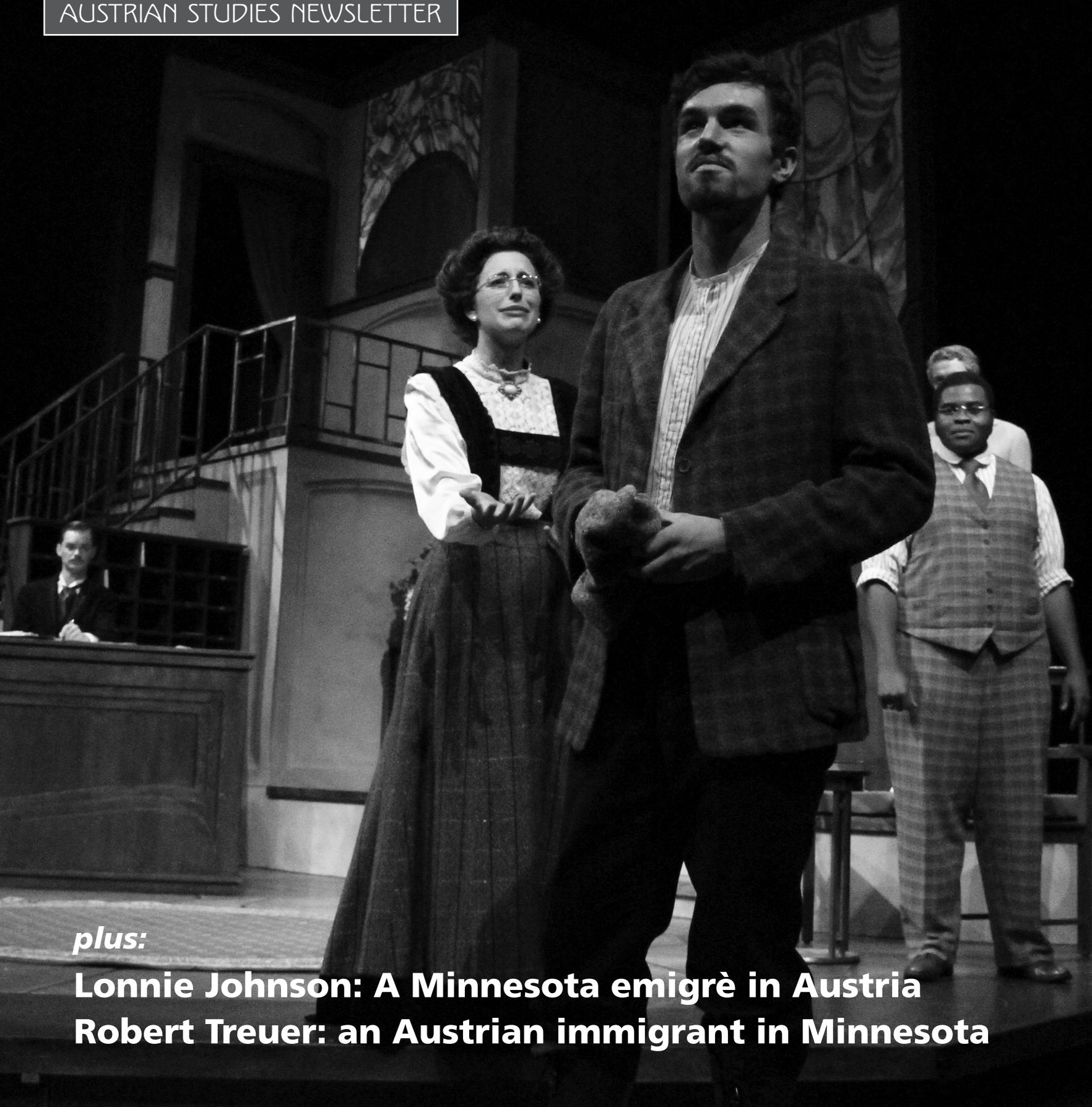


ASN

AUSTRIAN STUDIES NEWSLETTER

Schnitzler & Stoppard: strange bedfellows?



plus:

Lonnie Johnson: A Minnesota emigrè in Austria

Robert Treuer: an Austrian immigrant in Minnesota

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Austrian Studies Newsletter

Volume 23, No. 1 • Spring 2011

Designed & edited by Daniel Pinkerton

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Franz Rössler, Austrian Trade Commissioner, Chicago, presents former CAS director Gary Cohen with a Certificate of Recognition at the 2010 Kann Memorial Lecture. Photo: Daniel Pinkerton.

CORRECTIONS

In the interview "Ambassador Christian Prosl: Around the world in 65 years," mistakes in transcription and editing resulted in errors. They are listed below with the appropriate corrections by Ambassador Prosl.

1. p. 22, first answer, col.1, line 11: Figl instead of Fiegl
2. p. 22, second answer, col. 1, last line: "Vienna was in the French zone." It should read as follows: "Vienna was in the Russian zone, but was itself divided into four zones (with the first district being under joint command by the 4 allies). We lived in the French zone of Vienna, in the Western part of the city."
3. p. 22, third answer, col.2, line 13: "Le Monde."
4. p. 22, fourth answer, col.3, 5th before last line: "colleague was Haitian [not Croatian] ..."
5. p. 23, fifth answer, col. 1, lines 23-30: instead of "It was not too good.... until ...request of my wife", should read as follows: "This was a very difficult period for the then Austrian candidate and future Austrian president, Mr. Waldheim. But for me, it was a chance to prove myself. After the new ambassador, Fritz Hoess, arrived, I was his DCM for another year or so and then I was recalled to Vienna. After three years there, I became Consul General in Los Angeles, fulfilling a dream of my wife."
6. p. 25, last answer, col.3, 10th line before last: "If they continue....until ... Europeans". The sentence should read: "If they continue to return to traditional values incompatible with our European values—this has less to do with Islam than with archaic society structures—they may find out that they don't want to be part of the European Union."

The ASN apologizes for these errors.

—Daniel Pinkerton

ABOUT THE COVER: Seniors from the University of Minnesota/Guthrie Theatre BFA Actor Training Program in Tom Stoppard's *Undiscovered Country*, adapted from Arthur Schnitzler's *Das Weiter Land*. Production directed by John Miller-Stephany, associate artistic director of the Guthrie Theatre. Left to right, Joshua Allen playing Rosenstock (at desk), Maura Clement playing Mrs. Wahl, Andrew Embry playing Penn, H. Adam Harris playing Albertus Rhon. Photo: Cody Baldwin.

THESE ARE EXCITING TIMES in the Center for Austrian Studies. We are moving forward with several initiatives that, hopefully, result in greater intellectual synergies across disciplines and departments and with sister centers, extramural and intramural. The directors of several Europe-based research centers at the University recently submitted a report to the Dean of the College in which they envision greater intellectual collaboration. Admittedly, the Dean's charge was for us to come up with ideas to address diminishing budgets. But money matters by themselves are not much fun and thinking about how we can all, literally, profit from and better serve the missions of our individual centers through programmatic synergies is much more rewarding. So, yes, in the future we will share administrative functions with other centers, which will result in savings. But this is also an opportunity to reinvest scarce resources into new collaborative programs.

New CAS initiatives include, among other ideas, summer research grants for graduate students, a call for proposals for a research/art grant, and a new expanded vision for the ASN.

For the first initiative, the Center will be awarding four fellowships for summer research to graduate students who are working on a project that is broadly Austrian- and/or Central European-based. Students in the dissertation or M.A. thesis phase may use the funds to further their research and writing. Students in an earlier phase of their graduate career are also encouraged to apply and may use the funds to work on their prospectus or, more fundamentally, research a potential thesis topic. All disciplines are welcome including the social sciences, the humanities, the arts, and beyond. The objective, after all, is to broaden the intellectual and scholarly scope of the Center's programs. I encourage interested students to visit our web site at <http://cas.umn.edu/>. Don't hesitate to contact us for more information or help. That's why we are all here.

The second initiative is a call for proposals for an inter- or multidisciplinary research or art grant for a longer period for up to \$45,000. The grant is specifically intended to promote collaboration among centers, departments and institutions, particularly international collaborations. The application deadline



is March 11 and we at the Center are eagerly anticipating the influx of ideas and creativity it inspires.

A third initiative I would like to report on involves the very publication you are reading, the ASN. Dan and I have been brainstorming, and we both agree that an important way to collaborate is to share our Center's strengths, such as the ASN. We envision an expanded ASN, particularly in terms of content. To be sure, ASN has always reported Austrian studies news beyond CAS, but it certainly can be a broader forum for the field in two important ways. First, it can become more truly North American, covering important events and innovative programs across the continent as well as initiatives at sister centers, affiliated institutions like the ACE, and collaborating cultural and educational institutions. Second, we want to strengthen coverage of social, political, artistic, and academic events in Austria and Central Europe as well. In both instances, we would collaborate more closely with a range of valued colleagues and develop new relationships with people and institutions with whom we have yet to collaborate. Dan is well positioned to lead this initiative. After nearly twenty years as the editor of the ASN, he knows the field and most of the actors as no other.

I hope you agree that these are indeed exciting times: we are reaching out with new programs, new initiatives, new collaborations.

Klaas van der Sanden

CAS

spring calendar

2011

Tuesday, February 8. Lecture. Thomas Schmidinger, political science, 2011 BMWF Scholar, CAS. "Asylum Policy in Austria and Its Social Consequences." 4:00 p.m., 710 Social Sciences.

Thursday, March 3. Lecture. James Oberly, history, University of Wisconsin – Eau Claire; Annemarie Steidl, history, University of Vienna. "Understanding the Transatlantic Migration Experience: Austria and Hungary." 3:30 p.m., 120 Andersen Library. *Co-sponsored by the Immigration History Research Center and the Minnesota Population Center.*

Monday, March 21. Lecture. Markus Kornprobst, Vienna School of International Studies. "A Balanced Power: The EU, the Balance of Power, and World Politics." Noon, 710 Social Sciences. *Co-sponsored by the Center for German and European Studies, the European Studies Consortium, and the Dept. of Political Science.*

Tuesday, March 29. Documentary film. *Somehow in between: The Life of the Journalist Karl Pfeifer.* Karl Pfeifer will be present at the screening. 6:00 p.m., 710 Social Sciences. *Co-sponsored by the Austrian Cultural Forum and the Center for Holocaust and Genocide Studies.*

Thursday, March 31. Lecture. Bernhard Freyer, Organic Agriculture, 2010-11 School of Agriculture Endowed Chair in Agricultural Systems in the College of Food, Agriculture, and Natural Resource Sciences. "As Time Goes By: The Role of Time in the Organic Agro-Food Chain." 2:30 p.m., 306 Borlaug Hall, St. Paul Campus.

Friday, April 8. Lecture. Max Preglau, sociology, University of Innsbruck; visiting professor, Stanford University. "Austria: An Immigration Country against Its Will." Noon, 710 Social Sciences.

Thursday, April 14. Lecture. Wolfgang Müller-Funk, Germanistik, University of Vienna. "The Image of America in Kafka's *Romanfragment*." 12:30 p.m., 135 Nicholson Hall. *Co-sponsored by the Dept. of German, Scandinavian, Dutch, and the Dept. of Cultural Studies and Comparative Literature.*

Wednesday, April 20. Film. *The White Ribbon* by Michael Haeneke. Discussion led by J. Eric Nelson, modern and postmodern literature, St. Olaf College (emeritus). 6:00 p.m., 710 Social Sciences.

Friday, May 6. Conference. "Migration, Integration, and Discourse in Europe." 9:00 a.m. to 6:00 p.m., 614 Social Sciences. This conference will address issues of Islam in Europe with a focus on Austria and debate them within a transatlantic framework.

CAS & other units partner to present a workshop for teachers

THEY BUILT AMERICA FROM CENTRAL EUROPE TO THE U.S., 1870-1940

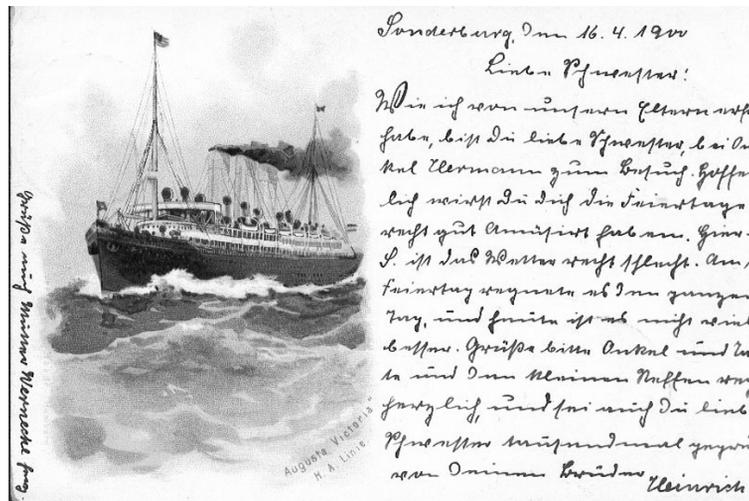
Between the years 1870 and 1940, more than 30 million people migrated to the United States. A majority of them came from the lands of the old three European empires in Central and Eastern Europe: Austria-Hungary, Germany, and Russia.

On February 25, 2011, from 9:00 a.m.-3:00 p.m., the Center for Austrian Studies, the Institute for Global Studies, and the European Studies Consortium cosponsored a professional development workshop for secondary school educators, "They Built America: From Central Europe to the U.S., 1870-1940."

James Oberly, a visiting professor who is working on the CAS/Botstiber Foundation research project, "Understanding the Migration Experience: The Austrian-American Connection, 1870-1914," led the workshop. It was based on the research team's findings as well as other sources. Donna Gabaccia, director of the Immigration History Research Center, Ann Regan, editor-in-chief of the Minnesota Historical Society Press, and Annemarie Steidl, Fulbright Visiting Professor (and another member of the Botstiber project team), also spoke.

The workshop helped teachers understand some of the international and transnational history of the Central and Eastern European migrants, as well as the history of mass international migration to the United States.

It posed some big questions: What sort of people made the decision to immigrate to the United States? Why did they leave Central and Eastern Europe when they did? Why did they choose America as their destination,



and in particular, why did some of them choose Minnesota? What sorts of work did they seek and what did they do with their earnings? How did those already in the United States receive the new migrants? How were the Central and European migrants of a century and more ago similar to or different from the migrants who come to the United States today?

Every spot in the workshop was filled as 26 enthusiastic Minnesota educators attended. As one attendee put it, the timing of this topic was "Spot on!"

Participants praised speakers for "pulling in audience members' perspectives and assuming we have something to add," "[having a] talk that was integrated to an educator's perspective," and creating a "reshuffle of my former understanding." They also appreciated the accompanying materials and suggestions for further reading, saying, "[They] will be useful for me as a teacher in preparing lectures and discussions about immigration."

This is yet another way in which support from both the Botstiber Foundation and the Austrian Fulbright Commission is paying off for the university and the state of Minnesota. Oberly's visiting professorship is funded by the Botstiber Foundation and Steidl's by the Austrian Fulbright Commission. They are also cowriting (with Wladimir Fischer) a book on Central European migration to the U.S., which will be the culmination of the Botstiber-funded project, "Understanding the Migration Experience." ❖



FALL STUDENT EVENTS

The Center held three events for students in fall 2010, all of which filled 710 Social Sciences to capacity.

The first was our annual welcoming party and buffet for Austrian and Central European students at the university as well as Minnesota students who have studied in the region or will be going there. To the left, visiting professor James Oberly is shown at a table full of students.

The second event, a showing of the Austrian film *Revanche*, attracted a full house comprised mostly of students and members of the Twin Cities community. J. Eric Nelson, a professor at St. Olaf College, led a spirited discussion after the film.

The final event was our annual Nikolaus Day party (see pictures on p. 11). Once again, we had a full house—it's a good thing the fire marshall didn't come around!—and a number of faculty and staff members brought their children to see Nikolaus.

Austrian History Yearbook

Vol. XLII • 2011

Executive Editor: Gary B. Cohen
Editor: Pieter Judson
Book Review Editor: Robert Nemes
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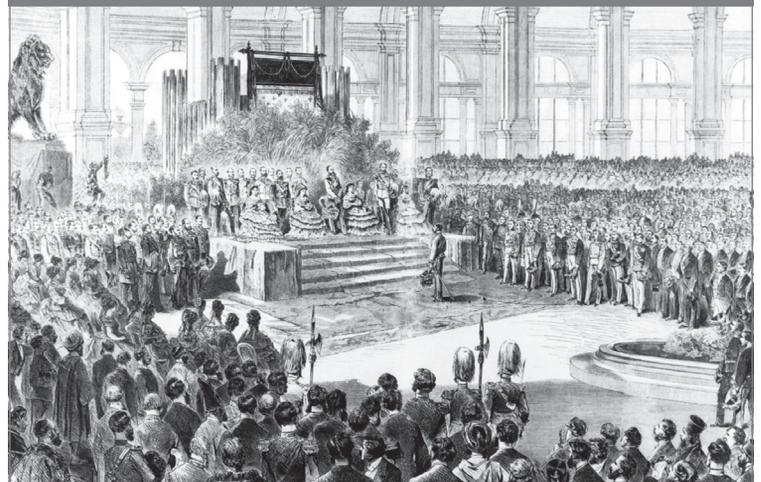
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Joe Dowling. Photo by Kelly MacWilliams.



