



THE CENTER for AUSTRIAN STUDIES

AUSTRIAN STUDIES NEWSMAGAZINE

Vol. 31, No. 1 • Spring 2019



THE TRANSFORMATION OF CENTRAL EUROPE: FROM THE HABSBURGS TO THE EUROPEAN UNION

In this issue: Interviews with Larry Wolff, Cathleen Giustino, and João Fábio Bertonha
plus: Guest column by Gary Cohen, report on the CEU, review of Robert Menasse's *Die Hauptstadt*, and more

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Austrian Studies Newsmagazine

Volume 31, No. 1 • Spring 2019

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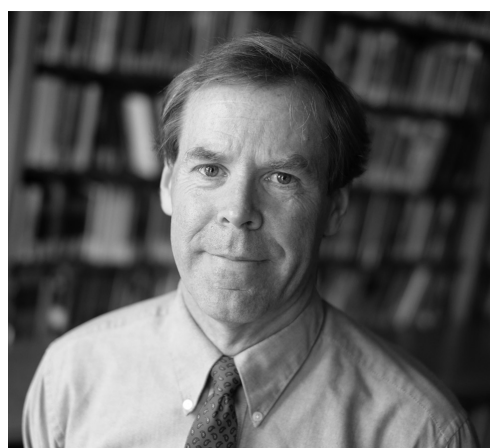
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ON OUR COVER: Map of 1923 Europe merging with a map of contemporary Europe

LETTER from the DIRECTOR

I am sure many of our readers noted that just a few months ago we passed a major milestone. On November 12, modern Austria celebrated its 100th birthday. On that day in 1918 Austria became a republic with the socialist Karl Renner as its first chancellor. To mark this anniversary Austria announced the opening of a new museum, the House of History. There on Vienna's Heldenplatz, where Hitler had once announced the Anschluss, the building opened its doors with its inaugural exhibition, "Departure into the Unknown—Austria since 1918". One of the more prominent items on display captures in many ways the spirit of this entire institution. In 1986 the Viennese artist Alfred Hrdlička unveiled a controversial monument, a large wooden horse wearing the brown cap of Hitler's *Sturmabteilung* (SA). The horse was a reference to the former General Secretary of the UN, Kurt Waldheim, who was then campaigning for the Austrian presidency. Waldheim, despite his war record as an



intelligence officer of the Wehrmacht in the Balkans, had done all in his power to distance himself from the Nazis, so much so that his critics joked it was only his horse who had become a member of the SA, hence the genesis of the Waldheim-Pferd. I came to Vienna two years later as a Fulbright Teaching Assistant at one of the city's high schools and

can also testify after some bruising debates in the school's break room that the furor surrounding now President Waldheim had not abated. In retrospect, it is clear that this controversy was a major turning point for the Austrian Republic. Though he won the election in 1986, his victory destroyed once and for all the myth of Austrian innocence. From that moment forward, the country has wrestled more honestly with those difficult questions of culpability and complicity during a dark period of its past.

The Waldheim-Pferd is thus an appropriate symbol for an institution that remembers, that raises honest and challenging questions, that refuses to blink at ugly moments of its country's past. In more modest fashion, the Center for Austrian Studies is also a place to remember. Memory, of course, is flawed and never perfect. Though the truth can be

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CAS *spring calendar* 2019

Thursday, February 14. *Lecture.* Barbara Falk, Associate Professor, Department of Defence Studies, Canadian Forces College. "Dispatches from the Past to the Present: The Relevance of Cold War Politics Today." **4:00pm, 710 Social Sciences.** *Presented by the Center for Austrian Studies, cosponsored by the Department of Political Science.*

Thursday, February 21. *Lecture.* Marcela Perett, Assistant Professor, Department of History, Philosophy, and Religious Studies, North Dakota State University. "Late Medieval Populism: Toward a New Understanding of Lollard and Hussite Movements." **4:00pm, 1210 Heller Hall.** *Presented by the Center for Medieval Studies, cosponsored by the Center for Austrian Studies.*

Tuesday, March 12. *Lecture.* Sonja Wentling, Professor of History and Global Studies, Concordia College. "A Tale of Two Cities: Concordia Language Village's 'Waldsee' in the Crucible of History and Memory." **4:00pm, 1210 Heller Hall.** *Presented by the UMN Center for Holocaust and Genocide Studies, Center for Jewish Studies, Center for German and European Studies, Center for Austrian Studies, Department of History, and Department of German, Nordic, Slavic, and Dutch; and the Jewish Community Relations Council of Minnesota and the Dakotas (JCRC).*

Tuesday, March 26. *Lecture.* Joshua Teplitsky, Assistant Professor, Department of History, Stony Brook University. "How One Collector Built History's Most Remarkable Jewish Library: David Oppenheim (1664-1736), Chief Rabbi of Prague." **4:00pm, 710 Social Sciences.** *Presented by the Center for Austrian Studies, cosponsored by the Center for Jewish Studies.*

Thursday, April 4. *Community Event.* Literaturlenz book tour from the Goethe-Institut Chicago with German-language authors. **6:00pm, Upson Room, Walter Library.** *Presented by the Center for German and European Studies, cosponsored by the Center for Austrian Studies and the Department of German, Nordic, Slavic, and Dutch.*

Tuesday, April 9. *Lecture.* Philipp Ther, Professor of Central European History at the University of Vienna, and Visiting Fellow at the Remarque Institute, New York University. "The History of Refugees in an Enlarged Europe." **4:30pm, 1210 Heller Hall.** *Presented by the Center for Austrian Studies, cosponsored by the Department of History, Immigration History Research Center, Center for Holocaust and Genocide Studies, Center for German and European Studies, and Institute for Global Studies.*

Wednesday, April 17. *Lecture.* Gary Cohen, Professor Emeritus, Department of History, University of Minnesota. "Thinking about the Afterlife of the Habsburg Monarchy." **4:00pm, 710 Social Sciences.** *Presented by the Center for Austrian Studies, cosponsored by the Department of History.*

Friday, April 26. *Keynote Lecture.* Max Bergholz, Associate Professor, Department of History, Concordia University (Montreal). "Histories of Violence Without Borders." **12:15pm, 1210 Heller Hall.** *Presented by the Mediterranean Collaborative and the Center for Early Modern History, cosponsored by the Center for Austrian Studies.*

Thursday, May 2. *Lecture.* Juergen Pirker, Assistant Professor of Institute for Public Law and Political Science at the University of Graz, and Visiting Professor in the Department of History, University of Minnesota. "Memory Politics and Minority Rights in Central Europe (1867-2019)." **12:00pm, 710 Social Sciences.** *Presented by the Center for Austrian Studies, cosponsored by the Department of History.*

elusive, in this age of fake news and populist politics some memories are certainly better and more honest than others. In a region such as Central Europe, where the past is so contested, CAS can help make sense of this complex and often confusing world. Just in this issue Andrea Pető gives an update on Central European University, an institution caught in the dangerous crossfire of nationalist politics. We also feature an interview with Cate Giustino, who visited the Center last fall and helped unravel complicated matters of Jewish property claims in post-World War II Czechoslovakia. We have constructed so much of our programming this year around

issues of contested memories. In the fall we welcomed Hasan Hasanović, a survivor of the Srebrenica genocide, to discuss this horrific massacre and its controversial legacy. Eva Hudecova spoke on Russian disinformation campaigns in Slovakia, and this spring Philipp Ther will add context to help us understand Central Europe's most divisive issue today, the ongoing refugee crisis. We trust, then, that these and other activities will shed some light on a region where the past is never past and murky issues of moral ambiguity often remain unresolved.

Howard Louthan, Director

Dear subscribers:

Due in part to rising costs related to the publication, we will be piloting a new format for the *Austrian Studies Newsmagazine* beginning in academic year 2019-2020. This will be a single and slightly longer issue, scheduled to appear in early winter 2020. This change may not be permanent, so please stay tuned. As always, comments are welcome, as are suggestions for future articles, interviews, stories, and reports. Thank you for your continued readership and support.

Igor Tchoukarine, Editor

NEWS from the CENTER

On October 3, 2018, Larry Wolff (Silver Professor of History and Director of the Center for European and Mediterranean Studies, New York University) delivered the 34th Annual Kann Memorial Lecture, which was entitled "Operatic Representations of Habsburg Ideology: Ottoman Themes and Viennese Variations." On the following day, ASN talked with him.

