cathedral provided a slightly different background than before—less somber, with the white marble glowing in a soft rose tone and a few freshly gilded ornaments. The acoustic and musical effects, such as the fanfares at the beginning, and of course the famous "Jeedeeremaan" calls, were as gripping as ever. Because of the outdoor setting, the illusion was intruded upon a bit by some of the side effects of modern civilization: the faint noise of jet planes heading for the Salzburg airport or the occasional ambulance siren. The timing of the latter was excellent, usually occurring whenever Jedermann had premonitions of his impending demise.



Viktor Braun and Dawn Upshaw in *Pelleas et Melisande*. (Photo ©1997 Salzburg Festival/Ruth Walz)

A weakness of this production, however, was Jedermann Gert Voss's inability to convey the musicality of Hofmannsthal's verses. Most of the time, he was too shrill and his rhythm too disjointed. When he spoke more softly, it was hard to understand him. By contrast, Lola Mützel's excellent articulation allowed her to be moving—and well understood—as Jedermann's mother, without screaming. Other memorable members of the ensemble were Ulrich Mühe for his abilities as a remarkably athletic Devil, Isabel Karajan as Good Works for her warm timbre and good articulation, and Johannes Lenzenhofer and Alexander Thaler for their courage to sail down as angels from adjoining rooftops.

In stark contrast to Friedel's unpretentious conception of *Jedermann* the Festival presented new productions of two other staples, Mozart's operas *The Magic Flute* and *Die Entführung aus dem Serail*. Director Achim Freyer conceived the *Magic Flute* literally as a circus, with Sarastro as director and many of the other characters frolicking about in onion-shaped yellow breeches. Despite the overbearing mass of props, textiles, and special effects, some of the soloists, namely Michael Schade as Tamino, were able to sing their parts with bravura, but the general complaint remained that the music was subjected completely to the director's requirements. Similarly, this year's production of *Entführung* (directed by Beirut-born François Abou Salam), placed the opera in a contemporary Near Eastern setting, complete with barbed wire, machine guns and UN soldiers. The production's allusions to contemporary political conditions were generally seen as heavy-handed, the cuts to the libretto as problematic, and the addition of Turkish music and what some called "Haremszauber à la James Bond" as superfluous.

Another classic Austrian piece, though not as frequently performed, was Grillparzer's *Libussa*. The outgoing drama director of the Festival, Peter Stein, staged the tragedy on the so-called Perner Insel, an adapted former industrial complex in Hallein near Salzburg. Stein's production deserves credit, first, for taking on a play that some consider difficult to sell to a contemporary audience; second, because he and his young ensemble take it seriously; and third, because the production succeeds in conveying the intricate interplay of two converging story-lines whose themes speak directly to a contemporary audience: A love-story involving a power struggle between the sexes, the transition from a natural economy without written laws to a society oriented toward the state and material progress. What makes Grillparzer's treatment so interesting is that he does not idealize either type of society, and his presentation of the love theme is subtle. While Libussa is clearly his heroine and her rule is seen as beneficial, he also portrays her vision of society as incompatible with human nature and the inexorable march of history.

The actress playing Libussa must be on stage most of the play, convey a range of emotions in contrasting situations, and make Grillparzer's verses come to life. Dörte Lissowsky was up to the challenge, playing Libussa with remarkable energy and versatility. She was regal, somewhat distant, yet compassionate during the early scenes; a loving woman hurt by Primislaus's behavior later; a convincingly wise yet domesticated wife and queen at another point; and at the end of the play, Lissowsky conveyed the depth of Libussa's tragic failure to resolve her contradictory position. Christian Nickel as Primislaus was convincing as passionate suitor and enthusiastic city builder, but less so as a man of wisdom who wins Libussa.

Stein made good use of the unusual space. A hilly wooden floor covered the entire stage. Across this sparse imaginary landscape, scantily dressed amazons, Libussa's warriors, ran, jumped, and wielded spears (perhaps a bit too much; but then, Grillparzer's script needs some action to bring it to life). The only truly superfluous effect came at the very end, when the entire stage was carved up by early Czech lumber jacks equipped with chain saws. This apparently signified the detrimental effects of civilization.