Jenneke Oosterhoff. Photo by Kelly MacWilliams.

STOPPARD & SCHNITZLER: STRANGE BEDFELLOWS?

by Daniel Pinkerton

What makes a good adaptation? What qualities make a particular author a good choice to shepherd a particular play from its original language and historical context to another? What is gained and lost in the process?

The answers to some of these questions were on display in the fall of 2010, when the University of Minnesota Theatre, in partnership with the University of Minnesota/Guthrie Theatre BFA Actor Training Program, presented *Undiscovered Country*, English playwright Tom Stoppard's rarely staged adaptation of Arthur Schnitzler's *Das weiter Land*.

Before the October 21st performance of the play, Jenneke Oosterhoff, a University of Minnesota professor who has written on Schnitzler and fin-de-siècle Vienna, and Joe Dowling, artistic director of the Guthrie Theatre, who has directed numerous productions of plays by Stoppard, appeared as panel discussants. In the process they shed light on the two writers, the texts (original and adaptation), and the larger questions of drama and adaptation.

Schnitzler was born in Vienna in 1862 and was expected, like his father, to become a physician. As a student, he wrote both stories and articles for medical journals, according to Oosterhoff. He actually opened his own clinic in 1893, yet, "slowly but steadily he begins to shift his career to writing, though not without bouts of indecisiveness, guilt, and hypochondria."

He was also "insatiable in matters of sex," Oosterhoff continued. "For years, he [kept] a tally of the orgasms reached with each woman and added up the total at the end of the month." Schnitzler did not marry until he was in his forties.

His writings reflect this, particularly his play *Reigen* (known in English as *La Ronde*), a collection of interlocking scenes depicting sexual encounters between people of varying ages, classes, and socioeconomic status. A classic of the 20th century stage, it was not produced until

1920, twenty years after Schnitzler wrote it. Of course it created a scandal, and Schnitzler was attacked as a "Jewish pornographer."

One man who admired Schnitzler's frank approach to sexual matters was Sigmund Freud; indeed, he and Schnitzler were close friends. According to Oosterhoff, "Freud also recognized in Schnitzler's writings an understanding of the workings of the unconscious, of human drives, and especially sexual drives, and of the duality of love and death." At the same time, Schnitzler was a slave to a double standard of sexual behavior and a rigid code of honor in which to be cuckolded was a source of great shame (and often demanded the fighting of a duel) yet to cuckold another man was a source of pride. To Schnitzler's credit, his characters often suffer from this problem, and he treats them critically.

Das weiter Land, which the author called a tragicomedy, examines the consequences of unchecked sexual games among a group of dissatisfied fin-de-siècle bourgeoisie. At its center is the story of a troubled marriage between Friedrich, a devoted philanderer, and Genia, his still more devoted wife. According to Mint Theatre artistic director Jonathan Bank, "It is a bitter irony that her faithfulness only increases the distance between them. Genia's devotion to her husband costs one man his life, and her betrayal of him threatens another's." Or as Oosterhoff puts it, "These people play. They play tennis, but they also play with their fellow human beings. They are willing to go over dead bodies. Even the women play. . . . [Yet] when the trophy is a man's honor, woman must lose the game."

In this sense, the play is both a period piece and a relevant drama for contemporary times. The character of Dr. von Aigner says,

Haven't you ever thought what a strange uncharted country is human behavior? So many contradictions find room in us: love and deceit, loyalty and betrayal, worshipping one woman, yet longing for another, or several others. We try to bring order into our lives as best we can, but that very

order has something unnatural about it.
The natural condition is chaos.

All of us feel contradictions within ourselves; many of us would agree—depending on when we were asked—that the natural condition of life is indeed chaos.

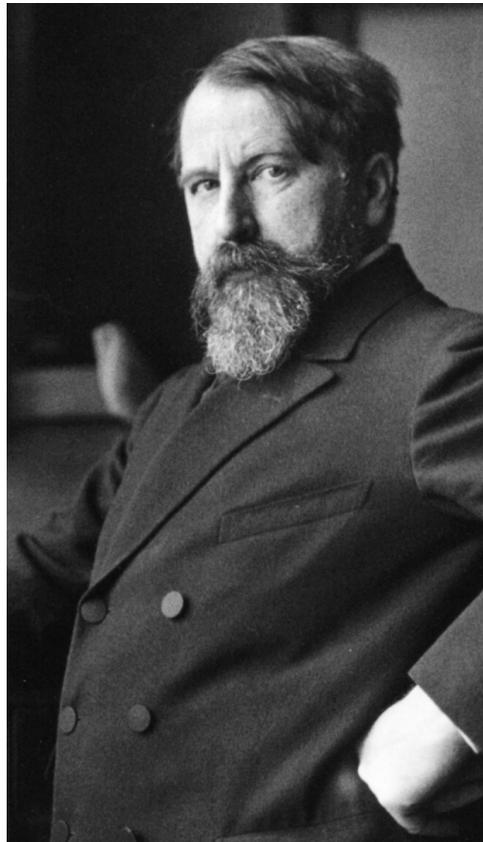
This alone could be the reason Tom Stoppard was drawn to *Das weiter Land*. Stoppard's own body of distinguished work frequently has a detached playfulness that treats serious subjects with a comic flair. In his first success, *Rosencrantz and Guildenstern Are Dead*, he offered up *Hamlet* from the perspective of two minor characters who end up dying and never know exactly why. *Hamlet* has a clear, precise structure and marches to a conclusion the playgoer knows; yet to these two characters, all is . . . chaos.

Of course, there are other reasons Stoppard wanted to adapt this play. According to Dowling, this "quintessentially English playwright" feels an affinity for Central Europe. One reason is that he's not a native of England; he was born Tomáš Straussler in 1937 in Czechoslovakia. His father was a doctor who was employed at a shoe factory whose owner helped the family flee to Singapore. Not long after that, Dr. Straussler had to send the family (Stoppard, his mother, and his brother) to India. Straussler never made it, and his widow fell in love with a British army major, Kenneth Stoppard. Major Stoppard married Tom's mother, adopted both the boys, and gave them his surname.

Stoppard has said of his stepfather, "He was a man who believed, like Cecil Rhodes, that to be born an Englishman was to have drawn first prize in the lottery of life." Though Stoppard knew that he was originally Czech, he did not realize until late in his life that this father and mother had both been nonpracticing Jews, and that many of his relatives had died in the Holocaust.

Stoppard has adapted a number of Central European plays—*Dalliance*, based on Schnitzler's *Liebelei*; *On the Razzle*, based on Viennese playwright Johann Nestroy's *Eimen Jux will er sich machen*; and *Largo Desolato*, based on a play by Czech playwright and statesman Václav Havel. He was also involved in the Charter 77 movement that fought for human rights and artistic freedom in Communist Czechoslovakia.

Stoppard, who, like Shakespeare, never attended a university, began his career as a journalist. However, with the dazzlingly witty *Rosencrantz & Guildenstern*, he "developed a reputation among theatregoers in England of being a playwright of the mind, not necessarily of the heart," according to Dowling. "The play that we did to open the McGuire Proscenium Theatre in the new Guthrie building four years ago, *The Real Thing*, was the first play that he actually wrote from an autobiographical viewpoint and the first play he wrote about something deeply emotional. It came out of the breakdown of his marriage to



Arthur Schnitzler.

Miriam Stoppard, who was a very well-known television reporter/presenter in England. At the time that the play was written, he was beginning a dalliance that subsequently became a full-fledged relationship to Felicity Kendal, a British actress.

"Perhaps Tom would not have joined Schnitzler in the counting of the sexual conquests, but Tom has always been known as a 'ladies' man.' And the play, *The Real Thing*, really was quite brilliant in its construction. Suddenly we saw Stoppard the man, as opposed to the intellectual, the man of ideas." In other words, since *The Real Thing*, we might also assume that Stoppard was also attracted to *Das weiter Land* because of an attraction to its subject matter.

Therefore, it seems as if Stoppard and Schnitzler are a good match. Yet no two artists are completely similar. How much of *Undiscovered Country* is Schnitzler? How much of it is Stoppard? How much of it is a genuine melding of the two men's sensibilities?

According to Dowling, there's never any doubt that it's a Stoppard play. "[*Undiscovered Country*] is Stoppard taking raw material and throwing it in the air. . . . He fixes something up, paints a little bit, adds something, shaves something off, and you're not looking at the pure article. You're looking at Stoppard's view of it, and he doesn't pretend otherwise: it's *The Undiscovered Country* by Tom Stoppard, adapted from a play by Arthur Schnitzler."

Oosterhoff sees an adaptation as something that takes the basic spirit of a work, builds on it, and creates something new. But she has some



Tom Stoppard.

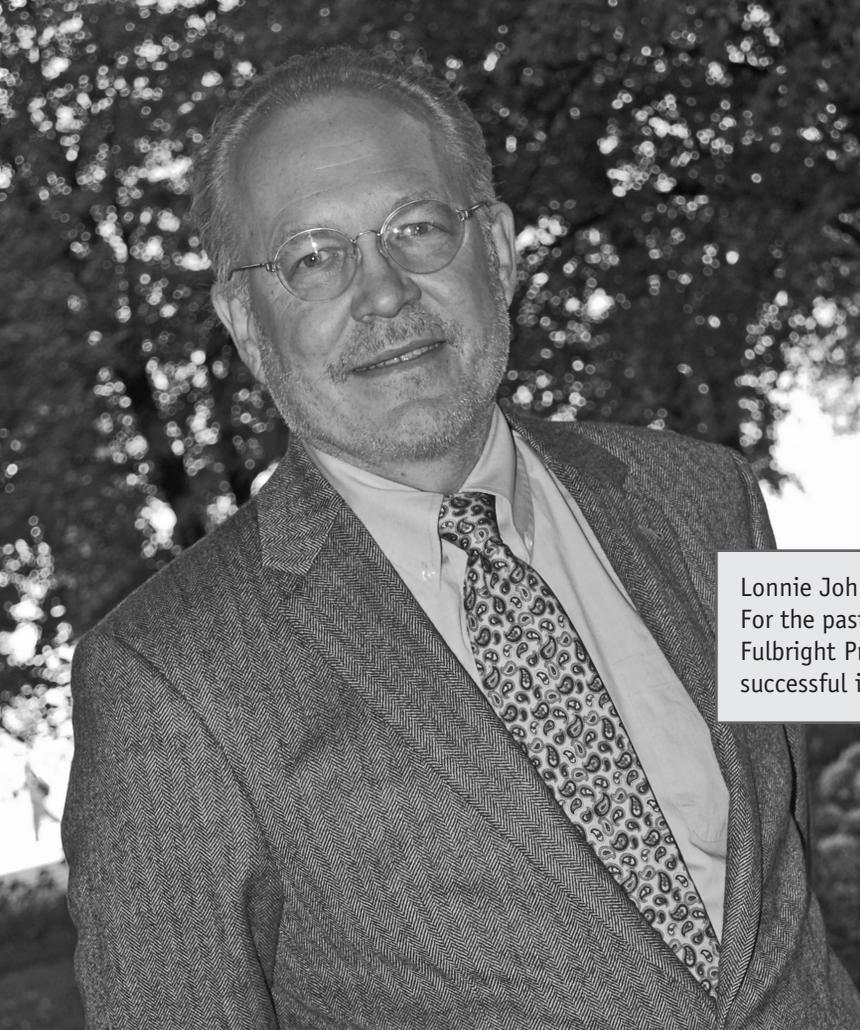
reservations about Stoppard's choices. "It's neither an adaptation nor a translation. It's a translation with lots and lots of cuts. Lots and lots of the references that Schnitzler makes to his own time have been taken out and other references to that time have been brought in. And one little example is the two guys in the hotel, the two hikers. One is [Crown Prince] Franz Ferdinand traveling incognito. Schnitzler didn't write that, and I thought, why did Stoppard put that in there? What was his motivation to do that?"

Any time a writer chooses to adapt a period piece, s/he has choices to make. Obviously, one has to eliminate more obscure references. One could also argue that Stoppard didn't cut as much of an extremely long original as he needed to. The director of the university's production, Guthrie associate artistic director John Miller-Stephany, had to make substantial cuts in order to bring the production in at three hours.

In the end, it all boils down to two things: If you don't know the original play, does the adaptation work for you? If you do know the original, do you find the adaptor's sensibility, which is woven into this new work, appropriate and acceptable?

For Oosterhoff, Stoppard stays true to the spirit of Schnitzler in many ways, but an important part of *Das weiter Land* seems to have gone missing. "A lot of the humor was lost in the translation." Dowling's reply? With an impish smile, he says, "There is a significant difference between German and English humor." ♦

This article was based on a transcript of the panel session and additional research by the author.



Lonnie Johnson

VIENNESE MINNESOTAN

Lonnie Johnson, born in Minneapolis, has resided in Vienna for 35 years. For the past thirteen years, he has been executive director of the Austrian Fulbright Program, Austria's branch of America's oldest, largest, and most successful international student and scholarly exchange program.

INTERVIEW AND PHOTO BY DANIEL PINKERTON

ASN: *You're a local boy, but from what part of the state?*

LJ: I was born and raised in Minneapolis. I was a student at St. John's University in Collegeville in the early 1970s. One of the requirements was 16 credits of a foreign language or its equivalent. I did that in German, and I studied with Othmar Drakonja, who was a professor of German who had been a Fulbrighter in the United States in the 1960s, went home, came back, and then had a 43-year career at St. John's University as a distinguished teacher of German. Since I was a humanities major, Othmar said, "Lonnie, you should go see the real thing." I said, "That's an interesting idea. Where should I go?" And he said, "Well, we are associated with the Institute of European Studies and they have programs in Vienna and Freiburg." I asked him what the difference was between them, and he told me that Freiburg was a small German university town and Vienna was a big city. "It's all capital letters," he said. "Art, Music, History." I thought, "I've been in a small town; I think I'll go to Vienna." Othmar inspired me to do so.

ASN: *When was this?*

LJ: I went to the Institute of European Studies Vienna program in 1973-74, which is a junior year abroad program although it was my senior year in college. I received a grant to stay on a second year, working at the Institute of European Studies. I then slummed it for a year, taught English as a US teaching assistant in Austrian schools for two years, and during this time also enrolled in a doctoral program for philosophy at the University of Vienna. That's where I met my future wife. So that's the "genealogy" of my connection to Austria.

ASN: *What did you study and who did you study with in your doctoral program at Vienna?*

LJ: I studied philosophy with Michael Benedict and was also fortunate to study history with Gerald Stourzh.

ASN: *Once you had your doctorate from the University of Vienna, how did you get from there to actually working for the Fulbright Commission?*

LJ: There's a lot of serendipity in a career path, yet if you put it in chrono-

logical order, it looks linear. I managed to get a job in student personnel and then academic administration at the Institute of European Studies—the institution I had attended as an undergraduate. I worked there from the late 1970s to the early 1990s. During that time, I worked extensively with their programming in what, at that time, was called Eastern Europe. Then I transitioned into the "transitions to democracy" industry. I worked at the Institute für Wissenschaft von Menschen (Institute for Human Sciences) in Vienna for three years. There was a tremendous amount of interest in the process of transition at that time and a tremendous amount of American foundation money coming into the region. I worked at the Institute, helping them manage those initiatives and those funds. After that, I worked for the ÖAD, the Austrian Exchange Service.

ASN: *You were working there when I first met you.*

LJ: That's right. I was partially doing some editorial work on their publications for international distribution and also supervising the office for international relations that managed Austrian government scholarships. That experience provided me with the skill set that qualified me to be a successful candidate for the executive directorship of the Fulbright program in 1997.

ASN: *How does the Fulbright program work?*

LJ: The Fulbright program is the flagship academic exchange of the United States, based on federal legislation proposed by Senator J. William Fulbright from Arkansas in 1946. It currently runs under the auspices of fifty bi-national committees—the Austrian-American Commission, the German-American Commission, the French-American Commission, and 130 other countries. It's managed by the public affairs section of the US embassies, so it's a global operation, but always based on bilateral exchange and bi-national decision making.

ASN: *Therefore, the Austrian Fulbright Commission works closely with the US Embassy.*

LJ: To some extent. The Commission consists of five Austrians, appointed by the Austrian federal government, and five Americans appointed by the US ambassador acting for the Secretary of State. Because of this, we have two embassy foreign service officers on the commission board. But the interesting thing about this organization is it is neither Austrian nor American, it is a bi-national entity that exists by virtue of the agreement between two sovereign states to provide the commission with funds to finance educational and cultural exchange programs. The mandate of the program is very straightforward: to promote mutual understanding between the people of the United States and other countries.

ASN: *When I think of Fulbright, I think primarily of American graduate students researching in Austria and vice versa. But I assume the Commission has more programs than this.*

LJ: The program has three fundamental grant categories. One is the student program that you have mentioned, which is for students who have already completed a first degree and are pursuing graduate courses of studies. The second would be foreign language teaching assistants. College and university graduates from the United States function as native speakers and facilitators in classrooms all over the world. This is called the ETA (English Teaching Assistantship) program. Coming from the other direction, the FLTA (Foreign Language Teaching Assistantship) program brings the same type of student to American colleges and universities to enhance modern language instruction. The third level is, of course, the programs for scholars and professionals. It's not really restricted to academics—artists and professionals of many types can apply for these funds. This group sends Americans to the rest of the world as well as brings people from other countries to the US. The largest part of the program always has been the student exchange, and it still is.