Igor Tchoukarine: How did you become interested in history and who were some of your mentors?

Larry Wolff: I became interested in history when I was in college in the 1970s. I actually went to college thinking that I was going to study mathematics. I dedicated the first semester of my freshman year to theoretical physics and theoretical mathematical analysis. I then had a sort of intellectual crisis in which I asked myself whether these things were satisfying me or whether other courses were more compelling for me. Towards the end of that first year, I realized I wanted to do something different. So it came as a strong reaction, a strong sense of intellectual change, and I shifted into History and Literature, which is an interdisciplinary concentration at Harvard. It changed my life. Thinking about the relationship between history and literature really made an intellectual historian out of me. These are the issues that still interest me: how cultural production intersects with historical development. There were a couple of professors who were really important to me. One was the late professor Omeljan Pritsak, who, in the 1970s, established the Harvard Ukrainian Research Institute. It was a landmark in American academia! He was the one who really initiated me into the field of East European history, which I came to through this Ukrainian Institute and the readings he offered me.

Among other people who were important to me were people who had come to the United States just before or just after the Second World War. Professor Pritsak was one of those, but there was also a brilliant émigré Polish scholar, Professor Wiktor Weintraub, who taught me Polish and introduced me to Polish literature and culture. There was also Professor Dorrit Cohn who was in the German department at Harvard at that time, and who, like my own mother, was someone who had emigrated out of Vienna in 1938. And, taking a very different path, she had become a professor of literature at Harvard and was the person who introduced me to Austrian culture.

IT: You had grandparents from Galicia. Did you grow up in a multilingual family? You learned Polish as a student, but what about German?

LW: My father's parents were from Galicia, but my father was born in New York in 1927. He's basically monolingual, he grew up as a New Yorker and English is his one language. My mother, however, was born in Vienna. She emigrated with her family in 1938, spent her early childhood in Cuba, and later emigrated to the United States. So that's a family with a very complicated language background. Her language with her parents was German, but her language with us was English. I heard German spoken around me when I was a child, but I had to study it in high school. I then went on to study German and Austrian literature in college.

IT: Your books—I have in mind *Inventing Eastern Europe*, *Venice and the Slavs*, *The Idea of Galicia*, and *The Singing Turk*—examine regions located at the crossroads of empires, languages, and religions. Logically, in your research, you have always been attentive to cultural encounters as well as the figure of the "Other." Where does this interest come from, and what do we gain from looking at regions such as the Triplex Confinium and Galicia?



Larry Wolff and Howard Louthan at the Center for Austrian Studies on October 3, 2018

LW: For me, these are the most interesting problems to think about historically. The places where regional difference comes into contrast, into conflict—forming connections, forming reactions. I'm very interested in problems of mutual perceptions across borders. I'm very sensitive to the idea that borders are often as imagined as real and that borders are sometimes mentally constructed. The ways in which lines are placed on the map are very interesting to me. I don't necessarily mean hard lines, I often mean the soft lines that exist in people's heads and that are culturally imprinted. When I wrote the book *Inventing Eastern Europe*, I used the phrase "mental mapping," and that became more and more important for me in terms of thinking about what I do and what its larger significance might be. It's sometimes worked through in much more elaborate form in other academic cultures. In German academia, *das Mental-mapping* is more of a disciplinary focus than it is for us. But the way people think about how places intersect and interlock on the map, and how that occurs within the mind and within the culture is something that interests me a lot. Programmatically, if you were thinking about the development of my work, *Inventing Eastern Europe* is about how East meets West, and it's very often a mental and imagined encounter. The two books that follow that, *Venice and the Slavs* and *The Idea of Galicia*, were meant very purposefully to be practical studies of what that meant on the ground in places where East met West. I first imagined *Venice and the Slavs* as a kind of test case for thinking about the invention of Eastern Europe: the Adriatic Sea, Italians on one side, Slavs on the other side, how do they connect? How do they fail to connect? How do they understand each other across the sea? Of course, it was much more complicated than that when I started working on it seriously. But the project was meant to try to work through, in a practical way, with a very particular space, the questions I thought

about generally in *Inventing Eastern Europe* and that was partly true for the study of Galicia as well.

IT: Your most recent book, *The Singing Turk*, is a tour de force investigating the figure of the operatic Turk from the late 17th century to the Greek War of Independence in the 1820s. Where did you find your inspiration for this research, and could you summarize the phenomenon of *The Singing Turk* for our readers?

LW: This came out of an opera conference that was held in Vienna about 10 years ago: *Wie europäisch ist die Oper?* [How European is opera?]. I had been asked to give the keynote lecture for the conference, and I began to spin out this topic in my mind and thought about the question of how European is Turkey, and how one might answer that question in relation to opera. It turns out to be a richly dense subject. I, like most people, really only knew Mozart's *Abduction from the Seraglio*, which was meant to be the centerpiece of the lecture then, but the great discovery for me was that there were a great number and variety of operas on this subject: forgotten operas, operas that have not been performed since the 18th century. This is a project full of music that I can only play myself on the piano or sing to myself, because so many of the works have not been performed in modern times and therefore have not been recorded. So the book is partly about the archaeological reconstruction of a forgotten repertory. The second thing it's about is trying to map that repertory onto European-Ottoman relations over the course of the 18th century. The connections were, to me, absolutely fascinating—say, some of the connections that I mentioned yesterday about the relation of these works to the Siege of Vienna in 1683. The third, most complex piece of the work was thinking through what Turkish voices were singing and what they meant to European publics in the 18th century. This was something that I discussed in relation to the problem of extreme emotions, the problem of political absolutism, and the ways in which Ottoman scenarios and Ottoman voices served almost as a culturally experimental domain for Europeans to think about themselves and their own culture. I came to this project thinking that it was going to be a study of Orientalism and came away from it thinking that that was not the right paradigm. Europeans actually felt closer to the Ottomans, knew more about the Ottomans, existed in a neighborly relation to the Ottomans in such a way that the Orientalist paradigm of otherness doesn't really capture what's important and interesting in this subject.

IT: I think that's one of the things that makes this book interesting because, by default, we think of this problem through the lens of Orientalism.

LW: Yes, I think it's the default category. But I actually I think that the age of Higher Orientalism, in this case high Orientalism with regard to the Ottoman Empire, belongs to the 19th century when these operas had already vanished from the stage. High Orientalism would be more closely associated, according to the Saidian paradigm, with the coming of European empires to the Middle East.

IT: This is also what Edward Said based his book on—that is, the 19th century.

LW: One of the things that's curious about Said for people like myself who work on the 18th century, is that he seems to assume that the paradigm covers the 18th century, but he barely touches it. This doesn't make his work less brilliant; he's clearly a brilliant theorist who transformed our academic horizons. My own academic thinking is so dependent on his ideas that I would be churlish to want, in any way, to disparage his brilliance, but he leaves us a lot of room: to think along with him, to think alongside him, and, in some cases, to take issue with the ways his Orientalist paradigm is applied.

IT: You make a disclaimer in *The Singing Turk* that your book is not “a

musicological study but rather a study in cultural and intellectual history.” Yet, *The Singing Turk* has been very well received, among others, by musicologists and scholars of opera; I wonder if you could tell us how you became familiar with European opera and music, and musicology in general.

LW: There were actually two disciplines that I trespassed on in this study. One is musicology, and the other is Ottoman studies, because I come to this not as a musicologist and not as an Ottomanist, in the sense that I don't know the Ottoman language—which is a lifetime study. I know Ottoman history only as someone who has studied the history of Southeastern Europe, but not from inside, not from the archives. It made me nervous, but it also made me excited to think about trying to work my way a little bit into those disciplines; in both cases without really having the necessary language: either Ottoman or formal training in musicology. That said, I studied piano from a very young age, and I keep a piano in my apartment in New York. I understand basic harmony and I care a lot about opera. My father, who is 91, is someone who has been subscribing to the Metropolitan Opera since 1950 and he took me to the opera for the first time in 1963, when I was 6 years old. It was something that he believed even a 6-year-old should be able to appreciate and it's one of the great bonds between myself and my father: a common passion for opera. So while my background in music is informal, I'm not afraid to read a score. I'm not afraid to look at basic musicological concepts. And while I can't do that with the full sophistication of a musicologist, I can do it probably a little more than most cultural historians, and my ambition is to try to integrate that into the armory of tools I can use as a cultural historian. If you write about the history of culture, it seems to me a sad thing to have to renounce music altogether as part of cultural history. At the same time, it does require some specialized knowledge in order to make use of the materials. I've been very gratified by the response of musicologists; they've been very generous and kind in their reactions to the book. I should say that I had two great colleagues at NYU who walked me through some of the difficult material in this book. One is a great Ottomanist, Leslie Peirce, who is the world's leading specialist on the Ottoman harem, which is very important in these operas. And the other is the great musicologist and scholar of Czech music Michael Beckerman, who walked me through some of the musical issues I needed to understand in order to write the book. So I leaned on my colleagues and benefited from their expertise, and it's a project I took on frankly acknowledging that in some of these areas there were going to be people who knew so much more than I did. So I approached this project with all humility and wanted to do the best that I could.