Dörte Lyssewski (center) as the title character in *Libussa*. (Photo ©1997 Salzburg Festival/Bernd Uhlig)

The powerful production of *Boris Gudunov* was not a result of the inventions of the *Regie*, but of the fantastic ensemble of soloists and chorists and the performance by the Vienna Philharmonic under the stellar conducting of Valery Gergiev. Yes, Herbert Wernicke's staging, inspired by the cinematography of Sergei Eisenstein, has been touted by critics as pathbreaking. Maybe it is, but I'm not sure we needed a giant clock threatening to roll over Boris to illustrate his anguish. Wernicke's vision is coherent; it illustrates the downside of ambition and power seeking as well as the social dynamics that drive the action. What it does *not* do, with its grey-suited Boyars and Tsar, is convey a sense of the magic and mystery originally conveyed in Pushkin's literary model and Mussorgsky's music.

However, the performers on and off stage *do* capture the magic. Vladimir Waneev, who stepped in for Samuel Ramey sooner than expected, must be mentioned first. His outstandingly sung Boris was sympathetic, yet his crime still remained abhorrent and mystifying. Waneev's acting strikingly conveyed the contrast between Boris's bloody deed and his tenderness with his son. Liliana Nichteau was ideal as Fyodor—delicate and boyish, with a pure, slender voice. Fyodor Kusnetzow as Warlaam had tremendous stage presence and athletic ability, and Olga Borodina successfully carried the Marina act along. Mass scenes like the Kromy scene at the end were remarkably well executed. The combined choirs of the Vienna State Opera, the Slovak Philharmonic Chorus Bratislava, and the Tölzer Boys Choir deserve the highest praise.

Finally, another creation in connection with the Festival ought to be mentioned: A CD-ROM entitled *Salzburger Festspiele: Oper-Theater-Konzert-Film-Text-Musik. Multimediales Lexikon 1920 bis 1997* was recently released by Chocolate Multimedia Production (e-mail: sales@chocolate.at). Based on the archives of the Salzburger Festspiele, it supplies names, dates, and a wealth of additional information, such as biographies, photographs, and plot summaries of all performances from 1920 to 1997. It includes a total of one hour of music, an hour of clips from performances, and a stroll through Salzburg, showing sights as well as theaters and halls used by the Festival. Like this year's festival itself, the CD-ROM represents a blend of tradition and cutting edge contemporary concepts in the service of art. ♦

ANNOUNCEMENTS

UPCOMING CONFERENCES

Conference. "Bürgerlichkeit auf dem Gebiet der ehemaligen Habsburgermonarchie nach 1918," 5. Internationale Studententagung Bürgertum in der Habsburgermonarchie, 1-4 October, Narodni dom, Trg celjskih knezov 9, Celje, Slovenia. Contact Univ.-Prof. Dr. Peter Vodopivec, Filozofika fakulteta, Oddelek za zgodovino, A•kerjeva 2, SI-1000 Ljubljana, Slovenia, tel/fax: 386-611769368; or Dr. Peter Urbanitsch, Kommission für die Geschichte der Habsburgermonarchie, Österreichische Akademie der Wissenschaften, Fleischmarkt 22, A-1010 Vienna, tel: 43-1-5129184, fax: 43-1-513-3851.

International Symposium. "Alexander Lernet-Holenia zum 100. Geburtstag," 17-19 October, Deutschen Literaturarchiv, Schillerhöhe 8-10, D-71672 Marbach am Neckar, Germany. Contact Dr. Thomas Eicher, Universität Dortmund, Institut für deutsche Sprache und Literatur, D-4421 Dortmund, Germany, tel: 49-231-755-2922, fax: 49-231-755-4498; or Dr. Bettina Gruber, Ruhr-Universität Bochum, Germanistisches Institut, D-44780 Bochum, Germany, tel: 49-234-7005088, fax: 49-234-709-4254.

Conference. "Schule und Bildung bei den Deutschen in Südosteuropa seit der Aufklärung," 24-28 September 1997, Eisenstadt, Austria. Sponsored by the Südosteuropäische Historische Kommission, Tübingen, and the Burgenländisches Landesarchiv. Contact: Südosteuropäische Historische Kommission, Mohlstraße 18, D-72074 Tübingen, Germany. Tel.: 49-7071-2002514; fax: 49-7071-2002535.