ASN: *A fairly new program for younger scholars is the Fulbright Visiting Professorship. What American universities participate?*

LJ: The Fulbright University Visiting Professor program is an exclusive agreement between the Austrian Fulbright Commission and the Center for Austrian Studies in the University of Minnesota's College of Liberal Arts. It's a so-called hyphenated grant. The Fulbright Commission and the university share costs and responsibilities, and the Center for Austrian Studies is simply the natural place to establish this type of relationship.

ASN: *Why?*

LJ: First of all, it's relatively rare that a grant is anchored at a specific institution. This does not happen frequently with a program for incoming scholars, but it's a rare bird in the Fulbright universe. However, we're very, very happy to have the support of CAS and CLA to facilitate this relationship. Look at the relationship between the Fulbright program, the development of Austrian studies in a global sense in the United States, and the founding of CAS at the University of Minnesota in 1977. Then look back on Bill Wright's career as a Fulbright student in the mid-1950s and a Fulbright scholar in the early 1960s. It's perfectly clear to me that the Fulbright program contributed to the fact that the Center for Austrian Studies is at the University of Minnesota because this is where Bill Wright had an exceptional career as a historian, as a director of international education, and as the founding director of the Center for Austrian Studies. It is no mere coincidence that David Good was also a Fulbright student, or that Pieter Judson, the current editor of *Austrian History Yearbook*, was a Fulbright grantee, or that Gary Cohen was a Fulbright-Hayes grantee. The list goes on and on. If we look at the relationship between the Fulbright program and CAS, we can see that the Center's mandate is and has been fulfilled by a wide variety of institutions and individuals who have been associated with the Fulbright program for the past fifty years.

ASN: *Is the Fulbright Visiting Professorship an exchange program?*

LJ: Yes. For the US program—US scholars in Austria—we actually have 15 additional collaborations with the Austrian universities, research centers, and even museums. The first collaborative agreement we arrived at was with the Sigmund Freud Museum, so we have a Fulbright Freud Visiting Scholar of Psychoanalysis. We also have similar arrangements with all major Austrian universities, with the Diplomatic Academy in Vienna, for a visiting professor of international relations and with the IFK, the International Research Center for Cultural Studies. We spun out our network of relationships and also stretched our buck by sharing costs with other institutions that share the vision and the mandate of the Fulbright program.

ASN: *It's also a great thing for the university. Sharing the costs with Fulbright gives us a scholar and teacher at a lower cost and gives us an outside viewpoint*

that the students might not otherwise get.

LJ: That's true. Cost sharing is always a win-win situation. It allows institutions and individuals to cultivate enduring relations and relationships, and the important thing, of course, about mobility is to really get people to go. Many people think that we can just sit down and log onto everyone's website and don't have to go anywhere anymore. I would say on the contrary, this makes it all the more important to make sure that people have that person to person, face to face contact where individuals are acting in their own personal capacities as representatives of their respective countries and nations. It's a form of diplomacy that is frequently called public diplomacy. Citizens are ambassadors, and this is not always an easy job, but they must take it on, whether they like it or not.

ASN: *If I don't meet you face to face, I can't entirely understand your communication. If I do, I understand what you mean when you contact me. If I only know you by e-mail, it's easy to misconstrue your message.*

LJ: Yes. The personal encounter is a very important part of the program.

ASN: *As we've said, having someone come here from Austria is very helpful for students. Such an exchange must be equally valuable when Americans come to Austrian institutions.*

LJ: The interesting thing is that the end of a Fulbright grant, regardless of which direction you are going, is usually the beginning of a whole new set of relationships. And it's what people do at the end of that experience that makes the program so interesting. They pick up what they have learned about a foreign environment and different institutional settings in a new and strange culture and they bring that back with them. It can be something simple, such as an Austrian being exposed to the dynamics of an American department faculty meeting. An Austrian student can be exposed to the different style of an American lecturer in a classroom setting or in a seminar. Those are really valuable encounters.

ASN: *Therefore it's fulfilling J. William Fulbright's original mission. It promotes not only scholarship, but also greater understanding between two cultures.*

LJ: Fulbright had the good fortune to be a Rhodes scholar from Arkansas who spent almost three and a half years in Oxford between 1924-1928 and six months in Vienna, which in the perspective of the Austrian-American Educational Commission was the most important and most influential part of his stay. He had that experience of living and working in a foreign culture and found that it transformed him. He also explicitly stated that the purpose of international educational exchange is to humanize international relations and enhance our capacity for empathy for other individuals and cultures.

ASN: *What's the most challenging or interesting parts of your job as executive director?*

LJ: The Austrian American Educational Commission is a binational organization, with a binational board, binational financing and people from two countries going in different directions. So our job is basically to negotiate cultural and institutional interfaces of Americans and of Austrians and it's really interesting to see how these two different national and institutional cultures interface and interact.

ASN: *That sounds both interesting and challenging.*

LJ: Well, there are different ways of doing things in each culture. In the United States, if someone says no, that means no. If somebody says no in Austria, that's usually an offer to start negotiating. Little things like that comprise the difference.

ASN: *And I suppose it helps you to be an American but to be thoroughly immersed in Austrian culture.*

LJ: You know, I didn't have the remotest intention of staying in Austria when I went. And of course being married to an Austrian, having studied

continued on page 21



left to right: Heidrun Moertl,
Anton Treuer, Robert Treuer

Die Heimat verloren!

How Robert Treuer, Austrian Jewish immigrant to the US, lost one homeland and found another—in Minnesota

by Heidrun Moertl

In the midst of the dense forests of Northern Minnesota, on an amazingly beautiful piece of land about 100 miles south of the Canadian border, lies a wooden house with two Edelweiß plants growing by the front door. This is the home of Robert Treuer (b. 1926), Austrian by birth, writer, and tree farmer—a man with a fascinating life story.

Some of you might be familiar with the name from his publications such as *The Tree Farm* (1977) or *A Northwood Window* (1990), or his many articles written in the newspapers. Others might associate the name with his offspring Anton or David, praised Ojibwe writers. But this article is neither about Robert Treuer's sons, nor about his career as a writer. It is about the deeply moving story of his life: his journey from Vienna, Austria to Bemidji, Minnesota, and how he lost one home and found a new one. It is about despair, sadness and war, but also about hope, joy and living in peace.

Robert was born into a Jewish working class family in a period of history that was very challenging for Jews. From a very early age, he experienced what it felt like to be ostracized as 'the other.' On the morning of his first day of school—where he was the only Jewish child in his class—he joined in with the "Lord's prayer," and was scolded for doing so because "the Jews killed Jesus." Robert had no idea what the teacher meant by this, since he had had no religious training. The incident, however, was only the beginning of a series of Anti-Semitic attacks on his family.

When asked about the changes in the country leading up the Anschluss, Robert said that "even the kids soon realized that something bad was going on." When the situation began getting out of hand, Robert's father Fritz, a politically savvy man who was illegally active as social democrat in the underground, urged his family to leave the country. Through an employment agency, Robert's mother, Mia, found work as live-in maid in England, which at that time only granted refuge to people with proof of employ-

ment. Having secured the job still left the issue of getting out of the country, which was already very difficult at that time. Robert and his mother took the train to Aachen, Germany, where armed troopers immediately surrounded the train and all people of Jewish descent were forced to get off. Mia, a tall blonde woman, passed under the eyes of the watchmen as an Aryan woman, took her son and led him into the station restaurant. The two of them stayed there for quite some time, not speaking. Mia carefully surveyed the surroundings. "She had it all timed out," Robert remembers. When the train started to show signs of departure, she said "Komm!" and they made it onto the train just as it pulled out of the station and into the safety of Belgium. To this day, Robert is amazed by how his mother could stay so calm and time everything so perfectly. He emphatically declares, "With her actions, she saved our lives!"

To this day, Robert has mixed feelings about his time in Britain before the family was reunited in November of 1938. Through a refugee organization he was placed in a Jewish boarding school in London, which soon dismissed him due to his lack of religious training and Hebrew skills. Another boarding school saved him from deportation, but over 70 years later, Robert still refers to it as "a hell hole." Physical and sexual abuse were on the daily agenda and once his family got wind of the conditions, Robert, through family contacts, was placed in a camp for Basque orphans from the Spanish Civil War. All the time little Robert had no means of communicating with his mother, but she was always informed about his whereabouts and after several weeks he was permitted to join his mother in the countryside temporarily, before being legally placed in a Quaker Boarding School in Waterford, Ireland. By this time, however, Robert had already shut down emotionally, and his experiences left him with deep psychological scars.

In February of 1939 the family finally reunited and embarked on the voyage to a new homeland and safety. In the port of New York, on board the German ship that safely took them across the Atlantic, Robert was issued

his green card and became a U.S. citizen. He claims that to this day, nobody has ever asked him for that little card again.

Despite having landed in the land of opportunity, life for the Treuers was not rosy. With only \$25 to their names, Fritz and Mia had to take on menial jobs while Robert was sent to yet another Quaker institution. Through a chain of events, his parents ended up in Ohio. The family was reunited, yet they were penniless. To make ends meet, the Treuers opened up a Viennese bakery.

Robert's childhood experiences had shaped him deeply, and he spent his adolescence counting the days until he was old enough to join the U.S. Army. His primary motivation was "to go kill Nazis," the ones who had wiped out his relatives, but to his disappointment he ended up being sent to the Philippines as an interpreter from 1944 to 1946.

One day, a few years later, on the way back home from a canoe trip to what today is the Boundary Waters Canoe Area on the border of Canada and Minnesota, Robert was mesmerized by the beautiful landscape in the area between Bemidji and Cass Lake. He immediately fell in love with this stretch of land, resembling a favorite painting of the Austrian countryside that still hangs in his bedroom. He knew that this was to be his future home and soon after was able to bid on some forfeited land and in the end purchase the desired acres of nature.

This move changed the course of his life. He went from being a city dweller to being a farmer in the desolate woods of northern Minnesota. Since his property did not allow for raising cattle or growing corn, Robert had to make a living elsewhere and offered himself as a teacher for Cass Lake High School at the nearby Indian reservation. Soon after, he met Margaret, a woman of Ojibwe descent who became his wife and the mother of his sons. He had 'replanted his life' and for the first time came in contact with a lifestyle that was completely foreign to him. Until then he had only read about Indians in the books of Karl May. Now he found himself in the middle of the Ojibwe community, learning to harvest wild rice and to hunt.

Due to his outstanding organizational skills the Bureau of Indian Affairs (BIA) got wind of him, and hired him as a community organizer for the area. Robert soon came to recognize the wrongdoings of police, judges, and the BIA against the Indian people and even on their payroll acted as a middleman and tried to solve problems. He demonstrated great cultural

sensitivity and was often successful both in winning battles for the Ojibwe community and in empowering the Ojibwe to take action on their own behalf. The BIA had finally had enough of Robert's support for the Indians and eliminated his job. However, Robert soon found himself a position working for the Red Lake Reservation Health Service Program. He never formally received any training in Ojibwe, but his close contact with the people and his community work taught him everything he needed to know.

One of Robert's fondest memories is that of late Ojibwe Mike Fairbanks. For many years the Indian community and the people that he had been working with had already felt like a family to Robert, but when Mike Fairbanks formally adopted him as a member of his clan, Robert felt as if he had been given back what he had lost long ago and never thought possible to regain—an extended family. He was given the symbolic name *Wahsay gabow*, the one who carries the light. This is the figure that shows up in the distance in the Ojibwe migration story, paying tribute to all the good Robert did for the Ojibwe community.

Since leaving Austria, Robert has made the trip back to Europe once, in 1986. His sons David and Anton had urged him to embark on the voyage down memory lane. Upon arrival at the airport in Frankfurt and being surrounded by German speakers, Robert had an immediate flashback to the year 1938. He started looking for uniforms, and it felt real for him. His thoughts were "Where do I hide? Where do I duck?" On his trip he visited Vienna and the Salzkammergut, where he spent his childhood summers, but what struck him the most was his visit to the concentration camp Mauthausen. "This was where all the rage came back that they had murdered my family and taken away my home. I could not hold back the rage and the tears. I screamed and cried. Until that point in time I thought I had come out of Austria not being hurt, but it hurt deeply. *Die Heimat verloren*," Robert exclaimed as he slammed his hand on the table. But after a few seconds he added, "The flip side, however, was the adoption [by the Ojibwe], something so wonderful that I never ever thought could happen."

Heidrun Moertl is a doctoral candidate in the Department of American Studies at the University of Graz and works as a lecturer and graduate assistant for the Center for the Study of the Americas. ❖

❖ CAS Celebrates Nikolaus Day ❖



Once again, CAS hosted a wonderful Nikolaus Day feast, prepared by Herb and Erika Kahler. A new treat this year was the Voices of Vienna, directed by Kathryn Keefer, entertaining the party guests. Above, soprano Wei Zheng sings. At left, you can see all the children who turned out to get bags of goodies from Nikolaus (Ed Snyder).

New from CAS and Berghahn

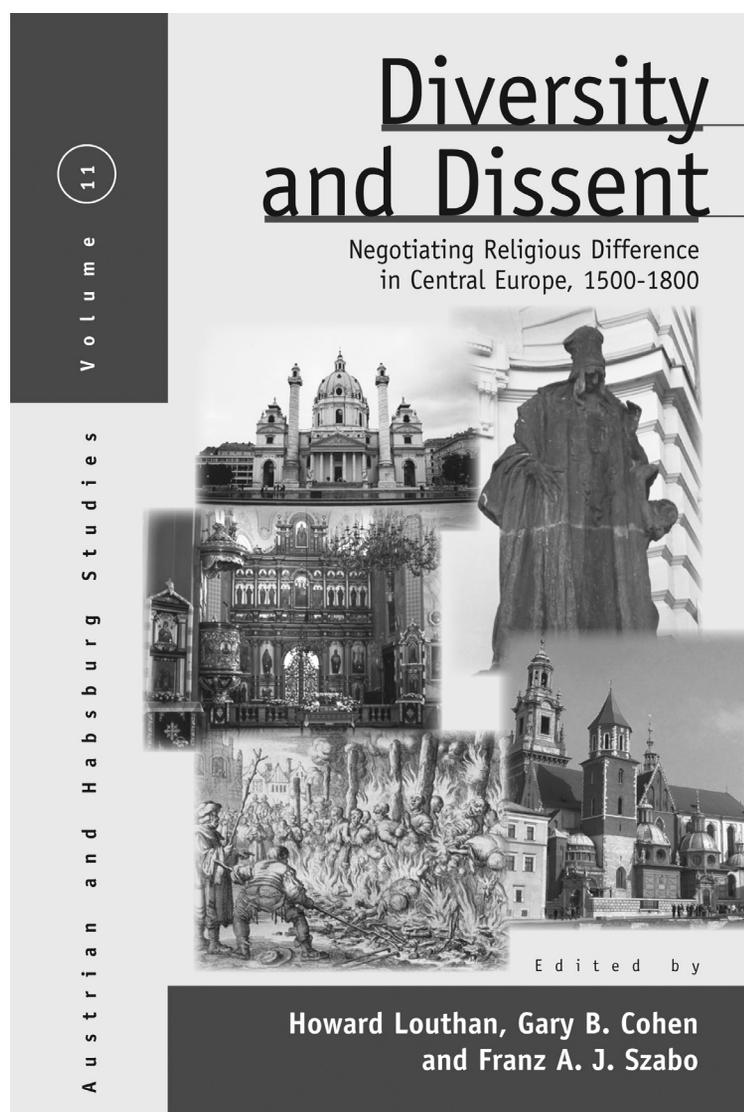
Diversity and Dissent

Negotiating Religious Differences in Central Europe, 1500-1800

edited by Howard Louthan, Gary B. Cohen, and Franz A.J. Szabo

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 11. Confessional Uniformity, Toleration, Freedom of Religion: An Issue for Enlightened Absolutism in the Eighteenth Century
Ernst Wangermann



Early Modern Central Europe was the continent's most politically decentralized region and its most ethnically and culturally diverse one. With the coming of the Reformation, it also became Europe's most religiously divided territory and its most explosive in terms of confessional violence and war. This volume examines the tremendous challenge of managing confessional diversity in Central Europe between 1500 and 1800. Geographically, we focus on the lands of Europe's two great supra-national polities, the Holy Roman Empire and the Polish-Lithuanian Commonwealth. Each of the essays examines a facet of the complex dynamic between the state and the region's Catholic, Protestant, Orthodox, Utraquist and Jewish communities, carefully considering the factors and conditions which led to both concord and conflict.

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Opportunities for Giving



Amid the flurry of grading assignments and writing papers that accompanies the end of semester, doctoral student Kevin Humbert took a break on a cold December day to talk with me about his time at the University of Minnesota. Kevin is this year's recipient of the Voices of Vienna Scholarship, an award created by Kathryn and Wilbur C. Keefer in honor of William E. Wright, founding director of the Center for Austrian Studies.