IT: What readings interest you these days? What are your next research projects?

LW: I'm working on a small project, something very different from *The Singing Turk*. It's on ideas about Eastern Europe in the early 20th Century and it focuses on the figure of Woodrow Wilson and the reimagining of Eastern Europe after WWI. It's partly about Wilson's ideas about the Ottoman Empire and partly about his ideas about the Habsburg Monarchy. It's a subject that I think would be interesting to look at again from the point of view of mental mapping. When I wrote *Inventing Eastern Europe*, I was interested in the guys who had a lot to say about Eastern Europe without ever going near it, like Voltaire or Rousseau. Wilson is one of those guys, right? He changed the whole shape of Eastern Europe without ever once setting eyes on it. It's all constructed in his head. So he's an interesting problem to me. I'm also interested in thinking further about the relation of opera and musical culture to Habsburg ideology. That's a totally different problem, but I'm usually trying to think about a couple of research projects at the same time. ❖

"Recovering Julia's Things: Jewish Property Claims and the Hard Road to Restitution"

An Interview with Cathleen Giustino

In November 2018, Professor Cathleen M. Giustino (Mills Carter Professor of History and 2017 Carnegie Fellow, Auburn University) gave a class lecture on toys in socialist Czechoslovakia, and a well-attended and very engaging public talk "Recovering Julia's Things: Jewish Property Claims and the Hard Road to Restitution" at the University of Minnesota. Below is her interview with the ASN from January 2019.

Igor Tchoukarine: Your talk on the case of Julia Culp, whose collection of art and antiques was seized twice, once during the German occupation of Bohemia, and again in the aftermath of World War II, touched upon general issues of property claims and restitution, but also revealed how categories of nationality, ethnicity, and citizenship impacted the ways in which the Czechoslovak state dealt with Julia Culp's claims. Your study of her biography, with detailed attention to her relationship to her "objects," also brought your analysis to a very fine level. I appreciated how you dealt with each and every layer of her story, and how you brought state concerns, geopolitical or legal issues, and her personal drama together. Was this methodological approach something obvious to you when you started working on this project or was this something you constructed gradually? How did you come to research the case of Julia Culp, and what can this case bring to our understanding of property claims and restitution in post-war Europe?

Cathleen Giustino: My interest in Julia Culp and her things is a project that has gradually developed. It grew from my wider concerns about using material objects as historical evidence and my research for a larger book-manuscript project about cultural property, including castles, chateaux, art and antiques, confiscated from persecuted people in Bohemia during and after World War II.

The analytic frame that I used when speaking about Julia and her things at the Center for Austrian Studies has also gradually evolved. This is a complex story set in multiple contexts. As I became more familiar with it, I found citizenship and the ways in which states use categories of belonging or exclusion to grant and deny civic rights, including property rights, to be particularly fruitful concepts. They allowed me to bring together the many cultural, political, and social threads of a story that belongs to the wider history of confiscation and restitution in 20th century Central Europe.

On a number of occasions Julia Culp, a long-time collector of art and antiques, migrated across national lines and, in most cases, when she moved her numerous material objects also moved: sometimes with her and sometimes separated from her. On account of her many border-crossings, Julia lived in and experienced a number of different historical contexts, all of which affected her life and the lives of her things. A native of the Netherlands, Julia began building a very successful career as a singer of Lieder in Wilhelmine Germany where she bought a house which she decorated with art and antiques purchased before 1914. During World War I, she frequently toured as an international star including in the United States where she became known as "the Dutch Nightingale." Then, after marrying a wealthy Bohemian-German industrialist in 1919, she and her interior furnishings moved to interwar Czechoslovakia. There she became a

Czechoslovak citizen who was registered as a German in the 1929 census. The personal contentment that Culp enjoyed in Czechoslovakia ended when, due to the Nuremberg laws and her grandparents' Jewish faith, she fled Bohemia following the Nazi takeover in March 1939. In the eyes of the occupying authorities, it counted for nothing that Julia did not practice Judaism and had converted first to Protestantism and then to Catholicism. In 1939 her collection of art and antiques could not travel with her. She left her things behind and, in 1941, the Gestapo confiscated them.

Julia moved back to the Netherlands where she lived in hiding during part of the Second World War, an act that helped her survive the Holocaust. After the war, she stayed in her home country, but because she was eager to get her large collection of art and antiques back, her life and story remained connected to the history of postwar Czechoslovakia. Despite the racial persecution she experienced during the war, it was difficult for Julia to have her possessions, which had been confiscated a second time, restituted to her. On account of her being registered as a German in the 1929 Czechoslovak census, state officials questioned her "reliability" and eligibility for restitution. It is possible that if she had moved back to postwar Czechoslovakia, she would have been expelled as a German, even though her identity and history were more complex. She did eventually get many of her things back, largely due to her ability to pay expensive legal fees and the interventions of the Dutch Embassy.

When reading about Julia and her things, my sources led me to reflect on ways in which states create and use categories of citizenship that are connected to labels of nationality and ethnicity in order to map and control their societies. Julia's story deepened my appreciation of how different and separate the identities embedded in state-imposed categories and labels can be from ways in which people imagine themselves. With the Nuremberg laws, the Third Reich assigned Julia to a box – one with grave implications – based on her grandparents' religion and without regard for how she defined herself. This reality, made evident as I sought historical understanding through the study of material culture, led me to reflect more on the notion of state-imposed identities versus the often very different lived, everyday bonds and priorities that people have.

The story of Julia Culp also made me reflect further on Tara Zahra and Peter Judson's work treating national indifference. Julia, I would argue, was someone who was nationally indifferent. She was a person who could move with relative ease from one language or cultural group to another. She was also famous, wealthy, and had good family connections. Still, even with the advantages that she had, she lost freedom and rights on account of the way that states ascribed identity to her.

In an article published in *Slavic Review*, Tara Zahra suggests that if we want to appreciate how state-imposed identities can contrast with people's actual identities, then we should look at individuals. For me, Julia has been fascinating to study as an individual whose past contributes to the historiography on national indifference and shows the gulf that can exist between people and the state. Her story is also allowing me to illustrate ways in which states can take away freedoms and rights and, very importantly, to demonstrate means by which people can find opportunities to assert their individual identity and agency even in the face of heavy-handed regimes. Thus, the story of Julia and her things, which started as a project for

understanding how material objects can help us learn about the past, has become a story about differences and tensions between state-imposed and individual identities and the impact of those differences on freedoms and civic rights, including property rights.