Conference. "Kooperation mit Mittel- und Osteuropa. Die Rolle der nichtstaatlichen Organisationen," 27-29 October, Vienna. For information, contact Dr. Othmar Huber, Institut für den Donauraum und Mitteleuropa, Berggasse 21/14a, A-1090 Vienna. Tel: 43-1-319 72 58. Fax: 43-1-312 72 584.

International workshop with excursion. "Minority Rights and Minority Life in Hungary and Austria," 7-8 November, Stadtschlaining, Austria. Sponsored by the Burgenland Research Society, Society for Political Foundation, Hungarian Governmental Minority Office, and the OSI Brno. Contact Dr. Jana Starek, OSI Brno, Arne Nováka 1, CZ-66080 Brno, Czech Republic. Tel and fax: 42-5-412-134-67.

International workshop. "Increasing Distrust of Politics in Austria and Hungary," 14-15 November, Budapest. Cosponsored by the Budapest Economic University and OSI Budapest. Contact Dr. Peter Haslinger, OSI Budapest, Üri utca 53, H-1250 Budapest. Tel/Fax: 36-1-175-6846.

Conference. "Austria-Hungary and the Development of the Bulgarian Elite, 1815-1918," 15-16 November, Sofia. Cosponsored by the Bulgarian and Austrian Academies of Sciences and OSI Sofia. Contact Mag. Klaus Schuch, OSI Sofia, ul. Moskova 5, 1000 Sofia. E-mail: osi.sofia@bulmail.sprint.com

Conference. "Zwei Wege zweier Nachbarn 1945-1990," 20-21 November, Prague. Cosponsored by the Austrian Academy of Sciences, Vienna; the Academy of Sciences of the Czech Republic, Prague;

the Austrian Embassy, Prague; and OSI Brno. Contact Dr. Jana Starek, OSI Brno, Arne Nováka 1, CZ-66080 Brno. Tel. and fax: 42-5-412-134-67.

Symposium. "The Austrian and Czech Jugendstil Epoch: Literature and Art in Austria, Galicia, and the Bohemian Lands from 1890-1918 and its Influence up to the Present," 19-21 November, Opava, Czech Republic. Contact Dr. Jana Starek, OSI Brno, Arne Nováka 1, CZ-66080, Brno, Czech Republic, tel/fax: 42-5-412-13467.

Symposium. "Between Competition and Protection: On the Role of State Power and Freedom in Austria in the 20th Century," 4-6 December, Vienna, Österreichische Forschungsgemeinschaft, ARGE "Civil Society in Austria." Contact: Univ.-Doz. Dr. Jürgen Nautz, Universität Gesamthochschule Kassel, Fb, Angewandte Sozialwissenschaften, Rechtswissenschaften, D-34109 Kassel, Germany. E-mail: juergen.nautz@t-online.de

Conference. "'Nichts Komplizierteres heutzutage als ein einfacher Mensch': Karl Heinrich Waggerl, 1897-1973," 12-13 December, Wagrain. Contact: Karl Mueller, Universität Salzburg. Tel: 43-662-8044 4369.

The 2nd European Social Science History Conference (ESSHC), 5-7 March 1998, Amsterdam. The ESSHC aims at bringing together scholars interested in explaining historical phenomena using insights from the social sciences. The conference is characterized by a lively exchange in many small groups (say, three papers and a commentator) rather than by formal plenary sessions. The conference is organized in a number of networks. For information, contact the conference secretariat: ESSHC c/o IISH, Cruquiusweg 31, 10191 AT Amsterdam, Netherlands. Tel: 31-20-668 5866; fax: 31-20-665 4181; e-mail: esshc@iisg.nl; internet: <http://www.iisg.nl/ESSHC>