My first question over coffee was how and why Kevin developed an interest in the Habsburg Empire and East-Central Europe. When the Berlin Wall came down, Kevin was a freshman at the University of Michigan. This historic event—at a formative time in his life—sparked a curiosity that would take him far from home in coming years. After completing his undergraduate studies, Kevin moved to Europe to teach English. He spent the majority of the '90s there, mostly in Budapest, Hungary, witnessing the great political change firsthand.

On his way to Minnesota, Kevin earned a Master of Arts at San Francisco State University and continued to gain teaching experience in California. What brought Kevin to Minnesota? Simple: the strength of the Center for Austrian Studies. Our resources here are a great draw for scholars and students alike.

One of Kevin's real strengths is his interdisciplinary approach to exploring the identity of the "formerly Communist bloc" in a way that better permits understanding of the region and the individual countries. While his academic "home" here at Minnesota is in the Department of Cultural Studies & Comparative Literature, he also has strong ties to the departments of History, Theatre Arts, German, Scandinavian & Dutch, and the Center for Austrian Studies. Using each of these perspectives, Kevin will analyze literature (including works by Brecht, Hrabal, and Roth), social and cultural centers, and historical events.

Over the summer, Kevin used the Voices of Vienna Scholarship to fund six weeks in Budapest. He conducted primary research into the cultural centers of Central and Eastern Europe, discovering ethnographic studies and literary sources for his research, and also found time to take a course at Central Europe University. Kevin also received a summer FLAS (Foreign Language Area Studies) Fellowship, which allowed him to spend six more weeks in Poland.

The combination of these scholarships gave Kevin the opportunity to take full advantage of the summer break, meeting scholars who are specialists in arts and culture in the region and who

will be valuable contacts as Kevin moves forward in his doctoral studies.

This spring, Kevin will take his fourth year exams and begin work on his dissertation. After completing his PhD, Kevin hopes to find an academic position in Europe. Quite the fitting goal, don't you think?

Funding like the Voices of Vienna Scholarship allows our students to go above and beyond, pursuing unique opportunities for in-depth and hands-on learning. Pursuing a doctorate is about developing a deep and comprehensive understanding of a discipline, necessary for teaching the next generation of students. And all of this takes more than merely coursework. Scholarships allow our students to conduct research, to travel to conferences and archives, and to be more fully engaged in their studies.

As Kevin shared, "Financial assistance for students who work in the humanities can be difficult to find, especially when the University as a whole is experiencing rough times. It is for this reason that the support of the Voices of Vienna Scholarship is so very vital. I am grateful for the support I personally received this summer, but also more generally, the continuing support available for scholars of East-Central Europe."

What makes my job truly fulfilling is the opportunity to see the direct impact of donor support. Kevin's story demonstrates the value of scholarships like the Voices of Vienna Fund. This year, please consider including one of our student support funds in your charitable giving.

Eva Widder
ewidder@umn.edu

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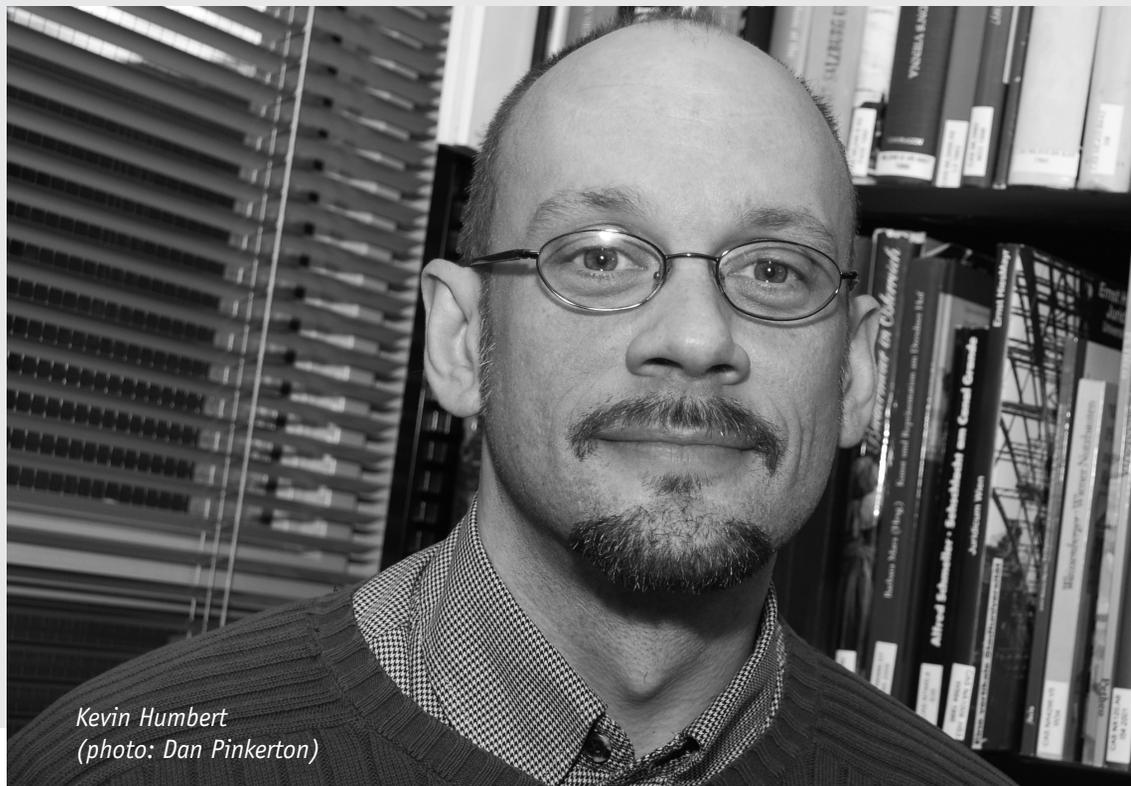
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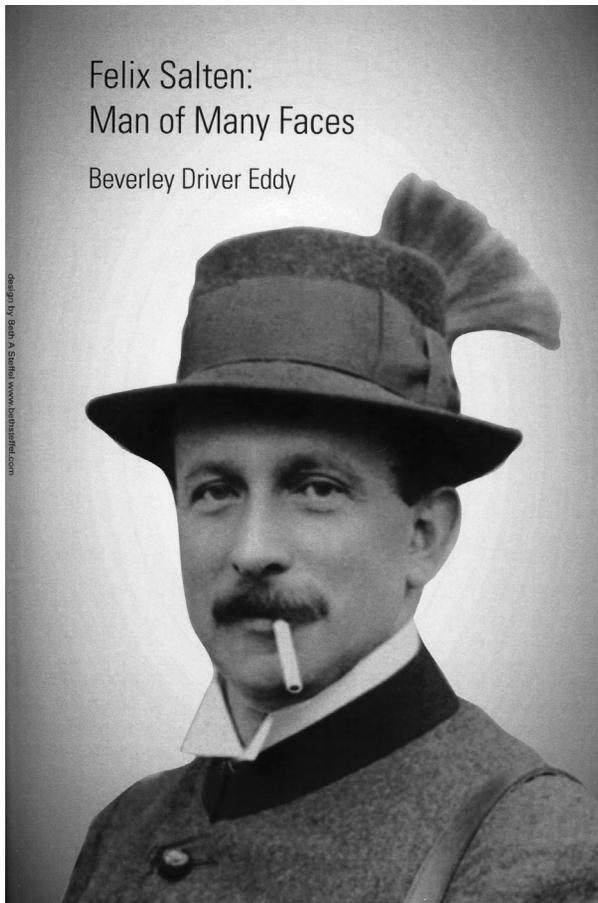
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Kevin Humbert
(photo: Dan Pinkerton)

Salten: rescued from undeserved obscurity



Felix Salten:
Man of Many Faces

Beverley Driver Eddy

Beverley Driver Eddy. *Felix Salten: Man of Many Faces*. Riverside, CA: Ariadne Press, 2010. ISBN: 978-1-57241-169-2. 412 pp. Paper, \$39.

Siegmund Salzmann (a.k.a. Felix Salten) was brought from Hungary to Vienna as an infant in 1869. Ambitious to be a writer, he excelled in a number of genres (fiction, drama, travel, essays, erotica, film scripts, operettas). Early on, his literary ambition was rewarded by his success—in a number of Viennese newspapers—as a theatre critic and especially as a feuilletonist. For more than sixty years, he was a quintessential Viennese, but the Anschluss forced him to emigrate to Switzerland despite the fact that he was not a practicing Jew. In Switzerland he hoped to be supported in part by remittances from Walt Disney's 1942 release of *Bambi*, one of Salten's "animal novels," but in October of 1945, Salten died—alas, in Zürich, not Vienna.

The novel *Bambi* was, unlike the Disney film, neither saccharine nor intended for children, and Salten was a fascinating and influential writer/critic who deserves to be rescued from oblivion. His life and times, as documented by Beverley Driver Eddy in her *Felix Salten: Man of Many Faces*, reflect every economic and sociopolitical development in Vienna up to and including the Nazi annexation. What Eddy has managed to educe from this record is extraordinary: a revealing, readable, undeclamatory and "insider" account of the Viennese trajectory at the turning of the last century. Readers of Central European history and of the intersection

of literary and nonliterary history therein will scarcely be able to put this biography aside.

Though not at all enchanted, Salten's life was in some ways enchanting. He was active in the world of music. For one of his newspapers, Salten interviewed Theodor Leschetitzky (a pupil of Czerny and teacher of Paderewski). He recruited Arnold Schönberg for his cabaret (1901) and brought Franz Lehár to the Viennese stage (1901). In 1919 he militated to secure the resident direction of the Vienna State Opera for Richard Strauss, and by 1920 he was reviving the memory of Gustav Mahler in Amsterdam.

In literary circles, his friends included Arthur Schnitzler, Hermann Bahr, and Hugo von Hofmannsthal, and he was "best of enemies" with Karl Kraus. In 1901 he engaged Frank Wedekind to write ballads for his cabaret. In 1908, Salten went to Prague to share a Zionist gala evening on a stage with Martin Buber. In 1920, he began reporting on Max Reinhardt's productions for the *Salzburger Festspiele*. In 1923, he helped in Reinhardt's acquisition of the Theater in der Josefstadt. Much later, he visited Thomas Mann in Küsnacht in Switzerland and depended on Erica Mann for help.

In publishing, too, he was a force. In a galvanic passage, Eddy describes Salten's part in the 1923 birth of the Paul Zsolnay Press. The Zsolnay sons hosted a party in Bratislava attended by Salten, Franz Werfel, Gustav Mahler's widow, Alma, and Richard Coudenhove-Kalergi, founder of the Pan-European Union. The participants decided to found an *Austrian* press to compete with the German firms of Fischer, Ullstein, Langen, and Georg Müller. Salten published with Zsolnay until the Anschluss. Among these publications was *Geister der Zeit* ("Spirits of the Age"), a collection of portraits that, along with his animal-consciousness novels, became a type of Salten signature piece. Included in its gallery were studies of actors, musicians, writers and painters. Hofmannsthal, writes Eddy, "wrote an appreciation of this volume, noting that the heart of all the essays was 'the live encounter' with the subjects. 'Nothing in [these essays] is contemplative, nothing is analytical,' he stated. 'Everything is sympathy and split-second empathy.'" (210)

As time wore on and the politics of hate bore down, Salten took refuge from the quotidian. Paul Klee observed that "the more terrible our times, the more abstract our art." For Felix Salten three modes of escape suggested themselves: listening to classical music, reading good works of literature, and rambling in field and forest. As is clear from his animal (and plant) novels, Felix Salten had a genius for this last mode of apolitical distraction. He delighted, writes Eddy,

in rising before dawn to watch the courtship rituals of wood grouse and to encounter grazing elk and deer. . . . He found it necessary to "get away from people and from oneself for a few hours, to the simple and eternal things. Then one is milder and more patient towards the foolishness of others and to one's own foolishness as well." (267)

But the novels of animal consciousness have their politics, too. Indeed, in the fall of 1930, in the re-issue of his *Gute Gesellschaft: Erlebnisse mit Tieren* ("Good Company: Experiences with Animals"), Salten declared that "Only when a person is no longer capable of tormenting an animal will he no longer tolerate it that small children suffer, and no one will bear it any longer that another person suffers an injustice..." (239)

Disney gave *Bambi* a happy ending, but Salten was not so fortunate. By 1936, all copies of the novel had been banned and confiscated in the Third Reich. Ultimately he was forced to depend on the kindness of strangers. When Salten applied for entry into Switzerland, the Swiss police asked for character references. Dr. Carl Naef, Secretary of the Swiss Writers' Union, provided the following verdict on—indeed, epitaph for—the man who as late as 1928 had been Vienna's premier improvisatory journalist:

Felix Salten is a very well known, much-read author . . . His works lack poetic fervor and intellectual depth, but they are all the expression of a decent attitude and a well-meaning humanity. It is not to be expected that Felix Salten will seriously enrich the intellectual life of our country—he is too removed from our way of life. However, his presence in Switzerland will also not bring harm to anybody. (288)

We are indebted to Eddy for complicating the judgments of history.

Russ Christensen
Hamline University
Department of Modern Languages

Simplifying the Transylvanian conundrum

Holly Case. *Between States: The Transylvanian Question and the European Idea during World War II*. Stanford: Stanford U. Press, 2009. 349 pp., tables, illus., maps. Cloth, ISBN: 9780804759861, \$60.

Holly Case unravels the conundrum of Hungary and Romania at loggerheads over the contested region of Transylvania even while they were both Axis allies in World War II. In order to keep peace between these two small countries of more or less comparable size and potency, the Second Vienna Arbitration of August 30, 1940, divided Transylvania. The northern portion returned to Hungary and the southern remained with Romania.

Hungary, like Germany, was a revisionist state. The Treaty of Trianon and the loss of Transylvania defined injustice for Hungarians, with the League of Nations the culprit. To keep peace between its allies, the Nazis found themselves in the ironic role of the League, monitoring minority rights. German foreign minister von Ribbentrop would later insist that nothing could better prove “the justice of the Vienna Arbitration than the fact that after its announcement the Romanian foreign minister fainted and the Hungarian foreign minister announced his resignation” (259 fn. 32).

Case is seeking “a new way into a rather larger question—the history of the ‘European idea.’” (1) The Europe she has in mind is dark, sinister and fascist à la Mark Mazower’s *Dark Continent*. Case presents the wartime strategy of both Romania and Hungary, arguing that even while sustaining terrible losses on the Eastern front, both focused relentlessly, myopically on securing Transylvania. As the map turned black with Nazi conquest, both assumed their best bet for territorial acquisition was to join the Axis forces. But when the Soviets reconquered Romanian gains and kept marching, the Romanians switched to the Allied side (August 23, 1944). With the Nazi empire falling around them, the Hungarians and Romanians could finally fight each other. Ultimately, Stalin redrew the borders, returning Transylvania to the Romanian state.

Between States is meticulously researched, employing government and diplomatic documents, maps, census data, and some contemporary commentary. It would have benefited from the addition of social, cultural, or human context, but Case’s precision and balance is an achievement on a topic that is still so emotional in the region. Although she favors complex and sometimes opaque sentences that can make it a challenging read, it is quite informative on a range of topics. For instance, Case traces how “slander against the nation” evolved from shielding the monarch to criminalizing affronts to the

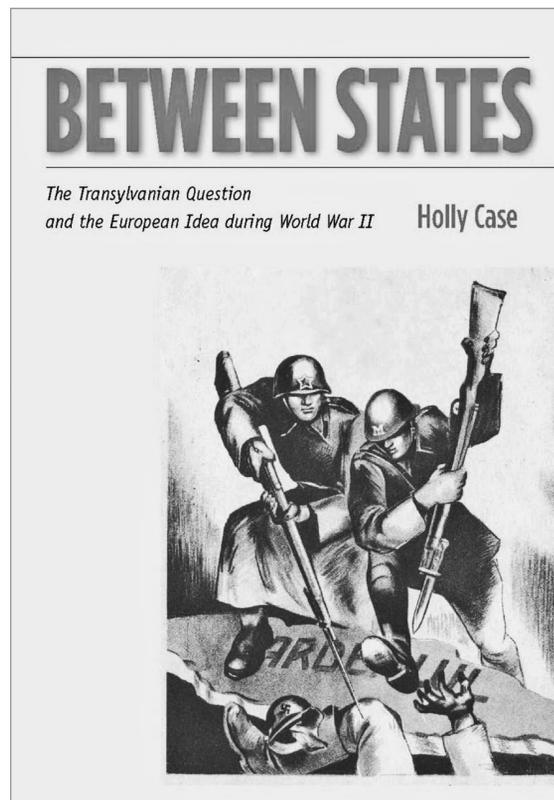
constitutional state, to shielding the citizens who hold the nation in their souls, [and by extension to defending restrictive privacy laws today]. (14)

Case treats the Romanian-Hungarian issue over Transylvania like a Rorschach test, with the region “at the nexus of two mirror images, similar yet opposite.” (1) She has pared the question down to a stark bipolar conflict, but it is not that simple. By narrowing the debate to Hungarians vs. Romanians, the comparable stories in neighboring countries, the disappearance of the Polish state, for instance, as well as the dynamic of Germans and Jews within Transylvania slip out of the body of the work.