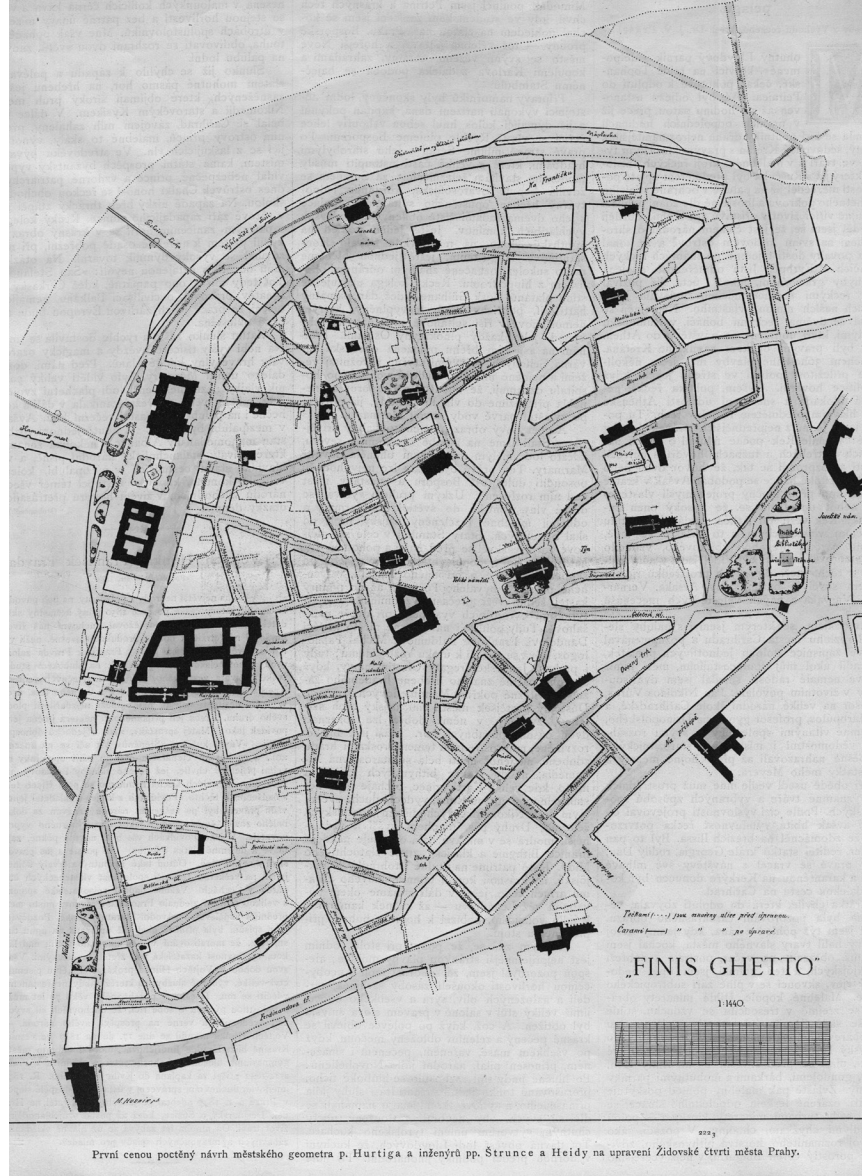
IT: In 2003, you published *Tearing Down Prague's Jewish Town: Ghetto Clearance and the Legacy of Middle-Class Ethnic Politics around 1900* and, in 2013, you co-edited *Socialist Escapes: Breaks from Ideology and the Everyday in Eastern Europe, 1945-1989*. Besides your current project on property claims, you have also worked on a project on toys in socialist Czechoslovakia. While your research has firm Central European foundations, your research interests, as illustrated by these projects, are very broad, including not only architectural, urban, and art history, but also leisure, ethnicity, and more. How did you develop these different interests and does this eclecticism define, in some ways, who you are as a historian?

CG: I do not think that eclecticism defines who I am as a historian. I think there is a unity in the work that I've done and a progression over time. I will not tell you that it's been intentional and that I have always known what I've been doing because I do a lot of exploring and stumbling. But I think that something tying my work together, including my brief foray into the history of toys, is a long-standing effort to use non-written sources as historical evidence. Of course, I do use a lot of written sources in my research. I love researching in archives. But generally, I always begin with something that is not a written source. I then try to contextualize that object or those objects into their wider political, social, and cultural contexts, combining those facets of history together. This is part of the methodological training that I had at the University of Chicago working with John W. Boyer. Professor Boyer taught me to appreciate variable linkage and in his books on Karl Lueger and the Christian Social Party, he brings Viennese and Austrian politics, society, and culture into a rich and revealing contextual whole.

For one example of my work with non-written sources, we can look at my older research on the politics of architecture and urban renewal in late 19th century Prague. The thing that generated the original questions that eventually evolved into my book, *Tearing Down Prague's Jewish Town*, was a drawing. More specifically, it was Alfred Hurtig's 1887 "Finis ghetto" plan for the urban reconstruction of Prague's former Jewish ghetto. If you look at this drawing, you see that the urban planner imposed straight lines over the curved and non-regular lines of the ghetto. In my research in archival documents and newspaper publications, I found that city managers and others talked a lot about straight lines. I would not have been so sensitive or appreciative of this aspect of their discourse if I hadn't begun by studying a non-written source, that is Hurtig's drawing. Due to it, I was better able to ask questions about the meaning of the straight line for people living in late 19th century Prague; including Czechs eager to advance the cause of their nation through the modernization of their capital city.

With my current project on confiscated cultural property in Bohemia between 1938 and 1948, I also began with material objects as historical evidence. There were literally millions of things, including coveted interior furnishings, that were taken away from private owners between 1938 and 1958. First there was the Nazi seizure of property, primarily from the Jews of Bohemia but also from the pro-Czech nobility. Then, immediately after the Nazi defeat, another wave of dispossessions took place. This was when, under the terms of the presidential decrees (sometimes called the Beneš decrees), Czech authorities working for the restored Czechoslovak state went into German homes and seized their possessions, including art and antiques. Then, after 1948, when the communists came to power, there was a further wave of confiscations; this time with a focus on the property of wealthy Czechs.

I'm curious about the processes by which cultural objects, including art and antiques, were confiscated, and I'm curious to know how the dispossessors



"Finis Ghetto," Zlatá Praha, 4 (1887): 438

understood what they were doing. Some of the state authorities who were taking persecuted people's things argued that they were "securing" or "safeguarding" art and antiques. I'm also interested in the meanings of those things to the people who were dispossessed and the emotional and affective responses of the original owners of these things. And then a really big matter of concern to me is the fact that a lot of the confiscated cultural objects I study were exhibited in museums in Czechoslovakia during the socialist period. School children and trade-union groups were led on tours through these museums during which they were told that they were viewing the heritage of "the people." The histories and identities of the confiscated works of art and antiques on display and of their original owners were largely repressed, contributing to "blank spots" in Czech history and to forgetting about the hatred and persecution that millions of people experienced during and after the Second World War.

IT: You studied Czech language at the Charles University Summer School in 1989. I have heard that Howard Louthan, the CAS director, was also taking Czech classes at the same time. Is that correct? What kind of a student was he?

CG: Howard and I were, indeed, classmates in the *Letní škola* in the summer of 1989. He faithfully attended our Czech lessons in a large classroom in the building of the *Filosofická fakulta*. Howard also learned Czech from friends he made. I remember how one of his friends took him to Hradec Králové for the weekend. There Howard visited Kuks, a famous baroque hospital, in addition to an area in some nearby woods known as Betlém.

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Maximilian and the Dream of Building an Atlantic Empire in the 1860s

João Fábio Bertonha (Associate Professor of History at State University of Maringá and Research at the National Council for Scientific and Technological Development in Brazil) has recently been awarded a research grant by the Botstiber Foundation. In fall 2018, the Center for Austrian Studies invited him to the University of Minnesota where he spent time writing and doing research for his most recent project. Elizabeth Dillenburg, assistant editor of the *Austrian History Yearbook*, interviewed him during his visit to the Twin Cities.

Elizabeth Dillenburg: I'd like to begin by talking about your personal and intellectual backgrounds, where you're currently working, and the type of work that you've been doing. You've authored several books about fascist movements, Italian immigration, and international relations. What drew you to these topics?

João Fábio Bertonha: I started working on these subjects when I was an undergraduate student. My first research project was about Brazilian fascism (the interwar integralismo movement). I was really interested in the ceremonies, big speeches, that kind of thing. But after this first research project, I started studying Italian Fascism and its connections with Italian immigration in Brazil. It sounded like a very good topic to study because I wanted to study Italian history and I think this was because of my Italian heritage. Since I was a little kid, I heard stories about Italy and I thought, "Oh my god, I want to live in Italy, I want to learn Italian." So, I think that my family history had something to do with that.

ED: Your recent books—one about the Italians and Austro-Hungarians in Brazil [*Italianos e austro-húngaros no Brasil: nacionalismos e identidades* (Caxias do Sul: Editora da Universidade de Caxias do Sul, 2018)] and the other on the Legion Parini [*La Legione Parini. Gli italiani all'estero e la Guerra d'Etiopia 1935-1936* (Milan: Unicopli, 2018)]—are massive undertakings; they require archival research in various sites and locations. Could you tell us more about these projects and your experiences doing research and writing on these two topics?