Call for Papers. "Crossroads in Cultural Studies," Second International Conference, 28 June - 1 July 1998, Tampere, Finland. The special theme of the conference will be borders and border-crossings, but we also provide an open forum for all topics that interest the diverse international cultural studies community. We encourage international participation from different countries, disciplines and cultural backgrounds, and from a wide range of research areas. To organize a session, send us a title and a description (up to 150 words) of the theme, along with your complete contact information. Names of the accepted sessions will be listed in the Invitation Program published in November 1997. The acceptance of a session in the final program is provisional until the session organizer has sent us the abstracts and registration forms of at least five participants, and made sure that they have paid their registration fees. Further information can be found at the conference website, <http://www.uta.fi/crossroads/>, or by contacting Crossroads in Cultural Studies, Tampere Conference Service, P.O. Box 32, 33201 Tampere, Finland. Tel: 358-3-3664400. Fax: 358-3-2226440. E-mail: icsmail@uta.fi **Deadline for proposals: 30 September 1997.**

Call for Papers. The European History Section of the Southern Historical Association solicits propos-

als for the 1998 Annual SHA Meeting in Birmingham, Alabama. Panels should be composed of two or three papers, a commentator and a chair. Proposals should include a cover page with a list of all participants and paper titles as well as the proposed session title, a one-paragraph abstract of each paper and brief c.v. of all participants. Cross-disciplinary and international topics, including themes that are comparative U.S.-European, are encouraged. Graduate students are encouraged to participate in panels as well. Send proposals to Dr. Rebecca Boehling, 182 Lorelane Place, Key Largo, FL 33037, fax: 305-451-1618. E-mail: Lipkussail@aol.com **Deadline: 10 October 1997.**

Call for Papers. Papers addressing issues related to the current controversies about the status of historical knowledge are invited for a workshop "Writing History for the Twenty-First Century: Tradition and Innovation" at the 6th Conference of the International Society for the Study of European Ideas (ISSEI), University of Haifa, Israel, 16-21 August 1998. Submit abstracts to: Dr. Jolanta T. Pekacz, Dept. of History & Classics, 2-28 Tory Bldg., University of Alberta, Edmonton, AB, Canada, T6G 2H4; fax: 403-492-9125 or 403-433-2074, e-mail: jpekacz@gpu.srv.ualberta.ca **Deadline: 15 October 1997**

Call for Papers. Please submit proposals (panels are even better) for consideration by the program committee for the 1998 American Historical Association—Pacific Coast Branch conference, which will be held in San Diego during the first week of August 1998. Topics in all fields of history will be considered. Please send an original and four copies of a one page synopsis of your proposal, along with a c.v. and e-mail address for each participant, to Leonard Dinnerstein, Judaic Studies, Franklin Bldg #308, University of Arizona, Tucson AZ 85721-0080. **Deadline: 31 October 1997.**

Call for Papers. "Vocabularies of Identity in Russia and Eastern Europe," The University of Michigan, Ann Arbor MI, 3-4 April 1998. This conference will be based on the conviction that we can only understand the dramatic reconfiguration of personal, political, cultural, and social identities in the postcommunist world if we consider the nature of identity itself. Language stands at the very center of social transformation, as people delineate, describe, and in a sense create their world by speaking about it. As they do so, they create "vocabularies of identity." The conference will consist of pre-read papers, so as to facilitate discussion and debate. Proposals for either entire panels or individual papers are welcome. Presentations may deal with any time period and any country within the scope of the AAASS. Scholars from virtually any discipline are encouraged to send a one-page summary of the paper topic(s), along with an abbreviated, 1-2 page c.v. for each participant. Send to Brian Porter, Department of History, The University of Michigan, 1029 Tisch Hall, Ann Arbor MI 48109-1003; or e-mail proposals to baporter@umich.edu **Deadline: 15 December 1997.**

Call for papers. "Marsilio Ficino (1433-1499) in Central Europe," May 1998, organized by Peter Pazmany Catholic University Budapest in cooperation with the Hungarian Academy of Sciences. Cosponsored by the Istituto Nazionale di Studi sul Rinascimento, Florence, and the Centre Supérieur

d'Etudes de la Renaissance, Tours. Papers on any subject in history of philosophy, literature, ideas, etc., are welcome, but special emphasis should be laid on *the presence of Ficino in Central Europe* (i.e. Hungary, Austria, Bohemia, Poland of that time). This also includes neoplatonic influences in later centuries. Please send proposals as soon as possible to Prof. Dr. Paul Richard Blum, Pazmany Peter Katolikus Egyetem, Budapest, Egyetem u. 1, H-2081 Piliscsaba, Hungary, tel/fax: 36-26-375375, e-mail: 106233.1104@compuserve.com