The “Jewish Question” is dealt with separately in the penultimate chapter, which begins with a well-worn image of Jews continuing to hold onto their Hungarian identity even though this doomed them to a horrific end. Two generations ago this refrain carried with it a message that the future for Jewry was out of Europe, assimilation was the dream of fools. The anecdote is still sad and tragic but seems less foolish within the historical context of changing citizenship and social-cultural policies from the nineteenth century. Jews in Transylvania in 1941-42 were not primed to imagine that the Hungarians would inflict greater suffering than the Romanians. Individuals, of course, can know the past but are not privy to the turns of fortune in the future.

Integrating the Jewish minority issues into the body of the text would have prompted exploration of the imperfect liberal idea of assimilation, which was galling to Romanian identity but invigorating to Jews seeking admission as citizens. The Hungarian 1868 nationality law “presupposed the existence of a ‘single, indivisible Hungarian nation’ that . . . ‘consisted of different nationalities,’” (21) but provided no substantial collective rights (to non-Magyar nationalities.) Jews became divided over their inclusion as an officially “tolerated faith” although they were granted citizenship and individual liberty. In the Romanian nation, Jews remained “foreigners,” but their identity as Yiddish-speakers or as an Israelite nation was acknowledged. Is individual agency found in the fluidity of multiple identities or the nurturing of an identity fixed by name, nationality and religion?

The study of Jews in Transylvania warrants the detail Case has shown toward Romanianness and Hungarianness. The rift between Neolog and Hassidic/Orthodox Jewry was the most bitter in European Judaism. This produced strikingly different notions of citizenship, identity, and language between a congregant at the Cluj Neolog synagogue or a follower of the Maramureş rebbe. Education was also not uniform amongst Transylvanian Jewish children, with some attending Heder and others Roma-



nian schools in the interwar period. The contest between assimilationism and nationality rights played itself out in border regions as it did in the League of Nations.

This is a significant book, because it draws attention to the Transylvanian problem, so central to Romania and Hungary. Rather than “small states matter,” which is Case’s claim, it shows how small states matter to themselves, and how Europe or the larger international frame was less important to Romania and Hungary than Great Powers could have imagined. Hungary and Romania hoped to manipulate the Axis for internal goals, just as they, as small countries, were exploited for their oil or human resources.

In a moment of ethnic cleansing, the insecurity of small states sharpened the fixation on the land lost, land occupied—the land between. With the optimism of 1989 turning to pessimism today, Hungary and Romania may be rediscovering the pre-Communist historical legacy from the interwar period, but the European idea is also wrapped in the bureaucratic red tape of the consociational structures of the European Union. What if Archbishop Andrei Şaguna had managed to get a Transylvanian federal state in 1868? With East-Central Europe even more fragile than a year or two ago when this book left Case’s desk, historians abroad should also keep in their sights other very imperfect pasts before mass deportation or mass murder were normative.

Alice Freifeld
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On a trail, but what trail?

On the Trail to Wittgenstein's Hut

The Historical Background
of the *Tractatus Logico-Philosophicus*



Ivar Oxaal

Ivar Oxaal, *On the Trail to Wittgenstein's Hut: The Historical Background of the Tractatus Logico-Philosophicus*. New Brunswick, NJ: Transaction, 2010. ISBN: 978-1-4128-1424-9. 296 pp. Cloth, \$40.

In 1913, after a brief working holiday in Norway with his companion David Pinsent, the philosopher Ludwig Wittgenstein suddenly got the idea to move there permanently, to live a hermit's life and work undisturbed—an idea that struck Pinsent and Wittgenstein's friend Bertrand Russell as somewhat mad. Nevertheless, Wittgenstein did move to Norway, living as a boarder for about a year and eventually commissioning the construction of a small house near Skjolden. In that year, Wittgenstein kept working on the questions about logic that had first brought him to Russell's door in Cambridge. Then the First World War—during which Wittgenstein's house was finished—intervened. While interned near the end of the war in an Italian prison camp, Wittgenstein finished writing the book which became known in its English translation (with Latinate title thanks to G.E. Moore) as *Tractatus Logico-Philosophicus*, the only major publication of his lifetime. Wittgenstein wasn't to return to Norway until 1921, on a vacation with a family friend, but after the 30s (when he took up philosophy again, and an academic post at Cambridge) he returned periodically to escape distractions and work—producing, for instance, much of the material for the posthumous *Philosophical Investigations*.

Though Norway was important to Wittgenstein, it

hasn't had much influence on how we think of his work. Its original appeal for him, on his trip with Pinsent, went unrecorded, and he never wrote much about it as such. There would seem to be little evidence to work with. But at least Wittgenstein's hut itself—really a small, remotely located house—suggests something of his interest in Norway. More than just freedom from distraction, he seems to have sought peace and solitude, not for their own sake, but out of a spiritual need. He wanted to work on logic, but also on himself, and wouldn't have seen those as separate tasks.

In *On the Trail to Wittgenstein's Hut*, Ivar Oxaal seeks to elaborate a more substantial account of Wittgenstein's attraction to Norway, and its possible influence on his work, especially as it might bear on what is still one of the most baffling parts of the *Tractatus*, its concluding remarks about ethics. Most philosophers now recognize that the logic and the ethics of the *Tractatus* go together (Russell and the logical positivists are a rare exception). But that recognition gives little insight into what those laconic statements about ethics might mean, or what they might say, at all, about how to live one's life. Accordingly, it's difficult for interpreters whose context includes the biographical and cultural to say what bearing they might have on the *Tractatus*.

Oxaal simplifies these questions by relying on the formula that the *Tractatus* is “mystical” because it places ethics somehow among those things that cannot be “said,” only “shown.” This has the advantage of making Oxaal's ultimate question, with which he becomes preoccupied in his later chapters, seem more natural: is Spinoza or Schopenhauer, each of whose major work is tagged as in some way “mystical,” better taken as the forefather of the *Tractatus*, in particular its “mysticism”? If not given an especially solid basis—mainly, Wittgenstein's use of the phrase “*sub specie aeterni*,” alluding to Schopenhauer who himself quotes Spinoza—this comparison at least has a certain sense to it: like the *Tractatus*, neither Spinoza's *Ethics* nor the ethical chapters of Schopenhauer's *World as Will and Representation* seem all that forthcoming about how to live. But for Oxaal, this opposition becomes consequential because it's his main way of extracting a conclusion from his assemblage of historical, cultural, and biographical material centered on questions about Jewish identity and anti-Semitism, material not otherwise sufficiently conceptualized as to suggest clear relevance to the *Tractatus*. Spinoza comes to stand in not only for Jewish identity, but for cheerful optimism, rationalism, and liberal tolerance. Schopenhauer, especially thanks to his influence on people like Wagner or Weininger, comes somewhat less justly to stand in for anti-Semitism, pessimism, irrationality, and (authoritarian) political conservatism.

Oxaal argues that the “mystical” elements of the *Tractatus* amount to a preference on the part of Wittgenstein for Spinoza over Schopenhauer. However, he makes no pretense of decoding the *Tractatus*; his focus is its background in Wittgenstein's life and culture. Yet a fuller conception of the ethical aspect of Wittgenstein's thought, encompassing ideas like these about the self and its relation to the world, would have served Oxaal well, especially given how much of his material focuses on identity in fin-de-siècle Europe. An ethics that locates the self outside the world of contingent facts, and holds a happy life to consist in independence from the world as it is (or could ever happen to be), would seem to appeal to anyone like Wittgenstein, possessed of both a fierce urge to live with integrity, and a complex identity imposing unliveably conflicting demands on him. In respect of that aspect of Wittgenstein's life, though, his work is already well-served by his biographers Monk and McGuinness or intellectual historians like Janik and Toulmin; readers familiar with their work will not find anything surpassing it, or supplementing it, in Oxaal's book.

Absent a robust way of relating the *Tractatus* to its context, the relevance of the bulk of Oxaal's account of that context is unclear. Though he addresses worthwhile questions about Wittgenstein's interest in Norway and suggests approaches to them so far not taken (for example, capitalizing on Wittgenstein's familiarity with Ibsen's *Brand*), his approach is erratically associative and circumstantial, and he rarely ventures any substantial claims about his many large themes, instead expressing his greatest conviction about tenuously drawn, seemingly inconsequential conclusions—like Wittgenstein's reason for choosing Norway (perhaps seeing a photo in a newspaper of a statue of Fridtjof given to the king of Norway by Kaiser Wilhelm II) or the purpose of his trip (perhaps to confess his Jewish heritage to Pinsent). Though the final opposition between Spinoza and Schopenhauer is staged, suggestively, as if it might issue a verdict on the many tensions and oppositions presented in the preceding narrative, Oxaal does little to say what that verdict might be, and his case is so vague that a decision contrary to his (Schopenhauer rather than Spinoza) does not even suggest any changed emphasis in how the case is to be read.

Joshua Kortbein, philosophy
Independent Scholar

HOT OFF THE PRESSES

- Michael Yonan. *Empress Maria Theresa and the Politics of Habsburg Imperial Art*. University Park, PA: Penn State Press, 2011. 240 pp., color & greyscale illus. Cloth, ISBN: 978-0-271-03722-6, \$89.95.
- Andrew Beattie. *The Danube: A Cultural History*. New York: Oxford, 2010. 288 pp., illus. Cloth, ISBN: 978-0-19-976834-9, \$74; paper, ISBN: 978-0-19-976835-6, \$16.95.
- Heinz Fassmann and Yvonne Franz, eds. *Integration Policies at the Local Level: Housing Policies for Migrants: Examples from New York City, St. Paul, Antwerp, Vienna and Stuttgart*. Vienna: Austrian Academy of Sciences, 2010. 12 pp. Paper, ISBN: 978-3-7001-6853-9, € 15.
- Michael Benedikt, Reinhold Knoll, Franz Schwediauer, Cornelius Zehetner, eds. *Verdrängter Humanismus - verzögerte Aufklärung. Auf der Suche nach authentischem Philosophieren - Philosophie in Österreich 1951–2000*. Vienna: facultas.wuv, 2010. ISBN: 978-3-7089-0446-7 1286 pp. Cloth, € 49.
- Vladas Sirutavičius and Darius Staliūnas, eds. *A Pragmatic Alliance: Jewish-Lithuanian Political Cooperation at the Beginning of the 20th Century*. New York: CEU Press, 2011. 400 pp. Cloth, ISBN: 978-615-5053-17-7, \$50, € 42,95.
- Sieglinde Rosenberger, ed. *Asylpolitik in Österreich. Unterbringung in Fokus*. Vienna: facultas.wuv, 2010. ISBN: 978-3-7089-0639-3. 304 pp. Paper, € 22,90.
- András Gerö. *Neither Woman Nor Jew: The Confluence of Prejudices in the Austro-Hungarian Monarchy at the Turn of the Century*. Boulder, CO: E. European Monographs, 2011. 190 pp. Cloth, ISBN: 978-0-88033-669-7, \$40. (Dist. by Columbia U. Press.)
- Gerhard Neweklowsky. *Die südslawischen Standardsprachen*. Vienna: Austrian Academy of Sciences, 2010. 292 pp., illus. Paper, ISBN: 978-3-7001-6840-9; online, ISBN 978-3-7001-6977-2. Price for either: € 49.90.
- Jürgen Kuhlmann and Jean Callaghan, eds. *Military and Society in 21st Century Europe: A Comparative Analysis*. Rutgers: Transaction, 2011. 352 pp. Paper, ISBN 978-1-4128-1827-8, \$39.95.
- Fariba Zarinebaf. *Crime and Punishment in Istanbul, 1700-1800*. Berkeley, CA: U. California, 2011. 304 pp., illus. Cloth, ISBN: 978-0-520-26220-1, \$55; paper, ISBN: 978-0-520-26221-8, \$22.95.
- Károly Attila Soós. *Politics and Policies in Post-Communist Transition Primary and Secondary Privatisation in Central Europe and the Former Soviet Union*. New York: CEU Press, 2010. 204 pp. Cloth, ISBN 978-963-9776-85-2, \$40.00, € 35.
- Gerhard Ammerer, Elke Schlenkrich, Sabine Veits-Falk und Alfred Stefan Weiß, eds. *Armut auf dem Lande. Mitteleuropa vom Spätmittelalter bis zur Mitte des 19. Jahrhunderts*. Vienna: Böhlau, 2010. 227 pp., illus., tables. Paper, ISBN: 978-3-205-78495-1, € 35.
- Pia Janke. *Politische Massenfestspiele in Österreich zwischen 1918 und 1938*. Vienna: Böhlau, 2010. 457 pp., illus. Cloth, ISBN: 978-3-205-78524-8, € 39.
- Robert von Dassanowsky and Oliver C. Speck, eds. *New Austrian Film*. New York: Berghahn, 2011. 496 pp. Cloth, ISBN 978-1-84545-700-6, \$140.
- Gerard Toal and Carl T. Dahlman. *Bosnia Remade: Ethnic Cleansing and its Reversal*. New York: Oxford, 2011. 488 pp., illus. Cloth, ISBN: 978-0-19-973036-0, \$39.95.
- Helmut Konrad und Stefan Benedik, eds. *Mapping Contemporary History II: Exemplary Fields of Research in 25 Years of Contemporary History Studies at Graz University*. Vienna: Böhlau, 2010. 390 pp., illus., tables. Cloth, ISBN: 978-3-205-78518-7, € 39.
- Wim Van Meurs and Alina Mungiu-Pippidi, eds. *Ottomans Into Europeans: State and Institution-Building in South Eastern Europe*. New York: Columbia U., 2011. 320 pp. Cloth, ISBN: 978-0-231-70168-6, \$50.
- Dorothea Gerard. *The Austrian Officer at Work and at Play*. New York: Cambridge, 2010. 356 pp., illus. Paper, ISBN: 978-1-108-02221-7, \$29.99.
- Moritz Csaky. *Das Gedächtnis der Städte. Kulturelle Verflechtungen - Wien und die urbanen Milieus in Zentraleuropa*. Vienna: Böhlau, 2010. 417 pp. Cloth, ISBN: 978-3-205-78543-9, € 39.
- Steven Tötösy de Zepetnek and Louise O. Vasvári, eds. *Comparative Hungarian Cultural Studies*. West Lafayette, IN: Purdue, 2011. 400 pp. Paper, ISBN: 978-1-55753-593-1, \$59.95.
- Jason Philip Coy, Benjamin Marschke, and David Warren Sabean, eds. *The Holy Roman Empire Reconsidered*. New York: Berghahn, 2010. 348 pp., illus. Cloth, ISBN 978-1-84545-759-4, \$120.
- Sabine Feisst. *Schoenberg's New World: The American Years*. New York: Oxford, 2011. 400 pp., mus. examples, illus. Cloth, ISBN: 978-0-19-537238-0, \$35.
- Agata Anna Lisiak. *Urban Cultures in (Post) Colonial Central Europe*. West Lafayette, IN: Purdue, 2010. 214 pp. Paper, ISBN: 978-1-55753-573-3, \$39.95.
- Moshe Zuckermann. "ANTISEMIT!" *Ein Vorwurf als Herrschaftsinstrument*. Vienna: Promedia, 2011. 208 pp. ISBN: 978-3-85371-318-1, € 15,90.
- Marcus G. Patka. *Österreichische Freimaurer im Nationalsozialismus. Treue und Verrat*. Vienna: Böhlau, 2010. 221 pp., illus. Paper, ISBN: 978-3-205-78546-0, € 24,90.
- Richard Stoneman. *Across the Hellespont: A Literary Guide to Turkey*. New York: I.B. Tauris, 2011. 264 pp., maps. Paper, ISBN: 978-1-84885-422-2, \$18. (Dist. by Palgrave.)
- David S. Luft, trans. and ed. *Hugo von Hofmannsthal and the Austrian Idea: Selected Essays and Addresses, 1906–1927*. West Lafayette, IN: Purdue, 2011. 216 pp. Paper, ISBN: 978-1-55753-590-0, \$24.95.
- Jonathan Kregor. *Liszt as Transcriber*. New York: Cambridge, 2010. 314 pp., illus., tables, mus. exams. Cloth, ISBN: 978-0-521-11777-7, \$90.

STANLEY B. WINTERS, 1924-2011

News of the passing of Stanley B. Winters on January 28, 2011 saddened the community of scholars interested in Czech, Slovak and wider Central European history who benefitted from his indefatigable interest in the field, in its practitioners, and in developing and maintaining connections among them.

Stanley Winters was born in New York City on June 5, 1924, and earned an A.B. degree from New York University in 1948. During World War II he participated in the liberation of western Czechoslovakia with Patton's Third Army, an experience that piqued his interest in Central Europe. Having decided to pursue graduate study, he worked with two exemplars of the enrichment of American scholarship on Central Europe through the emigration of anti-Nazi scholars, Otakar Odložilík and Robert A. Kann. Stanley completed an A.M. degree under Odložilík at Columbia University in 1950, and he finished his PhD under Kann's tutelage at Rutgers University in 1966. These experiences informed his later appreciative, but not uncritical, essays evaluating each of his mentors. He spent

his academic career at the New Jersey Institute of Technology, where his teaching duties involved mainly modern Russian history and urban history; but Stanley continued to publish actively in the fields of Czechoslovak and Habsburg history.