JFB: Maybe I can talk about three books, because my newest is being published right now. The first you mentioned is a collection of articles that I had already published about Italians and Austro-Hungarians in São Paulo and in Southern Brazil. In order to write those articles, I did a lot of research in Brazil, Italy, and Austria. The book addresses the different aspects of Italian and Austro-Hungarian life in Brazil. One article that I like very much is about Italian and Austrian newspapers published in Brazil during the First World War. Starting what I call a "War on Paper," major newspapers defended Italy, and others stood behind Austria because of their connection with Trentino. It is interesting to understand the different meanings of *italianità*, or Italian identity, during the war. What's the meaning of being Italian? For Italians from Italy, to be Italian was to be loyal to the Italian state. For Trentinos, no! They used to say "We are Austrians and Italians at the same time. We are culturally Italian but loyal to the Emperor of Austria." Italians, of course, disagreed: "No, it's impossible." There are also articles on working-class Italians in Brazil, about Poles and Germans from the Austro-Hungarian Empire in Brazil, and so on.

The second book is, I think, the best book I've written so far. It's about the Parini Legion. The Parini Legion was a legion formed by 4,000 Italian immigrants from roughly 35 countries around the world. They were Italian fascists and they decided to return to Italy to fight for Mussolini in the Second Ethiopian War. It was a difficult project because it's the first book on the subject. There's nothing else written about it. Nothing. Not even in Italy. It's interesting because it's a book that tries to solve a

problem that I call the "historiography of paragraphs." In other words, American historians wrote a paragraph or a page on American volunteers; Brazilian historians do the same regarding Brazilian volunteers, etc. A fragmentary knowledge.

Putting data of these 4,000 men together, I worked on fifty different countries and I consider it as a global history book. I traveled in a dozen countries to build the bibliography I needed. I worked extensively in the Italian military and diplomatic archives. I also consulted Italian newspapers as well as Italian-language newspapers from Brazil, Argentina, the United Kingdom, and the United States. So, it was a big project, but I am very happy with the results. The book was published in Italian, and I hope to get it published in Portuguese, English, French, and Spanish.

Finally, my latest book [*Plínio Salgado. Biografia política 1895-1975* (São Paulo: Edusp, 2018)] is a biography of Plínio Salgado, the main leader of Brazilian Fascism. I wrote his biography from the day he was born to the day he died. It's almost one century of Brazilian history and with bridges to Portuguese and Italian history because he cultivated strong links with Portugal and Italy. It's not a work of global history, but it is a book with a global approach in which I used sources from Brazil, Italy, Portugal, the United Kingdom, and the United States.

ED: About how long do these projects, like the one on the Parini Legion, take you?

JFB: For the Legion, at least ten years. The book on Plínio Salgado took me longer. I would say 20 years.

ED: When we think about migration, especially from the Austro-Hungarian Empire, it's usually to the United States or to different parts of Europe. How extensive was Italian and Austro-Hungarian immigration to Brazil?

JFB: I would say about 100,000 immigrants, equally divided into four main groups (Italian, German, Polish, and Ukrainian). My curiosity about the Austro-Italians is related to my family's history because my great grandfather, Antonio Bertogna, was one of them, from Friuli. My great grandfather said that he was not Italian, but rather Austrian.

It is worth noting that most of the Italian immigrants from the Austro-Hungarian Empire went to Brazil, not to the US. For Poles, Germans, and Ukrainians, the US was the main target, but not for Italians. Brazil received about 40,000 Italian immigrants from Austria and 1.5 million Italian immigrants from Italy. So, if you want to study the identity questions regarding Italians, Austria-Hungary, and migrations, Brazil is the best place.

ED: You are currently working on several research projects about a range of subjects, including one on fascist volunteerism and the Spanish Civil War and another on Maximilian (Ferdinand Maximilian Joseph) and the

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New from CAS and Cambridge University Press

AUSTRIAN HISTORY YEARBOOK

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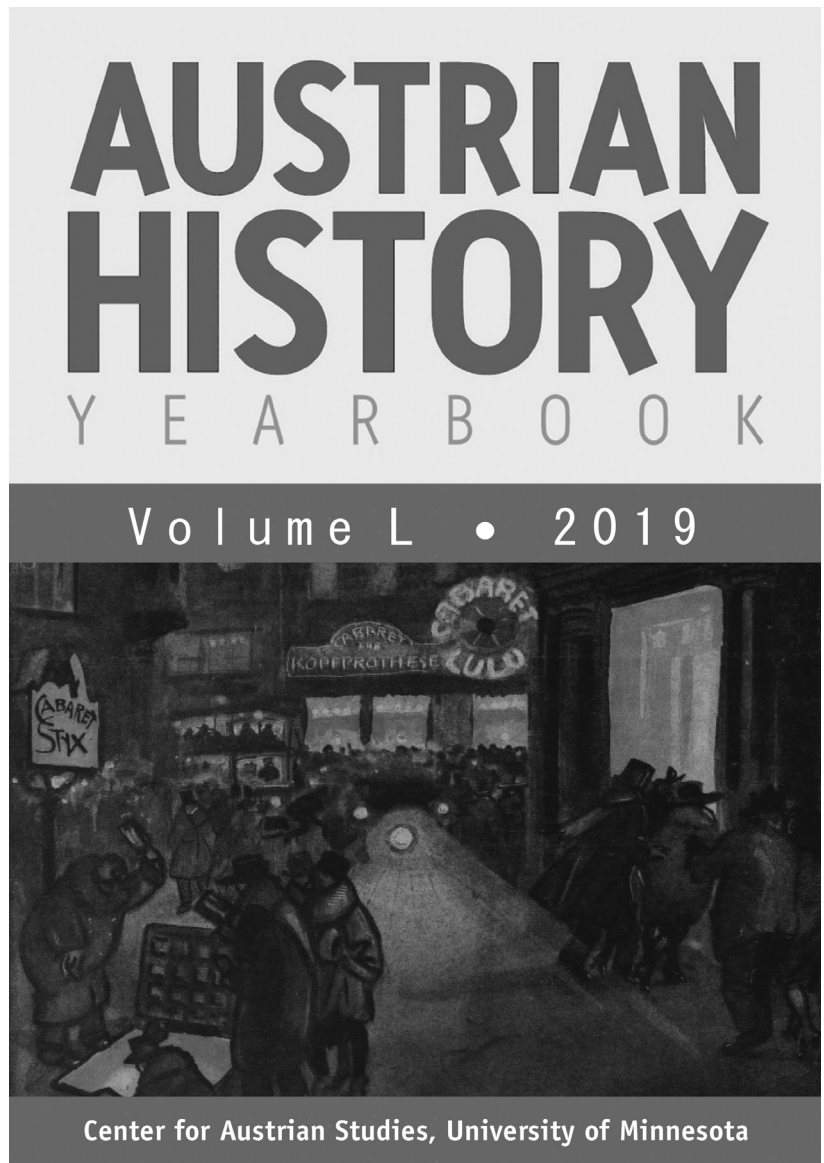
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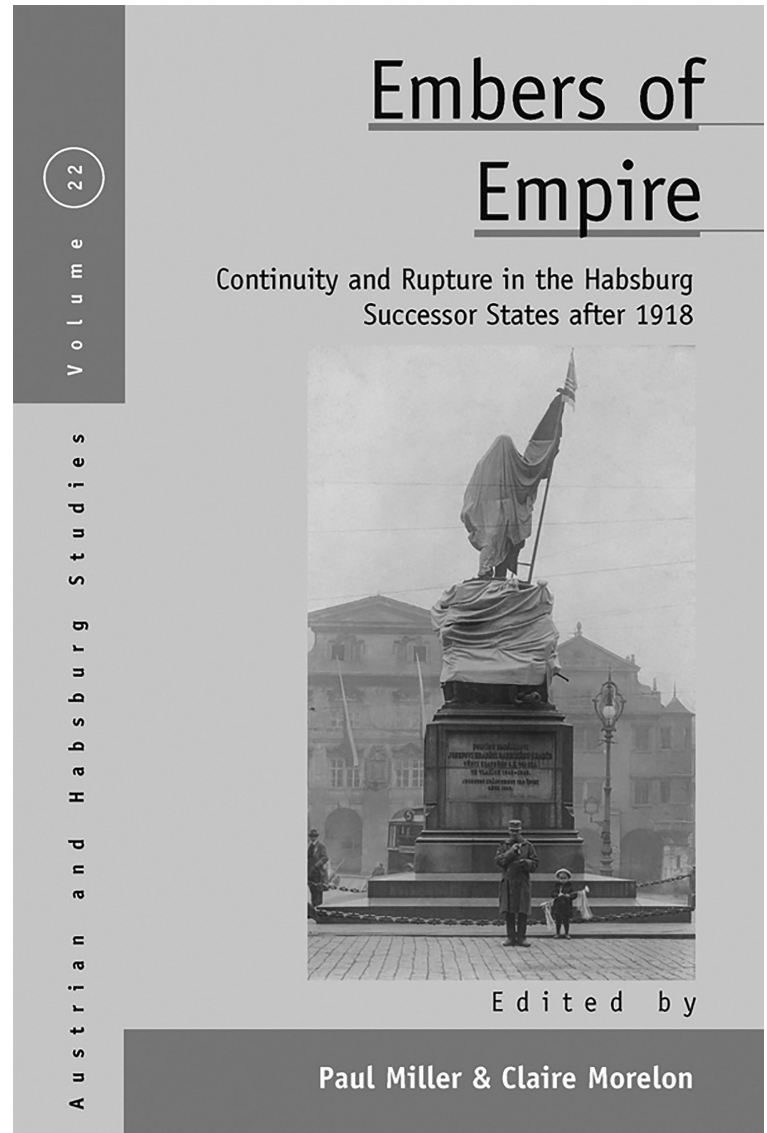
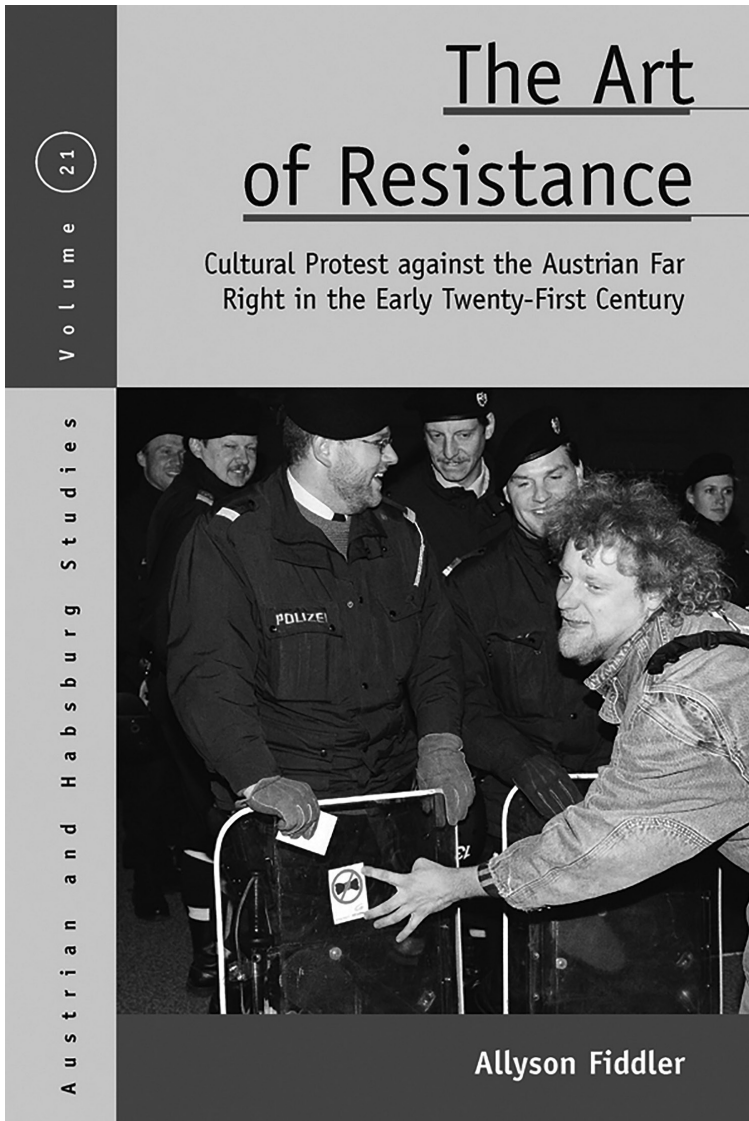
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Two monographs, volumes 21 and 22 in the series “Austrian and Habsburg History” made their debut in late 2018