PUBLICATION NEWS

Call for papers. Since independence, no issue concerning Ukraine's right to define itself in and on its own terms has proven to be more perplexing than the use (or misuse) of the article "the" in Ukraine's official title. Seeing the need for further discussion on this issue both within the scholarly and the international community, Alfred G. Mueller of Wesleyan College and Cheryl A. Madden of the University of Rhode Island have agreed to co-edit a compendium devoted to this subject. The volume will address such topics such as: What is at stake in the use or in the absence of the article "the" when referencing Ukraine? Who or what comprise the various camps who stand to gain/lose on this issue? Is this an issue of concern for the Ukrainian community? Has it eclipsed more important national concerns unnecessarily? Are there alternatives that should be considered? What does the process of "naming" entail? Who should decide the issue?

To participate in this discussion, please prepare a finished manuscript for submission. It should contain no more than 30 pages of text, should omit any and all references to the author or the author's affiliation in the body of the text to facilitate blind review, and should conform to either the APA or MLA handbook regarding endnotes, footnotes, and in-text citations. Graduate students and young scholars are encouraged to submit. Contact Al Mueller, Wesleyan College, almueller@aol.com or Cheryl Madden, University of Rhode Island, cmad8085@uriacc.uri.edu **Deadline: 15 December, 1997.**

NEW ON THE NET

Electronic Newsletter. *Jewish Scholarship in Eastern Europe (JSEE)*, an electronic newsletter dedicated to academic research in the field of Jewish history and culture in Eastern Europe. It covers research, documentation and publication projects developed by Jewish scholarly institutions and individuals; major events in academic scholarship including conferences, seminars, research workshops, etc.; new books and publications in the field; and cooperation between Jewish academic projects in Eastern Europe and Jewish research institutions and scholars in the West. *JSEE* is maintained and moderated by the Jewish Heritage Society. Subscribers are encouraged to submit contributions including their perspective on the current status and means to promote the development of academic Jewish Studies focusing on Eastern Europe. Comments and opinions, as well as references to useful resources, publications, projects, reviews, etc., will be most appreciated as a valuable contribution to the newsletter. The newsletter is expected to be of low to average volume: one posting (6-10K) monthly. English is the primary language of the newsletter. Send submissions via e-mail to the

moderator, Elina Shkolnikova, at heritage@glasnet.ru (marked "for JSEE" in subject line). All materials will be reviewed by the editorial board and arranged by the moderator before on-line publication. Requests for subscription may be sent to heritage@glasnet.ru; requests for removal may be sent using the reply feature of your mail system. Archives can be accessed via the web at <http://www.glasnet.ru/~heritage/jsee.htm>

GRANTS AND SCHOLARSHIPS

The Fulbright Student Program is the U.S. government's premier scholarship program. Each year it enables more than 600 men and women to study or conduct research in over 100 nations. Applicants must be U.S. citizens and hold a U.S. bachelor's degree or equivalent professional training. Proposals may include library or field work, university classes, conservatory or other performing arts training, or special projects in the social or life sciences. Applicants must be able to communicate in the host country's language, and certification may be required. Competition **opens 1 May 1997** and **closes 31 October 1997** for 1998-99 awards. Students must contact their campus Fulbright advisor; others must write to U.S. Student Programs, Institute of International Education, 809 United Nations Plaza, NY NY 10017-3580, or phone 212-984-5327. For information about the Fulbright Student Program in Austria, you may also write to the Fulbright Commission, Schmidgasse 14, A-1082 Vienna, Austria.

Fulbright Senior Scholar Program. The deadline for regular Fulbright scholar lecturing and research awards has been extended. Final decision as to the number of awards and availability of specific openings is subject to funding considerations and approval by the United States Information Agency and the J. William Fulbright Foreign Scholarship Board. Lecturing assignments are in English, unless otherwise noted. U.S. citizenship is required at the time of application, as is a doctorate. Award benefits vary by country and type of award. Grants range in duration from two months to the full academic year. Benefits may include a monthly stipend, round-trip travel for the grantee (and up to two dependents for semester and/or academic-year awards), housing or housing allowance, subsistence or living allowance, or tuition allowance in some countries. Sabbatical, leave-of-absence, or retirement pay may be used concurrently with Fulbright support. As we went to press, spaces were still open for the U.S.-Germany International Education Administrators Program and the Fulbright German Studies Seminar, both with an extended deadline of **1 November 1997**; and NATO Advanced Research Fellowships and Institutional Grants, with a new deadline of **1 January 1998**. For details, contact USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street, NW, Suite 5M, Washington DC 20008-3009.