Beginning with his doctoral dissertation on Karel Kramář's early political career, Stanley developed a lifelong interest in the politics of the Young Czechs and their successors, Kramář's National Democrats. This interest naturally involved him in the study of Czechoslovak politics and the careers of other leading politicians, as his edited volume in the three-volume series on Masaryk, *Thomas G. Masaryk: 1850-1937: Volume I, Thinker and Politician* (Macmillan) testifies. He published numerous articles on Czech politics of the late Habsburg era and Czechoslovakia in such journals as *Slavic Review*, *East Central Europe*, *Bohemia*, and in edited volumes.

For Stanley Winters the academic life was not only about combining research, publishing, and teaching. It was also, and perhaps above all, about relationships with teachers, mentors, students, and fellow colleagues. He was active in

the Czechoslovak History Conference (now the Czechoslovak Studies Association) from its founding in 1974 until his death, serving as the organization's president from 1988-1990. The CHC honored him with its Achievement Award in 1995. Together with his wife of 41 years, Zdenka, Stanley contributed assiduously to the organization's newsletter, focusing on maintaining connections between American scholarship and Czechoslovakia through reporting on recent publications by Czech and Slovak scholars, research collections, and obituaries of colleagues.

His interest in life and relationships also fueled his involvement in community politics in Newark during the 1960s and 70s, and his publications on Newark's history and urban history in general. It is fitting that perhaps his final publication is a review article on recent work published about Newark, in which his qualities as a generous, but critically impartial, reviewer clearly shine through. Stanley Winters was an asset to the profession and to those who knew him, and he will be sorely missed.

Hugh L. Agnew, George Washington University

SAHH NEWS

The SAHH recently sponsored a number of stimulating panels at the annual meeting of the American Historical Society in Boston. The panels, which ranged widely in theme and chronological orientation, attest to the vibrancy of Austrian and Habsburg history in North America. Some of the highlights:

The panel "Modern Rites: Politics and Antisemitism in Europe, 1880-1918," organized by Daniel Unowsky (University of Memphis), included papers on Moravia (Michal Frankl, Jewish Museum of Prague), Hungary (Robert Nemes), Great Britain and France. Presenters and audience members found many similarities among antisemitic movements from across the continent.

Patrice Dabrowski (University of Massachusetts-Amherst) organized a panel entitled "Heroes and Victims, Bodies and Burials: Remembering the Dead in Poland, Hungary and Romania" that addressed issues of memory and memorialization, the role (or absence) of religion in death rituals, and the "political lives of dead bodies." The papers: "The Eloquence of Ashes: Dead Bodies and the Polish Nation-Building Project," by Dabrowski; "One never knows, call a priest in any case: Burials in Communist Hungary," Helena Toth (Ludwig-Maximilians Universität); "Everyone a Victim: Local Practices and Political Con-

sequences of War Remembrances in Post-1945 Romania," Maria Bucur (Indiana University).

The panel "Lingua Scientia: Scientific Languages and the Politics of Translation," organized by Deborah Coen (Barnard College), examined the tension between two functions of language in modern science: fostering communication and forging identity. The papers: "The Tongues of Seismology in the Nineteenth Century," by Coen; "Communication or Representation? Linguistic Policies in Polish, Czech, and Ukrainian Science in the Late Nineteenth Century," Jan Surman (University of Vienna); and "English and Global Science: Is the Past the Key to the Future?," Scott Montgomery (University of Washington-Seattle); "The Unpleasant Instance of the Periodic Table: Translating into a Priority Dispute," Michael Gordin (Princeton).

"Convents and Canonries in the Counter-Reformation: Three Central European Examples," organized by Joseph Patrouch (Florida International University), "centered on similarities between the ways Counter-Reformers operated in the sixteenth and seventeenth centuries in the Habsburgs' hereditary lands and Bohemia." Papers by Patrouch, Veronika Capska (Silesian University, Opava) and Marion Romberg (University of Vienna) comprised the panel.

A final panel tested cultural anthropologist Andre Gingrich's theory of "frontier orien-

talism" in a number of case studies from the Habsburg-Ottoman borderlands. The papers: "Turkish Travesty at Esterhaza: The Oriental Implications of Haydn's 'Apothecary,'" Larry Wolff (New York University); "Moving the Frontier: Turning Bosnia Habsburg in the Late Nineteenth Century," Maureen Healy (Lewis & Clark College), and "Listen to the Crying: A Nineteenth-Century Dalmatian Lament and Gingrich's Frontier Orientalism," Dominique K. Reill (University of Miami).

Thanks to the panel organizers for putting together such a lively set of exchanges!

The SAHH steering committee offers advice and support to the Austrian History Yearbook and to the centers for Austrian studies in North America. Current members are John Boyer, Joseph Patrouch, David Mengel, Paul Hanebrink and Maureen Healy. The steering committee would like to serve as a line of communication among historians. Although the deadline for panel proposals for the 2012 conference in Chicago has passed, we stand ready to help scholars looking to organize a panel on any aspect of Austrian or Habsburg history at future AHA conferences. Please contact me.

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Summit of centers in Crescent City

The Austrian Ministry of Science and Research initiated an annual Conference of Austrian Studies Centers in 2007. Austrian centers from around the world have been organizing these meetings; the first one was in Minneapolis in the spring of 2007; the second one in Edmonton in the fall of 2008 (on the occasion of the tenth anniversary of the Wirth Center for Austrian and Central European Studies); the third one in November 2009 at Hebrew University in Jerusalem; the most recent one in New Orleans (from October 27 to 31, 2010). These annual meetings have become a very useful gathering point for the directors of the Austrian centers to present their year's work and compare notes about upcoming events. The director's annual reports provide an opportunity to showcase the broad range of scholarly, artistic and outreach activities that the Centers provide to their universities, communities and regions.

The collective accomplishments of the Austrian centers thus also provide an impressive "Leistungsschau" of sorts of Austrian studies in the world for the Ministry of Science and Research. Through these meetings the Ministry gets a solid accounting of the value that its funding of Austrian centers generates. Friedrich Faulhammer, the general secretary of the Austrian Ministry of Science and Research, graced the New Orleans meeting with his presence and stressed the important work that Austrian Centers are doing in helping to project Austrian studies and the Austrian scholarly and cultural presence globally.

These annual meetings also have become a showcase for Austrian studies research by graduate students at the various Austrian centers. The Ministry funds a dissertation fellowship at each of the Austrian centers; moreover, the Austrian centers also fund their own graduate students. In this fashion the annual meetings have become a high-powered graduate conference



Participants at the 2010 Conference of Austrian Studies Centers.

in Austrian studies. Graduate students present their research results and see them vigorously discussed in these meetings. They get valuable feedback from their peers and the directors and scholars present at the conference.

The graduate student presentations in New Orleans dealt with an impressive range of historical, literary, political science, and interdisciplinary Austrian studies. Topics included 17th century Viennese art history, 19th century British travelers to the Austrian-Ottoman frontier, political violence in Hungarian local elections in the 1840s, 19th century oil prospecting in Galicia, late 19th century scientific discourses in Poland, an analysis of identity constructions in Agnon's *the Bridal Canopy*, World War I hero constructions, post-World War I immigration of Burgenländers to the U.S., World War II in Yugoslavia, and the lynching of downed American airmen in Styria

at the end of World War II. These presentations attest to the health and vigor of Austrian studies and also the methodological sophistication young scholars apply from many disciplines to the field of Austrian studies. Undoubtedly, the Ministry promotes and funds the building and networking of the next generation of scholars that will define various disciplines of Austrian Studies. The Institute of Eastern European History at the University of Vienna has made it a point of pride to publish the papers from these conferences in its series *Europa Orientalis* (LIT Verlag). The annual reports by the directors of Austrian Centers and the graduate student papers presented thus become available to a larger interested public.

In addition to Austria and America, the young scholars attending the conference hailed from Israel, Hungary, Croatia and Switzerland. Ministry representatives mingled with the directors of various Austrian centers, Ministry Fellows, graduate students, and recent Richard Plaschka fellows (also funded by the Ministry), who were also invited to attend. These meetings thus have become an excellent opportunity to network for future careers in Austrian Studies. Local organizers also make sure that the visitors get to know the university and city where the gathering is held. New Orleans is an attractive city with a unique local culture. Visits to the French Quarter, the National World War II Museum, the Ogden Museum of Southern Art, a plantation tour, and experiencing local jazz and cuisine in iconic venues made the visit to the Crescent City unforgettable.

Günter Bischof
Director, CenterAustria



Dieter Binder (Univ. of Graz),
Marija Wakounig (Univ. of
Vienna), and Arnold Suppan
(Univ. of Vienna) on the banks
of the Mississippi.

Croatia joins Wirth Institute Family

The Republic of Croatia has formally joined the family of Central European nations that support the Wirth Institute for Austrian and Central European Studies. In a formal adhesion ceremony held on November 9, 2010 at the University of Alberta, the Croatian ambassador to Canada, H.E., Mme. Vesela Mrđen Korać, and a delegation of officials from the Croatian Ministry of Science, Education and Sports, signed a Memorandum of Understanding with the University of Alberta, sealing this new partnership.

Croatia thus becomes the seventh Central European country formally associated with the Wirth Institute. In addition to the founding country, Austria, partners include the Czech Republic, Hungary, Poland, Slovakia, and Slovenia.

The Croatian delegation also included Staša Skenžić and Kristina Gerber Sertić of the Directorate for International Cooperation and European Integration of the Croatian Science Ministry, as well as Zoran Joković, the Consul of the Croatian Embassy in Ottawa. Signing on behalf of the University of Alberta were the Provost and Vice President-Academic, Carl Amrhein, the Dean of Arts, Lesley Cormack, and the Director of the Wirth Institute, Franz Szabo.

The new agreement with Croatia establishes a Croatian Doctoral Research Fellowship at the Wirth Institute, jointly financed by the Croatian Ministry of Science, the Croatian community in Canada and the Wirth Institute. Because preliminary agreement on the fellowship had already been reached last February, the first competition for it was held well in advance of the formal signing. As a result, the first Croatian fellow, Jelena Bulić of the University of Zagreb, was able to join the Institute on September 1, along with similar fellows for the 2010-2011 academic year from Austria, the Czech Republic and Hungary. In addition to the agreement with the University of Alberta, Ambassador Mrđen Korać also signed a broad general agreement on post-secondary education with the Province of Alberta. Deputy Minister Annette Trimbee, of the Alberta Ministry of Advanced Education and Technology, who signed on behalf of the Province, noted, "Through this memorandum of understanding, we will be able to share the best resource available to us: our knowledge. Alberta places great emphasis on the international relationships fostered by our post-secondary institutions, and we are particularly proud of the U of A. This university is a leader in developing successful international partnerships based upon the highest standards of teaching and research capabilities."



Croatian Ambassador to Canada, Mme. Vesela Mrđen Korać, presents the Croatian flag to Director Franz Szabo as part of the Croatian adhesion ceremony. (Photo courtesy Wirth Institute.)

Also present at the signing ceremonies were members of the Croatian community of Canada, including the President of the Vancouver-based Canadian Croatian Congress, Ivan Curman, and the president of the Edmonton branch of the Congress, Stjepan Krolo, who took the opportunity to sign a long-range donation agreement with the Dean of the Faculty of Arts and to make a preliminary donation of \$26,400 in support of the fellowship program.

The festivities were concluded with a formal flag presentation ceremony. The flag of the Republic of Croatia, formally presented to Franz Szabo by Ambassador Korać as a symbol of that country's support, now joins the flags of the other six supporting countries in the reception area of the Wirth Institute.

While the Croatian adhesion ceremony was the highlight of the fall semester at the Wirth Institute, its regular program of academic and cultural activities also continued at full tilt. Among these was the third biennial Wirth Institute workshop-conference on the Austrian School of Economics, held on this occasion in conjunction with Simon Fraser University in Vancouver, British Columbia, on October 15-16, 2010. The theme of this year's conference

was "Austrian Views on Experts and Epistemic Monopolies." Austrian economics has offered compelling reasons why experts, often in the employ of the state apparatus, propose solutions to problems that are by no means impartial. The conferees examined when and whether experts can improve outcomes in complex social systems. Analyzing the "expertise" of entrepreneurs, forensic scientists, and economists, most participants agreed that monopoly experts may be less reliable than competing experts.

Other regular events at the Wirth Institute in the fall of 2010 included the annual Toby and Saul Reichert Holocaust Lecture held on October 21. This year's speaker was Doris Bergen, the Chancellor Rose and Ray Wolfe Professor of Holocaust Studies at the University of Toronto. Her lecture, "Anti-Semitism and the Holocaust," complicated the assumption that hatred leads to violence by asking the audience to contemplate the ways that the opposite is also true—violence produces hatred. Deen Larsen, the Director of the Franz Schubert Institute of Baden bei Wien, made his biannual visit to the University of Alberta for a series of lectures and master classes. This fall's lectures, held on September 22 and 23, focused on "Spells and Visitations in Lieder" and "Color of Voicing and Performing Lieder."

A son's death, a father's centenary: The Kreiskys and postwar Austria

The Wirth Institute also initiated a new annual Art History lecture series in cooperation with the University of Alberta's Department of Arts and Design. This year's speaker, Oliver Botar, University of Manitoba, spoke on "Raoul Heinrich Francé and Early 20th Century Central European Biocentrism." Finally, the Institute also hosted Prof. Robert Austin of the University of Toronto on November 26, who spoke on "Austria and the creation of Albania in 1913."

In addition to these academic activities, the Wirth Institute continued its tradition of cultural activities. As part of the Institute's "Year of Chopin" celebration, two concerts were sponsored: "From Żelazowa Wola to Paris," a Chopin piano recital and multimedia performance with Zuzana Simurdova and Mikolaj Warszynski, piano, and "Chopin for Three" with Magdalena Adamek, piano, Tanya Prochazka, cello, and Joanna Ciapka-Sangster, violin. The Institute also continued its annual joint venture with the Alberta Baroque Ensemble by sponsoring a concert entitled "Haydn and Company," featuring works by Franz Joseph Haydn, Christoph Willibald Gluck, Michael Haydn, Gregor Werner, and Franz Xaver Richter.

Cultural activities of the fall semester concluded with the Institute's tenth annual Christmas concert, "Silent Night" on December 12, which showcases Central European soloists, instrumentalists and community choirs from Edmonton and Calgary. Particularly noteworthy in this year's concert was the performance of excerpts from Pál Esterházy's "Harmonia Caestis" of 1711.

The 2010 fall semester saw numerous personnel changes at the Wirth Institute, as not only the four new Doctoral Research Fellows arrived as usual, but a new Austrian Visiting professor and a new post-doctoral fellow began multi-year terms. The Austrian Visiting professor is Helga Mitterbauer from the University of Graz, who will be teaching a full slate of courses, primarily on Austrian literature, in the university's Department of Modern Languages. The new Wirth Institute Postdoctoral Fellow is Dr. Marija Petrović (D. Phil, Oxford, 2010), a student of R.J. W. Evans whose research focuses on the Serbian Orthodox Church in the Habsburg Monarchy during the 18th century and its relation to the reforms of Emperor Joseph II. The Institute's Doctoral Research Fellows for 2010-2011 are Katharina Schiffner from Austria, Jelena Bulić from Croatia, Jaroslav Klepal from the Czech Republic, and Ádám Dombóvári from Hungary.

Finally, the Institute acquired a new administrative assistant, Leslie Best, who joined the permanent staff of the Institute in August.

*Franz Szabo, director
Wirth Institute
University of Alberta, Canada*

Former Austrian Chancellor Bruno Kreisky (1911-1990), was arguably the most important Austrian politician of the postwar era. Accordingly, celebrations are being held around the country to honor the centenary of his birth. Unfortunately his son, social scientist Peter Kreisky—himself a noted figure in Austrian public life—will not be able to participate. The younger Kreisky died on December 27, 2010 while hiking in Mallorca near his father's summer house.

Not surprisingly, the two men's lives were intertwined. Bruno Kreisky became active in the social democratic party (SPÖ) in the 1920s, got arrested under Dolfuß's Austrofascist regime, and again after the Anschluss by the Nazis before he could escape to Sweden.

In Sweden he married Vera Fürth. Peter was born in 1944 and their daughter Suzanne was born in 1948.

In 1950 Bruno Kreisky returned to Austria and started his political career in the Ministry of Foreign Affairs. In 1967 he became the head of the SPÖ, won the elections of 1970, and became the first Jewish chancellor of Austria. In the still antisemitic Austria, he could only succeed by cooperating with former Nazis, which resulted in a conflict with Simon Wiesenthal.

Kreisky's governments were responsible for formidable reforms in the fields of education, social welfare, economy, women's rights and the penal code. But for many young leftists,

including his son Peter, this was not enough. They criticized Kreisky's pro-nuclear position and became active against militarism and the Austrian way of hiding the Nazi past. Peter and his wife, the political scientist Eva Kreisky, became activists of a new antiauthoritarian, pro-feminist, and pro-ecology left, often in conflict with Bruno Kreisky, who even tried to suspend his son from the Socialist Party.