The Art of Resistance

Cultural Protest against the Austrian Far Right in the Early Twenty-First Century

By Allyson Fiddler

Well before the far-right resurgence that has most recently transformed European politics, Austria's 1999 parliamentary elections surprised the world with the unexpected success of the Freedom Party of Austria and its charismatic leader, Jörg Haider. The party's perceived xenophobia, isolationism, and unabashed nationalism in turn inspired a massive protest movement that expressed opposition not only through street protests but also in novels, plays, films, and music. Through careful readings of this varied cultural output, *The Art of Resistance* traces the aesthetic styles and strategies deployed during this time, providing critical context for understanding modern Austrian history as well as the European protest movements of today.

New York: Berghahn Books, 2018. 224 pp. Cloth, ISBN 978-1-78920-046-1, \$120 / £85

Embers of Empire

Continuity and Rupture in the Habsburg Successor States after 1918

By Paul Miller & Claire Morelon

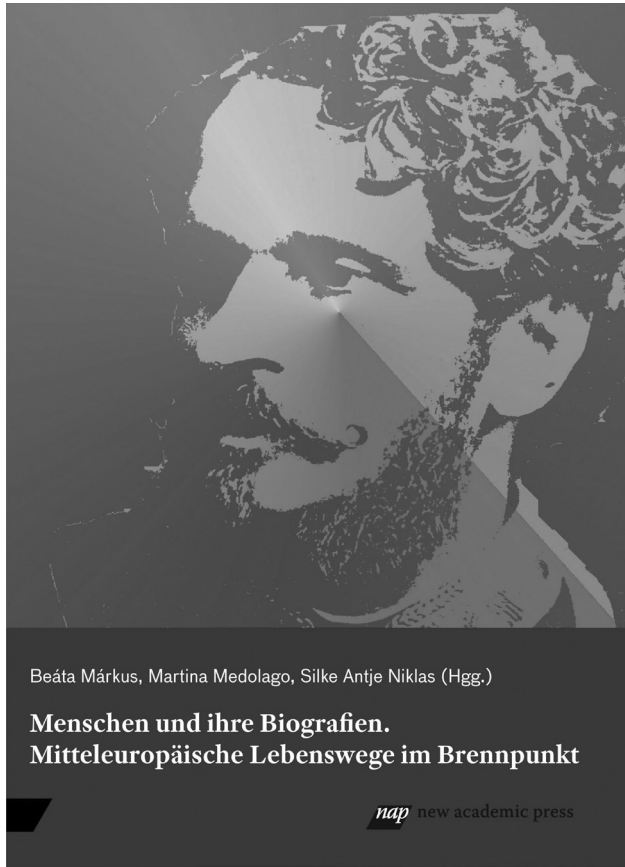
Afterword by Pieter Judson

The collapse of the Habsburg Monarchy at the end of World War I ushered in a period of radical change for East-Central European political structures and national identities. Yet this transformed landscape inevitably still bore the traces of its imperial past. Breaking with traditional histories that take 1918 as a strict line of demarcation, this collection focuses on the complexities that attended the transition from the Habsburg Empire to its successor states. In so doing, it produces new and more nuanced insights into the persistence and effectiveness of imperial institutions, as well as the sources of instability in the newly formed nation-states.

New York: Berghahn Books, 2018. 366 p., illus., Cloth, ISBN 978-1-78920-022-5. \$130 / £92

Available online at www.berghahnbooks.com or through your local bookseller

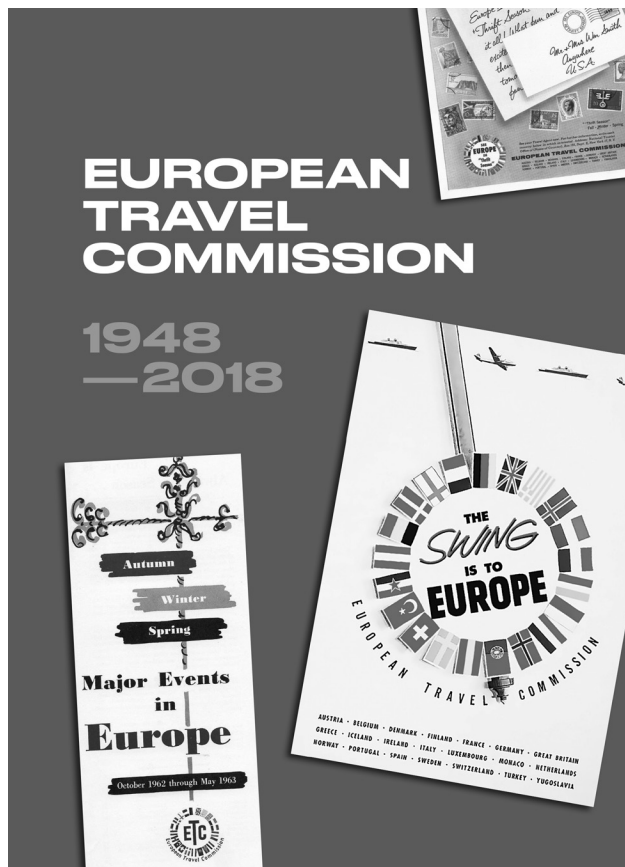
New from the Center for Austrian Studies Staff



Menschen und ihre Biografien. Mitteleuropäische Lebenswege im Brennpunkt (Individuals and their Biographies. A Central European Journey through Lives)

Beáta Márkus, Martina Medolago and Silke Antje Niklas (Eds.) Vienna: New Academic Press, 2018.
276 pp. Paper, 978-3-7003-2090-6, € 29.90.