Lecture Opportunity. Camden County Community College in southern New Jersey is doing a series on Austrian history and culture, focusing on the 19th century, for its students and the general public. They are interested in a general presentation on the events surrounding the dynasty itself, such as the assassination of the Empress Elizabeth, the death of Rudolf, etc. There is an honorarium. Contact Jack Pesda, telephone 609-227-7200, ext. 4432.

SPOTLIGHT

DRALLE INTERNATIONAL VIDEO

Dralle is a service that seeks to promote European film in the classroom and the home. It provides search & sales for any title: new, used, out-of-print. Will compile lists of available films by country or subject of interest, locate distributors, and search until you give up. 1618 Eustis St. 1B, St. Paul MN 55108. Phone/fax: 612-645-9381.

OPPORTUNITIES FOR STUDY ABROAD

European Studies in Vienna. Semester-long study abroad program features courses in politics, economics, international relations and required German language, as well as a number of electives. All classes taught in English (excepting one history course); students may take a three-week intensive German course prior to the start of the semester to acquire additional language skills. Includes ten-day faculty-led field study trip at mid-semester; students will visit cities and countries studied in core courses. Fall semester core courses are in Central European Studies; spring core courses are in European Integration, with choice of focus (European Union or the Balkans). Required GPA is 3.0 on a 4.0 scale. The 1997-98 fee is \$9,900 per semester, with the three-week German pre-session available in January or August at an additional cost of \$1,500. A limited amount of scholarship aid is available. Contact Helene Cohan, Associate Director, Beaver College Center for Education Abroad, 450 S. Easton Road, Glenside PA 19038-3295. Toll free 1-888-BEAV-9; fax 215-572-2174; e-mail cohan@beaver.edu

REQUESTS FOR AID

Last summer, floods devastated southern and western Poland. More than fifty people died, more than a hundred thousand people were left homeless, more than a hundred cities, towns, and villages were completely devastated, and more than 10% of the country's territory lay barren. In addition, university and public libraries in Poland sustained considerable damage, particularly in Opole and Wrocław in the western part of Poland. For example, flooding destroyed 30,000 books and journals in Wrocław University's law library and 50,000 books and journals at its School of Medicine. At the University's School of Theology (in the town of Nysa), more than 4,000 prints and manuscripts from the 17th and 18th centuries were flooded, and Opole University's main university library lost 180,000 books and journals. Some of the flooded collections were transferred to other libraries in Poland where there were frozen and await drying and other renovation procedures. The region needs help, if you are able to assist. The most pressing needs are: vacuum chambers to dry books and journals; quartz lamps; driers; chemicals and other materials to dry and renovate books; and financial resources to renovate buildings and to replace damaged facilities. To learn more about floods and damages in Poland, please access: <http://wings.buffalo.edu/inf-poland/mourn.html> or <http://www.flooding.pl>; or contact Piotr Pienkowski, Director, Polish Academic Information Center, Jagiellonian University, Krakow/State University of New York at Buffalo, SUNY Buffalo 825 Clemens Hall Buffalo N.Y. 14260, tel: 716-645-6569, fax: 716-645-3888, e-mail: pp4@acsu.buffalo.edu

WORKING PAPERS IN AUSTRIAN STUDIES

The *Center for Austrian Studies* serves scholars who study the politics, society, economy, and culture of modern Austria and of Habsburg Central Europe. It encourages comparative studies involving Austria or the Habsburg lands and other European states, stimulates discussion in the field, and provides a vehicle for circulating work in progress. It is open to all papers prior to final publication, but gives priority to papers by affiliates of the Center and scholars who have given seminars or attended conferences at the Center. If you would like to have a paper considered for inclusion in the series, please contact Richard L. Rudolph at the Center for Austrian Studies.

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