As a result, Peter Kreisky never got an important political post within the SPÖ, though he stayed active in public life. He was one of the co-founders of the Republikanischer Club—Neues Österreich, an organization of intellectuals fighting against antisemitism, racism, and the extreme right. As a social scientist, he worked for the Arbeiterkammer, the Austrian chamber of workers.

Bruno Kreisky, of course, played an important role in the establishment of the Center for Austrian Studies, sponsored by the Austrian public on the occasion of the American Bicentennial in 1977. He also participated in the decision to make the University of Minnesota its home, visiting the campus at the Center's opening in 1977 and delivering the Kann lecture in 1985.

Kreisky resigned in 1983 and died in 1990. But the public attention around his 100th birthday shows that he is still highly recognized today. His son Peter is survived by his wife, Eva, and his son, Jan.

Thomas Schmidinger

Lonnie Johnson *from page 9*

at an Austrian university and worked in a variety of Austrian institutions, has facilitated my ability to work on that interface. But living abroad gives you a whole new perspective. This is one of the interesting things about international education. You not only learn a lot about where you are, you learn a lot about where you came from because you are confronted with such dramatic differences all the time. It made me a better Minnesotan, a better American, and gave me a profound appreciation for Austria all at the same time.

ASN: *What's the difference between a Fulbright and a Fulbright-Hayes grant?*

LJ: Yes. The Fulbright grant is for students and PhD candidates. It is managed by the US Department of State. The Fulbright-Hayes grant is exclusively for PhD candidates, usually working in more than one country, and that is managed by the Department of Education.

ASN: *Is there anything else you'd like to add?*

LJ: We've talked about the impact of the Fulbright program on Austrian studies in the United

States, but its impact has worked the other way around as well. In 1961 there was a new piece of federal legislation called the Fulbright-Hayes Act that provided the funding for the program in the future and invited other governments to participate in funding the program. This led to the establishment of the new Fulbright Commission called the Austrian-American Educational Commission. It was established with monies that it received initially from Marshall Plan funds. These funds were specifically targeted to finance the Fulbright program in the initial years with a mandate to develop and promote American studies in Austria. Therefore, in the early 1960s the Fulbright program funded the establishment of American Studies at four Austrian universities: Vienna, Graz, Salzburg and Innsbruck—departments that exist to this very day. And one of the largest groups of Austrian Fulbright grantees has been Austrians who study English language and American literature and culture. If we look at the impact of the Fulbright program on American studies in Austria, it would be as great if not greater than the impact of the Fulbright program on Austrian studies in the United States. ❖

Writing a Central European



Ernst Fürth with Dodo, Marietta's older sister.

Marietta Pritchard was born in Budapest in 1936. In *Among Strangers: A Family History* (Impress, 2010) she writes the history of several generations of her family. At the center of the memoir is her grandfather, Ernst Fürth, director of the firm Solo A.G., who oversaw all match manufacturing in the Austro-Hungarian Empire. Ernst left Austria after the Nazi takeover, mistakenly thinking he could find safety in France. The book ranges in scope from the Fürths' rise as a prominent nineteenth-century industrial family in the Bohemian town of Sušice, to her mother's childhood in Vienna, her parents' early married life in Budapest, the family's conversion from secular Judaism to Catholicism, their emigration to the United States, and Pritchard's Catholic upbringing in New York. Maureen Healy interviews her mother-in-law, journalist Marietta Pritchard, on the story of the Fürth family and the process of writing family history.

How and when did the idea of writing your family history first come to you?
After my father's death in 1988, followed by a trip to Hungary, I decided I'd try to learn Hungarian. This involved weekly sessions with my mother and my good friend Cathy Portuges, a film historian with her own Hungarian roots. Before long, my interest branched into my mother's Austrian family. In 1996 I published an essay about my grandmother Elza Fürth, trying, among other things, to make some sense of her suicide in Vienna in 1931.

From there you focused mainly on the Austrian side of the family story?
For my birthday, I think in 1997, my mother presented me with two letters

that her father, Ernst Fürth, sent from Occupied France. He died in 1943, shortly after internment at Drancy. She had a cache of these letters but had not looked at them in some fifty years. Thus began a major project for the two of us. Together we worked our way through the letters, more than two hundred of them, she translating (from German) in her slanted, hard-to-read cursive on yellow lined pads, I transcribing them to my computer. By the time of her death in 2003, I had written several hundred pages, incorporating selections of the letters into the makings of a family memoir.

Do you make an appearance in the letters?

In one of the letters that reached my parents in the US, Ernst wrote of me, his youngest grandchild, "the memory of me will soon vanish, unless it is possible to renew it in this life." He writes in another letter of his expectation that my sister and I would be raised as "perfect American girls."

What was the hardest section of the family history to write?

The hardest section—in terms of figuring out how to approach it—was the part about discovering my own Jewishness. I was still quite angry at my parents when I started writing it, though once I finished working my way through Ernst's letters, I understood their evasions and complications much better. Also there was a certain amount of secrecy still hanging around the family, and I wasn't sure I could deal with the subject without hurting people. It turned out that my mother was just fine with my writing about this subject. I think it was somewhat of a relief for her to be fully "out."

Part of your story centers on an imposing five-story neo-Renaissance building in Vienna, Schmidgasse 14. What is your family's relation to the building?

My mother was born there in 1907. The building was then called the Sanatorium Fürth, a private clinic owned by her uncle, Julius Fürth. Her cousin, Dr. Lothar Fürth, was director when it was "Aryanized" in 1938. After being humiliated by jeering crowds and forced to scrub the sidewalk in front of the clinic, Lothar and his wife injected themselves with fatal doses of morphine inside the building.

American readers might know the Schmidgasse 14 building as the former location of the Fulbright Commission and the US Information Agency.

Yes, the US government leased the building from the Austrian government for a half century. In 2003 I answered the phone at my mother's house in Amherst, Massachusetts. It was a "genealogist" asking, "Is this the home of Eva Perl, and is she the daughter of Ernst Fürth who died in France in 1943?" We became part of a claim on the Schmidgasse building that was handled by the In Rem Commission, an Austrian agency in charge of dealing with property and art works stolen during the war.

Had your parents earlier sought restitution for stolen property?

My father had spent decades filing claims against various governments and entities to reclaim property and wealth that had been lost during the war. He had a tiny Dickensian room at the back of the house where he kept the files of these cases—"the messy room," my mother called it—and neither she nor any housecleaner was allowed to touch his papers. Among these papers I found several folders labeled in my father's shaky hand. One says "Hungary," another says "Czech" and contains records of claims for the family's match manufacturing business.

The Solo match factory continued to operate under various political regimes during the 20th century. How were you received by the Czechs when you returned to Sušice to visit the Solo factory?

The factory had been taken over by the Nazis as part of the Göringwerke, I think it was called. And then, of course, the Communists took it over. When we visited there in 1991, the factory managers were very cordial, but

family history



a little puzzled, maybe a little worried, I think, as to just what we were doing there. What did we want? Were we going to make a claim for the factory? We assured them that this was essentially a sentimental journey, revisiting my mother's past. Sušice (Schüttenhofen) was the place of her youth.

The CBS program 60 Minutes did a story in 2003 on the Schmidgasse saga. What was it like for you to see this part of the family history condensed into a made-for-tv episode?

I've tried to describe some of my response to the CBS experience in the book. Mostly the result was disappointment. Although the producers had done a lot of background homework, they turned it into soap opera. My mother, for instance, had some complicated and interesting things to say during an interview that took at least an hour. They gave her about 30 seconds of airtime. And there was a terribly bogus, fake "reunion" between us and some of the other distant heirs. Television doesn't thrive on complexity. It felt frustrating.

Having gotten to know Ernst Fürth through his letters, what might have been his reaction to a family history written by his "perfectly American" granddaughter? I try to imagine his response to me and my questions at one point in the book and see a severe but indulgent response. He was, after all, used to being in charge. On the other hand, I am a favorite daughter's daughter, and I'm sure he would have been generally pleased, probably even proud (as would my father, I think), but would certainly have had places to correct, to take issue with.

Do you feel you know him from his letters?

In getting to know his letters I have succeeded in breaking through one sort of barrier. I know how he addressed his children during his last years in exile. I know his handwriting and the care he took with words in several languages. The disastrous ending to both my grandparents' lives tends to blot out their individuality—all their nobility and frailties, their quirks. In writing about them I have hoped to rescue the complexity of who they were from the dreadful oversimplification of their deaths.

Where are the letters now?

I still have Ernst's letters and some of his other papers. I have promised them to the Leo Baeck Institute in New York.

Maureen Healy is a professor of history at Lewis & Clark College. ❖

Spring 2011

SALZFEST 2011:

challenging the ear, eye, & mind

For 2011, the Salzburg Festival is taking its theme from a quote by composer Luigi Nono: that art should "open the ears, the eyes, human thinking." Of course, one could argue that the festival has been doing this every year since its inception, but that would negate a stirring call to action.

Perhaps equally to the point, Edgar Varèse once said, "Imagination gives shape to dreams," and at the 2011 Salzburg Festival, imagination and talent will once again be present in abundance.

Claus Guth will stage new productions of the three Mozart-Da Ponte operas—*Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutti*. Superstar baritone Erwin Schrott will play the title character in *Figaro* and Leporello in *Giovanni*. Gerald Finley will play the lead in *Giovanni*, Simon Keelyside will play Count Almaviva in *Figaro*, and a superb ensemble led by Bo Skovhus, Christopher Maltman, and Anna Prohaska, will sing *Così*. Prohaska will also sing some concert programs of music by Mahler and Berg.

Peter Stein, the highly controversial German director, will stage a new production of Verdi's *Macbeth*. Riccardo Muti will conduct. This one might cause a stir! Željko Lučić and Sebastian Catana will alternate as Macbeth; Tatiana Serjan and Elisabete Matos will alternate as Lady Macbeth. Rounding out the operas will be Richard Strauss's *Die Frau ohne Schatten* and Leoš Janáček's rarely performed masterpiece *The Makropulos Case*. The latter will be conducted by Esa-Pekka Salonen and feature Angela Denoke in the lead role of Emilia. Denoke will also be singing lieder and concerts.

The highlights of the drama presentations will be a marathon production of Goethe's *Faust*, parts I and II and the world premiere of a new play by Peter Handke, *Immer nach Sturm*, both produced in collaboration with the Thalia Theatre of Hamburg. In addition, The Deutschen Theatre Berlin will coproduce the world premiere of Roland Schimmelpfennig's *Die Vier Himmelsrichtungen*.

The 2011 Festival will also delight and challenge your ear and mind with numerous concerts: symphonic, chamber, solo, and lieder evenings. Featured artists will include Yo Yo Ma, Andreas Schiff, Mitsuko Uchida, Matthais Goerne, and conductors Kent Nagano, Pierre Boulez, Sir Simon Rattle, and Gustavo Dudamel. Watch for our fall review! ❖



Erwin Schrott. Photo: Uli Weber.



Anna Prohaska. Photo: Monika Rittershaus.

Brigitte Spreitzer is a professor of Germanistik at Karl-Franzens-Universität Graz. For the fall 2010 semester, she was a visiting professor at the University of Minnesota, teaching in the Department of German, Scandinavian, and Dutch. She also gave a lecture (auf Deutsch), "Österreichische Autorinnen und die Psychoanalyse in der Wiener Moderne." Later, she spoke with *ASN*.

BRIGITTE SPREITZER'S psychoanalytic theory of art

Interview and photo by
Thomas Schmidinger

ASN: How did you get interested in literature?

BS: I was born in the Austrian mountains in Krakaudorf, a small village in Upper Styria. I think that this is an important detail of my biography, because in a small village in the mountains of Styria you cannot do very much. You have to think and read, and that's what I did until my eighteenth birthday. Then I went to Graz with my books. I decided to study Germanistik and Romanistik. But Romanistik, the French language, became less important for me, because after a few semesters they wanted me as a student assistant in Germanistik—the section for medieval German literature. I was very young at this point and hadn't even finished my studies. That's how I learned about the University from the inside. Then I wrote my master thesis on homosexuality in the Middle Ages. I was very young—still stuck in adolescence, I would say today—and I wanted to provoke my chair a little bit.

ASN: Why? Was he homophobic?

BS: No, but of course he was very traditional in his point of view. He worked on Oswald von Wolkenstein, and I had worked for many years on his edition of all the documents mentioning Oswald von Wolkenstein. That was a very big work, and it was a hard and fundamental work. You learned all the tools for a real medievalist. For my dissertation I continued with this interest, but I just had to do something very different. I began with the work on medieval homosexuality and continued with writing about the imaginations of the evil, history of mentality, Foucault and all this. This was very important for my intellectual development. Of course, I was always interested in modern literature, too. Maybe that is characteristic of me. I always have to go beyond the boundaries. I don't like this sectionalism: old literature, modern literature, and so on. So after my dissertation I got the opportunity to work in a project on *Wiener Moderne*. It was an interdisciplinary project where several faculties of the University were involved: phi-



losophy, history, literature, etc.—seven different departments altogether. I worked on the part of female Austrian writers from 1880 to 1930, the classic period of modernity. Feminism was always very important to me, and my point of view is feminist. The result of this work that lasted five to six years was my habilitation, *TEXTUREN. Die Österreichische Moderne der Frauen*, published by Passagen Verlag. The whole "Studien zur Moderne" series that came from the project was published there. The project gave me my first scholarly contact with psychoanalysis. One chapter of my book was about the reception of psychoanalysis in *Wiener Moderne* by feminist writers.

ASN: Tell us about your present position at the University of Graz and your work here at the University of Minnesota.

BS: In Graz I'm a professor of German literature. I'm habilitated for the whole period, so I can teach both medieval literature and modern literature. But I only have a 50% appointment. Here in Minnesota I offered to teach a course on the reception of Tristan from the Middle Ages to modernity, but they were more interested in my modern themes. So I taught a course on female Austrian writers of the *Wiener Moderne*. That was a four-credit course for undergraduates.

ASN: And you're a Visiting Fulbright Professor?

BS: No. I'm part of a bilateral exchange program between the University of Graz and the University of Minnesota.

ASN: So there are also professors from Minnesota who teach in Graz?

BS: Yes, but it doesn't have to be 1:1. They try to find people who will go to Graz, but that does not always happen. And the program is not only for literature departments. It's generally open for the whole University. Evelyn Maierhuber in Graz and Evelyn Davidheiser in Minnesota are responsible for that program.

ASN: Let's talk about your research on psychoanalysis. Many people consider psychoanalysis to be antifeminist. How did you come to connect your interest in feminism with psychoanalysis? And what connects psychoanalysis with the Wiener Moderne and especially female writers?

BS: First of all, you cannot think of modernity without Sigmund Freud. That would be impossible. You don't have to be a psychoanalyst to think so.

ASN: I completely agree, but for many feminists he still has a very bad image.

BS: That may be, but you can't ignore him. Perhaps he was an antifeminist. I thought so when I wrote my habilitation, but I don't think that any more. When I wrote my habilitation I was only a literary scholar. If you isolate his writings about women and look at these writings from today's perspective, you can get very angry, as I did. But studying *Wiener Moderne* made me realize that during his lifetime it was usual to think like that. I don't want to defend him, but this was his cultural context. It was usual to think like that. Maybe his oft-mentioned phrase about women as a dark continent is just a confession that he doesn't know the psychology of women. For my own development it was important to study this theory from a more practical point of view. After my habilitation, my son was born and I stopped working at the University for some years to become a psychotherapist. I didn't choose the hardcore version of psychoanalysis.

ASN: What school of psychotherapy did you choose?

BS: It is called Katathym-Imaginative Psychotherapy (KIP), founded by the German psychotherapist Hanscarl Leuner. It is also called Guided Affective Imagery. In this method, the client describes his imageries, guided by the psychotherapist, and the descriptive language the client uses helps the therapist to understand the client's subconscious. This process is similar in some ways to my profession as a literary scholar. But of course KIP is also based on psychoanalysis, so this practical use of psychoanalysis changed my view of Sigmund Freud, the founder of psychoanalysis.

ASN: How did you come to the topic of Anna Freud as an unfulfilled poet?

BS: I came back to academics in 2007 after several years of education as a psychotherapist, and it was important for me to connect the two sides of my education. This worked because KIP works with clients' imaginations and the oral texts they produce. As a therapist, I have to analyze them. And, of course, literature also comes from people's imaginations. I decided

I wanted to intensify my work on symbols. That led me to Anna Freud. When I worked on my habilitation I read Elisabeth Young-Bruehl's biography of her. There I learned that Anna wrote poems. When I came back I was certain that someone would have edited and analyzed them by that time, but I was wrong. I think the reason no one has attempted this is that you must have a background in both disciplines. You have to be educated in literature and in psychoanalysis to understand and connect them. Anna Freud is a lynchpin. When I saw that nobody had worked on her poetry, I started with that right away.

ASN: What part of your research have you done in the US?

BS: I did the first step. I went to the Library of Congress and looked through all the papers to verify that Young-Bruehl saw all the texts. I think she did (with a few exceptions). So I copied all the poems and other texts. The next step will be to obtain the permission of the Anna Freud literary estate to publish it.

ASN: So you plan a critical edition?

BS: Yes, but not just a critical edition. I would like to analyze and interpret it. That's what I did in my talk for the Center for Austrian Studies: I analyzed these texts from a psychoanalytic perspective.