This edited volume was published in 2018 by New Academic Press (Vienna). Composed of eleven chapters by emerging scholars in Central Europe, and edited by Beáta Márkus, Martina Medolago and Silke Antje Niklas (our current BMBWF Doctoral Research Fellow), this book examines the lives of individuals such as Karel VI Schwarzenberg, the Hungarian-born art historian Jenő Lányi, the star architect Marcel Breuer, the Italian writer Giuseppe Prezzolini, and Hungarian prime minister Viktor Orbán. Spanning the Reformation to the twenty-first century, the volume discusses how biographical analysis can provide new insights—from social, political, economic and cultural points of view—on historical research.



The History of the European Travel Commission (1948-2018)

Frank Schipper, Igor Tchoukarine and Sune Bechmann Pedersen. Brussels: European Travel Commission, 2018.
144 pp. Paper, 978-9-2951-0719-9.
The book is publicly available at <http://etccorporate.wpengine.com/70-years/>

The History of the European Travel Commission (1948-2018), written by the editor of the *Austrian Studies Newsmagazine* Igor Tchoukarine, in collaboration with Sune Bechmann Pedersen, and Frank Schipper, was published in 2018 (coinciding with the 70th anniversary of the European Travel Commission). Based on archival research in Brussels, Paris, and Madrid (the headquarters of the United Nations World Tourism Organization), this book shows how post-1945 mass tourism was a fundamentally global project grounded in knowledge transfer, interwar experiences, and public-private collaborations. The ETC initially cultivated close links with the Marshall Plan; its goals were to attract American tourists to Europe, and through this, to assist in the reconstruction of the European continent. While advertising Europe as a tourist destination in American and other long-haul markets has remained the core of the ETC's mission, the book traces how, over the past seven decades, the ETC has become a key institution in the promotion of Europe, the advocacy of tourism and freedom of movement, as well as in the production and exchange of tourism-related research.

THINKING ABOUT THE LEGACY OF THE HABSBURG MONARCHY

By Gary B. Cohen, University of Minnesota Professor
Emeritus of History and former CAS Director

In December 2014, the historians Mark Cornwall and Pieter Judson invited me to contribute a chapter on “The Afterlife of Empire” to the second volume of a new *Cambridge History of the Habsburg Monarchy*, which they are editing. They offered no thoughts on content, leaving me to my own devices until a detailed prospectus was due at a workshop for contributors in spring 2017. I accepted the invitation, since it presented an interesting challenge, and I was honored to be asked to contribute to the volume.

Deciding what to include in a single book chapter regarding the monarchy’s manifold legacy to the successor states has proven to be a challenge, indeed. It seems to me that one needs to distinguish between what were simply the shared realities of life for the inhabitants of a common Central European space over centuries and those institutions, practices, and traditions which had a direct connection to the Habsburg state and which persisted in some form after 1918. Even if one considers only the latter, it is clear that the monarchy left a rich living legacy of governmental institutions and administration, laws, public services, educational and cultural institutions, civil society, and the economic system and trade patterns for which the state had provided the basis. The residual elements of the imperial state and its practices were visible all around in the successor states during the 1920s and 1930s, and some remain even today. Nonetheless, this legacy has been subject to much contention ever since 1918, as many in the new states were determined to efface the residues of the old realm and make new beginnings.

Politicians, scholars, and journalists in most of the new states after 1918 saw the monarchy’s dissolution as inevitable and indeed necessary for the advance of democracy, national self-government, and progress for the peoples of the region. Czechoslovakia’s first president, Tomáš G. Masaryk, who was himself educated as a philosopher in Vienna, told citizens that they must shake off Austrian and Hungarian traditions of bureaucratic authority and control, to “de-Austrianize” themselves, as he put it. Seeing the Habsburg monarchy as a “prison of peoples,” political and intellectual elites in Poland, Czechoslovakia, Yugoslavia, and Romania were committed to critiquing and dissolving the monarchy’s legacy, and many people in the successor states blamed the old regime for much of the suffering and losses of World War I. Official efforts to deny or negate the Habsburg imperial legacy continued after World War II in the communist Central European states, although one could hear other views in private conversation.

After 1918, there was little nostalgia for the lost Austro-Hungarian Empire in the popular consciousness but for some conservative Catholics and monarchists in the Republic of Austria and Jews in many of the former Habsburg territories, who saw the old state as a source of stability and protector of their civil equality. Joseph Roth, Stefan Zweig, and Franz Werfel, for example, expressed such sentiments in their novels and stories. Hungarian conservatives, after the communist interlude in 1919, celebrated the institutions, traditions, and territorial reach of the old Kingdom of Hungary but not particularly the centuries of union with the Austrian crown



lands. Nostalgia for the Habsburg Monarchy surfaced in wider circles only much later, after 1945 in the Republic of Austria to help displace unhappy memories there of the First Republic and the Nazi period, and after 1989 in the post-communist states as a reaction to decades of near silence about the monarchy in the public sphere.

Whatever the desires of the new governments in most of the successor states after 1918 to efface residues of the monarchy, important elements of the Habsburg state survived in governmental structures, law, schools, and cultural institutions. Much of this could not be replaced overnight even with the greatest determination. The new leaders, in fact, often took advantage of the old institutions in launching their governments and depended on the rich Habsburg heritage of trained and experienced politicians, officials, and military personnel. The continuities in the leadership of political parties, government officials, and military officers from before 1918 to the successor states proved to be a mixed blessing, though, since the habits of working with the monarchy’s authoritative state bureaucracy and with the often dysfunctional parliamentary politics often served poorly the development of stable parliamentary democracies.

Law codes and administrative systems were slow to change in many of the former Habsburg territories. In Poland and Romania, which united former Habsburg lands with other territories, the governments pursued centralizing policies; but years passed before uniformity in law and administration was achieved. The Polish government found ways to impose central control over its disparate territories, but in the former Austrian zone the Austrian Communal Law of 1862 and the Galician Crown Land Communal Law of 1866 remained in effect throughout the 1920s. In the new Kingdom of the Serbs, Croats, and Slovenes, the 1921 constitution provided for a unitary, centralized government; but Croatia, Slovenia, Dalmatia, Vojvodina, and Bosnia-Herzegovina retained much of their old Austrian, Hungarian, or Ottoman legal, tax, and educational systems until the advent of King Alexander’s dictatorship at the end of the

1920s. In Czechoslovakia, Hungary, and the Republic of Austria, much of the pre-1918 law codes, state and local administration, and educational systems survived even despite promised reform efforts. The First Law of the Czechoslovak Republic, adopted on October 28, 1918, declared simply that "all previous provincial and imperial laws and regulations remain for the time being in effect." The author of the law, Alois Rašín, explained the underlying conservative impulses: "The basic purpose of this law was to prevent any anarchic situation from developing so that our whole state administration would remain and continue on October 29 as if there had been no revolution at all." Czechoslovakia's "reception act" of November 1918 further affirmed the continuity of the existing Austrian and Hungarian legal systems. Many of the Czechoslovak president's powers, in fact, paralleled the Austrian emperor's, including the authority to appoint ministers and to impanel cabinets when the parliament could not produce a stable majority. Efforts to enact a new uniform law code in Czechoslovakia stalled before World War II, and not until well into the communist era did the last vestiges of pre-1918 law disappear from the criminal laws.