ASN: Your talk was an examination of Anna Freud's lecture "Schlagephantasie und Tagtraum," the lecture she delivered when she was accepted as a member of the "Psychoanalytische Vereinigung." What's interesting about that text?

BS: Ever since her schooldays Anna Freud wrote poetry. The majority of her preserved poems and drafts of prose are from the period after 1918, when she started her analysis with her father. Anna Freud's poems are not very innovative from an aesthetic perspective. That could be a reason why the study of literature hitherto ignored her. I am not predominantly interested in them from an aesthetic point of view, and I am not primarily using them as biographical source material, as Young-Bruehl did. I am interested in them for a completely different reason. In showing and theorizing the process from private imagination (daydreams) to written texts intended for a reader, Anna Freud develops, in fact, a theory of art. To put it simply, the girl in her "Fallbeispiel" (herself, as we know now) can abandon satisfaction through dreaming and substitute the social activity of writing instead. My previous research shows that the psychoanalyst Anna Freud gradually replaced the poet Anna Freud—a development pushed by her father. Sigmund Freud showed the tendency to interpret Anna's writing as backsliding into a childish neurosis. One of the most explosive questions is: Does the drainage of the Zuiderzee—as Sigmund Freud metaphorically called the work of psychoanalysis—also empty the pool where the poet gets his inspiration? ♦

Graz institutes combine to research Jewish migration

Since the discovery of the Americas at the end of the 15th century, the Americas have been a place of refuge and a symbol of hope for people from all over the world, and especially from Europe. Political freedom, religious and cultural tolerance, and economic opportunity, real and imagined, have formed the bedrock of the so-called "American Dream." These images have been for the most part associated with the United States, but the countries in both North and South America have provided a new home for millions of people. Among the migrants were numerous Jews, who, motivated by a number of factors (including a need to escape from persecution), embarked on their journey towards the Americas.

In the spring of 2011 Wallstein publishers (Göttingen, Germany) will release *Nach Amerika nämlich!*, edited by Ulla Kriebeneegg, Gerald Lamprecht, Roberta Maierhofer, and Andrea Strutz. The volume is the product of a joint research project between the Center for Jewish Studies and the Center for the Study of the Americas at the University of Graz, Austria. A lecture series of the same title, based on the project research and

the published book, will be held at the University of Graz in the summer semester of 2011. The project and the lecture series show how two fields of research—Jewish studies and Inter-American studies—are able to approach the same theme from differing viewpoints and form such a vibrant collaboration.

The lecture series is designed to both familiarize students with the topics addressed and make this very complex of theme approachable to the general public. It will address various aspects of Jewish migration into the Americas in the 19th and 20th century and tackle different factors of migration and their impact on the individual as well as society with the help of concrete examples. The reading of and conversation with Martin Pollack, the author of the "hot off the press" book *Kaiser von Amerika – Die große Flucht aus Galizien* (Wien: Zsolnay 2010) (Emperor of America: The great flight from Galicia), will be a highlight of the lecture series.

Heidrun Moertl
Center for the Study of the Americas, University of Graz

Announcements

INTERNATIONAL CONFERENCES & SYMPOSIA

United States. Conference. "Lasting Socio-Political Impacts of the Balkan Wars (1912-1913)," May 5-8, The University of Utah, Salt Lake City. The Turkish Studies Project at the University of Utah is holding a two-day long conference to examine the causes and short and long-term social and political impacts of the Balkan Wars on the late Ottoman period and on the formation of the modern Balkan nation-states. This conference is part of the conference series initiated by the Turkish Studies Project at the University of Utah. For further info: Ramazan Hakki Oztan, ramazan.oztan@utah.edu, or http://www.poli-sci.utah.edu/turkish_index.html.

Austria. International symposium. The 13th International Congress for Eighteenth Century Studies, July 25-29, University of Graz. The main subjects are "Time in the Age of Enlightenment: Situating the Present, Imagining the Future" and "Central and Eastern Europe in the Age of Enlightenment." The languages of the Congress are English, French, and German. Info: www.18thcenturycongress-graz2011.at.

United States. Conference. "The Dialectics of Orientalism in Early Modern Europe, 1492-1700," October 7-8, University of Illinois, Urbana-Champaign. Info: Dr. Shane Ewen, s.ewen@leedsmet.ac.uk.

Germany. International conference. "Entering the Gate of Felicity: Diplomatic Representation of Christian Powers in Early Modern Istanbul," October 14-15, 2011, Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO), Leipzig. Organized by the project group "Ottoman Orient and East Central Europe II." Conference languages will be English and German. For more info: Dr. Robert Born (rborn@rz.uni-leipzig.de) or Dr. Gábor Kármán (karmán@rz.uni-leipzig.de).

Slovakia. Call for papers. "Anti-Semitic Legislation in Slovakia and in Europe," September 8-9, Bratislava. Organized by The Nation's Memory Institute in cooperation with the Department of General History of the Faculty of Philosophy and the Department of Legal History of Faculty of Law, Comenius University. This conference will present results of the research on anti-Jewish legislation and its role in the process of persecution and liquidation of the Jewish community. This could include usage of existing legal norms for persecution of the Jewish population, creation of new anti-Jewish legislation, and the mutual relation of anti-Jewish legislation, discrimination, and Jewish community liquidation during the 1930s and 1940s. Topics could include: ideological and political foundations of anti-Jewish legislation, infringement of fundamental human rights and freedoms of Jews, legislation restricting the property rights of Jews, the legislative framework of Jewish ghettoization, camp internment, and forced labor. To submit a paper proposal, please fill out our online form at <http://www.upn.gov.sk/ine/anti-semitic-legislation-in-slovakia-and-in-europe> or forward your registration form and an abstract of your paper (max. 1 page) via e-mail or by post to Martina

Fiamová, Ústav pamäti národa, Nám. slobody 6, 817 83 Bratislava 15, Slovakia. Email: fiamova@upn.gov.sk. **Deadline: April 15.**

United Kingdom. Call for papers. One-day seminar/workshop on "Reform Communism since 1945 in Comparative Historical Perspective," Saturday October 22, School of History, University of East Anglia, Norwich. Organized by UEA School of History in conjunction with the journal *Socialist History*. The collapse of the USSR and the Eastern bloc in the wake of Gorbachev's perestroika seemed to show that communism was essentially unreformable. Prior to 1989-91, however, reform communism was a live political issue in many countries. At different times in countries as diverse as Yugoslavia, the USSR, Czechoslovakia, Western Europe, Japan, and China, the leaderships of communist parties themselves sought to change direction, re-evaluate their own past, and correct mistakes with the aim of cleansing, strengthening and improving communism. In countries ruled by communist parties this process usually involved political relaxation and an easing of repression and was often accompanied by an upsurge of intellectual and cultural ferment. The aim of this seminar is to consider reform communism as a distinct phenomenon, which can usefully be distinguished from, on the one hand, mere changes of line or leader, and on the other, dissenting and oppositional activity within and outside parties which failed to change the party's direction. This seminar will explore different experiences of reform communism around the world after 1945 in a comparative context. Examples might include: Tito and Titoism, Khrushchev and "de-Stalinization," Kadarism and the "Hungarian model," Eurocommunism and ideas of socialist democracy, the Prague Spring, the Deng Xiaoping reforms in China, or Gorbachev's perestroika. We are seeking papers of 5000 to 10000 words to be presented at the seminar. Selected papers will be published in 2012 in a special issue of *Socialist History* (<http://www.socialist-history-journal.org.uk>) devoted to the subject. Submit proposals to Francis King (f.king@uea.ac.uk) and Matthias Neumann (m.neumann@uea.ac.uk) at School of History, UEA, Norwich NR4 7TJ. **Deadline: July 1.**

JOURNALS & BOOKS

Call for Participation. *Contemporaneity: Historical Presence in Visual Culture* is a scholarly, peer-reviewed online publication edited by graduate students in the Department of History of Art & Architecture at the University of Pittsburgh. It is hosted by the University Library System of the University of Pittsburgh as part of its D-Scribe Digital Publishing Program. *Contemporaneity* aims to explore how the complexities of being in time find visual form. Crucial to this undertaking is accounting for how, from prehistory to the present, cultures around the world visually conceive of and construct their present and the concept of presentness. Through scholarly writings from a number of academic disciplines in the humanities, together with contributions from artists and filmmakers, *Contemporaneity* maps the diverse ways in which cultures use visual means to record, define, and interrogate their

historical context and presence in time. We seek submissions from scholars, artists, and filmmakers working in all areas, time periods, and media. For our second annual issue, we will dedicate a special section to examining how time finds visual form in Germanic culture throughout history. This includes, but is not limited to, analyses of visual culture in Austria, Switzerland, Germany, the Habsburg Empire, the Weimar Republic, East and West Germany, the Holy Roman Empire, German colonies, and among German-speaking exiles and immigrants. Scholarly manuscripts should be no more than 6,000 words in length and should adhere to the *Chicago Manual of Style*. Artists and filmmakers may submit a specific project or a portfolio of up to twenty works for consideration and should include an artist's statement. Please visit <http://contemporaneity.pitt.edu/> for more information. To submit, click Register and create an author profile to get started. **Deadline: August 30.**

NEW ON THE NET

European History Online. The research and publication project EGO (Europäische Geschichte Online/ European History Online) is available for use throughout the world free of charge. EGO traces the varied history of Europe in the modern period from the perspective of communication and transfer. EGO crosses national, disciplinary, and methodological boundaries to cover 500 years of modern European history. Ten thematic threads bring together processes of intercultural exchange whose influence extended beyond state, national and cultural borders. The subjects are as diverse as the communicative and transfer processes which EGO depicts. They range from religion, politics, scholarship and law to art and music, as well as to economics, technology and the military. The contributions link to images, primary sources, statistics, animated and interactive maps, as well as audio and film clips. The languages of publication are German and English. About 110 contributions were accessible at the time of the December 2010 launch. Over 200 contributions will be published by 2013. EGO is a long-term project: after the end of the initial project, the articles will be updated every two years. Older versions will remain accessible. The system will be gradually extended with new articles in order to keep pace with the newest developments in research. EGO is published by the Institute of European History (Institut für Europäische Geschichte - IEG) in Mainz. The chief editors, the directors of the IEG, are supported by an international and interdisciplinary editorial board of around 20 leading experts in their field. The University of Trier's Center for Digital Humanities is responsible for programming and designing EGO. EGO has been funded by the Deutsche Forschungsgemeinschaft (German Research Foundation - DFG) since 2009. You may contact the editors at egoredaktion@ieg-mainz.de. The URL for the EGO website is <http://www.ieg-ego.eu>.

BOOK PRIZES

The Association for Women in Slavic Studies invites nominations for the 2011 Competition for the Heldt Prizes, awarded for works of scholarship. To be eligible

for nomination, all books and articles for the first three prize categories must be published between April 15, 2010, and April 15, 2011. The publication dates for the translation prize, which is offered every other year, are April 15, 2009, to April 15, 2011. Nominations for the 2011 Heldt Prizes will be accepted for the following categories:

- Best book in Slavic/Eastern European/Eurasian women's studies;
- Best article in Slavic/Eastern European/Eurasian women's studies;
- Best book by a woman in any area of Slavic/Eastern European/Eurasian studies.
- Best translation in Slavic/Eastern European/Eurasian women's studies.

One may nominate individual books for more than one category, and more than one item for each category. Articles included in collections as well as journals are eligible for the "best article" prize, but they must be nominated individually. The prizes will be awarded at the AWSS meeting at the ASEES National Convention in November, 2011. To nominate any work, please send or request that the publisher send one copy to each of the four members of the Prize committee by **May 15**:

Karen Petrone, Heldt Prize Committee chairperson, Department of History, University of Kentucky, Lexington, KY 40506-0027;

Eliot Borenstein, Russian & Slavic Studies, New York University, 1 Washington Square Village, Apt. 15-U, New York, NY 10012;

Sibela Forrester, Department of Modern Languages and Literatures, Swarthmore College, 500 College Ave., Swarthmore, PA 19081-1390;

Martha Lampland, Sociology and Science Studies, University of California, San Diego, 9500 Gilman Drive, La Jolla, CA 92093-0533.

Fulbright Grants with the European Commission

Funding is available for American and European researchers, lecturers, international educators, and graduate students to focus on a wide range of issues concerning the European Union and the U.S.-EU relationship. The Fulbright-Schuman Program provides \$3,000 per month plus a travel stipend, visa, and health and accident insurance for grants between two months and one academic year.

The program is open to citizens of all 27 EU member states and to U.S. citizens with two years of relevant experience. European participants focus on research and/or post-graduate study at an accredited American university or independent research center. Americans conduct research or lecturing in any of the EU member states, either independently or in affiliation with Euro-

pean universities and other institutions. The Fulbright-Schuman Program is administered by the Fulbright Commission in Brussels and is jointly financed by the U.S. Department of State and the Directorate-General for Education and Culture of the European Commission. Contact Erica Lutes, Educational Adviser & Program Manager, Commission for Educational Exchange between the United States and Belgium, Royal Library of Belgium, Boulevard de l'Empereur, 4, Keizerslaan, B-1000 Brussels, Belgium. E-mail: fulbright.advisor@kbr.be. More info: <http://www.fulbrightschuman.eu>.

Deadlines:

U.S. Scholars: **August 1, 2011**

U.S. Students: **October 1, 2011**

European Scholars: **March 1, 2012**

European Students: **March 1, 2012**

OPPORTUNITIES FOR STUDY

United States. *German Script Course.* The Moravian Archives in Bethlehem, Pennsylvania, is offering a two-week intensive course in reading German script to be held June 6 - 17, 2011. Upon completion of the course participants will be able to read and transcribe 17th-20th century texts written in German script. Medieval texts will not be studied. Participants will be able to identify abbreviations used in 17th- and 18th-century texts and will know where to reference less frequently used ones. We will discuss the development of

script from Roman times until the abolition of German script in 1943. Students will also learn about different calendar and dating systems used throughout the centuries. This intensive course has been taught for over 40 years and is the only one of its kind in the country. The course is taught by Dr. Paul Peucker and Lanie Graf, experts and experienced instructors in reading and writing German script. For application information, visit the course website at <http://www.moravianchurcharchives.org/germanscript.php>, or e-mail Claire Klatchak, claire@moravianchurcharchives.org. **Deadline: May 7.**

Working Papers in Austrian Studies

The Working Papers in Austrian Studies series serves scholars who study the history, politics, society, economy, and culture of modern Austria and Habsburg Central Europe. It encourages comparative studies involving the Habsburg lands and successor states and other European states, stimulates discussion in the field, and provides a venue for work in progress. It is open to all papers prior to final publication but gives priority to papers by scholars who have given lectures or attended conferences at the Center. Current working papers are published online *only*. If you would like to submit a paper, contact Klaas van der Sanden, interim director, CAS.

97-1. Siegfried Beer, *Target Central Europe: American Intelligence Efforts Regarding Nazi and Early Postwar Austria, 1941-1947*

98-1. Dina Iordanova, *Balkan Wedding Revisited: Multiple Messages of Filmed Nuptials*

98-2. Christopher Long, *The Other Modern Dwelling: Josef Frank and Haus & Garten*

99-1. Peter Thaler, "Germans" and "Austrians" in World War II: Military History and National Identity

99-2. Adi Wimmer, *The "Lesser Traumatized": Exile Narratives of Austrian Jews*

00-1. Lonnie Johnson, *On the Inside Looking Out: The ÖVP-FPÖ Government, Jörg Haider, and Europe*

00-2. Alan Levy, *An American Jew in Vienna*

01-1. Erika Weinzierl, *The Jewish Middle Class in Vienna in the 19th Century*

02-1. Stanley and Zdenka Winters, "My Life Was Determined by History": An Interview with Jaroslav Pánek

02-2. Hansjörg Klausinger, *The Austrian School of Economics and the Gold Standard Mentality in Austrian Economic Policy in the 1930s*

03-1. Beth Bjorklund, *Working-Class Literature: Petzold's Rauhes Leben*

03-2. Fred Stambrook, *The Golden Age of the Jews of Bukovina, 1880-1914 (online only)*

04-1. Janet Wasserman, *Karoline Eberstaller:*

Is She the Real Link between Franz Schubert and Anton Bruckner? (online only)

06-1. Arnold Suppan, *Austrians, Czechs, and Sudeten Germans as a Community of Conflict in the Twentieth Century*

06-2. John Murray and Lars Nilsson, *Risk Compensation for Workers in Late Imperial Austria. (online only)*

07-1. David Luft, *Das intellektuelle Leben Österreichs in seiner Beziehung zur deutschen Sprache und der modernen Kultur. (online only)*

07-2. David Gallagher, *Ovid's Metamorphoses and the transformation of metamorphosis in Christoph Ransmayr's novel Die letzte Welt. (online only)*

Working papers 92-1 through 96-3 are still available. Most working papers are available both in printed form and as a PDF file on our website. Go to www.cas.umn.edu for authors and titles. *We no longer charge for printed papers; they are available free of charge while supplies last.* To order, send your name, address, and paper numbers requested. Any working papers on our website may be downloaded for free. (All papers listed above are available for downloading.)



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