Certainly, in all the successor states popular memories persisted for decades after 1918 regarding the pre-war governmental institutions and political practices. Within the states which combined lands from different former empires, such as Poland, Czechoslovakia, and Romania, popular mentalities and political behavior continued to differ on opposite sides of the old imperial borders even after specific loyalties to the old imperial states and their practices had disappeared. The old imperial borders lived on as what social scientists term *ghost* or *phantom* borders, and they were still visible after 1945, or even after 1989, in differences between the Czech lands and Slovakia or between Transylvania and the rest of Romania.

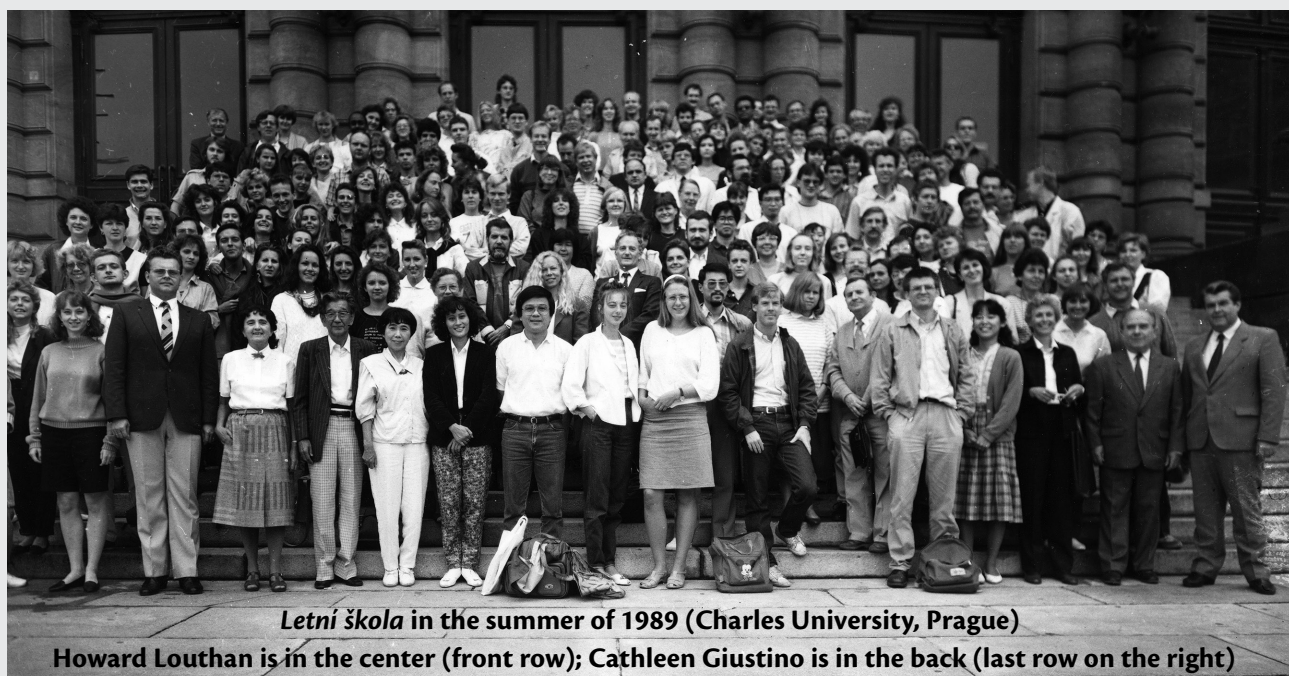
Long after 1918, the legacy of Habsburg rule also showed in myriad realities of everyday life in the successor states. Those states inherited from the Habsburg realm well-developed systems of roads, urban transit, railroads, and train stations. Large central town squares with colonnaded buildings, baroque churches, and statues of saints or votive columns from the Counter-Reformation era and various public buildings from the 19th century with a distinctive imperial style provided reminders of the Habsburg past across many of the former territories. Architects trained in Vienna's Academy of Fine Arts and Technical University and their disciples had a major impact in all the successor states long after 1918. Long-established local institutions such as police registries of citizens' residences and government-franchised tobacco shops which sold cigarettes, periodicals, tram tickets, and postage and revenue stamps remained essential elements of daily life. In musical life, too, old Austro-Hungarian traditions of military band music, waltzes, and operettas continued to draw popular audiences in many places even after 1945.

Many changes occurred, of course, between 1918 and 1938, even while many elements of the Habsburg state and its practices persisted. The two decades after 1918 were a transitional era, as the Bohemian-born historian, Eugen Lemberg, pointed out in the 1950s, and the extent of change in the region proved to be much less than many initially expected. In his view, 1918 did not bring the same sort of fundamental change in Central Europe that 1945 did. After 1938, the destructive impact of Nazi rule and prolonged warfare, then the Allied occupation and the westward spread of communism did much more to uproot old state institutions, politics, and modes of everyday life in Central Europe than did the end of World War I and the collapse of the Habsburg Monarchy. ❖

Interview with Cathleen Giustino (from page 7)

These were places where the sculptor Matyáš Bernard Braun (1684-1738), a major Baroque sculptor of Bohemia, practiced his craft and produced some fantastic art. I remember when Howard came back from a weekend trip to Hradec and told me, "I saw this amazing place." He was then a graduate student at Princeton and already at that time he was interested in the history of early modern Bohemia. Excited by Howard's enthusiasm, first chance I had, I visited Kuks and Betlém. I have been back a number of times and every time I go, I remember how Howard turned me on to Kuks and Betlém and made me more aware of the importance of the Baroque in Bohemian history and Czech culture. During those amazing days at the *Letní škola* in the summer of 1989, we witnessed evidence of change and resistance to change. We could see the growing numbers of Eastern Europeans on the grounds of the German Embassy and there was a demonstration on the Wenceslav Square, which resulted in one of our classmates being arrested and forced to leave the country. We knew that we were young historians in the midst of history unfolding.

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Letní škola in the summer of 1989 (Charles University, Prague)

Howard Louthan is in the center (front row); Cathleen Giustino is in the back (last row on the right)

At the Airport

Andrea Pető is Professor in the Department of Gender Studies at Central European University (CEU), Budapest, Hungary and a Doctor of Science of the Hungarian Academy of Sciences. She has written five monographs and edited thirty-one volumes, and her works on gender, politics, war, and the Holocaust have been translated into 19 languages. In 2018, she was awarded the All European Academies Madame de Staël Prize for Cultural Values. In fall 2017, Professor Pető wrote an article on CEU for the ASN. Here, she offers her views on the recent developments to CEU's situation under President Viktor Orbán. Her article "Intellectual Freedom and Its New Enemies" on higher education in Hungary also appeared in *Project Syndicate* on February 28, 2019.

As I tried to pick my way through the crowd at Istanbul's tumultuous Atatürk airport, I noticed a young woman sitting on a plastic chair by the wall obviously immersed in work. The #ILoveCEU sticker on her laptop cover made me stop for a second and smile. Then, since I did not want to disturb her, I walked on.

This Istanbul encounter precisely depicts my current situation as a CEU professor. Over the past two years the Hungarian government has launched an attack on the university, making it impossible to enroll new students in Hungary. As a result, beginning in the 2019/2020 academic year, CEU's new cohorts will start their classes in Vienna, while senior students will complete their studies in Budapest. Furthermore, a year ago my department also came under attack: the Hungarian government withdrew the accreditation of all gender studies MA programs. Lately the same government announced its plans to put under direct state control the research network of the Hungarian Academy of Sciences, where I received the rank of Doctor of Science. The question is, how can one possibly work and live under these circumstances?

The young woman who worked with such focus at the Istanbul airport could be a good example of what we do, because, contrary to expectations, my colleagues and I were perhaps never this fruitful. Since work and success are forms of resistance, we have published plenty of books, articles, and papers during the past period. In times when the government's policy makers systematically undermine the possibility of scientific work by placing political cadres (whose main merit is their trustworthiness) into important scientific positions, it is loyalty to principles and standards that helps to maintain integrity and common sense. Cyberattacks against the university as well as death threats against its professors have become common phenomena that the Hungarian police as well as the Prosecutor's Office do not wish to examine. It is not without a measure of anxiety that I turn on my computer each morning, as I can never know which Hungarian taxpayers' money-backed media outlet will come up with another list of so-called Soros agents, or put on the cover page a story about me in which I am a communist who urges Hungarian women to remain childless.

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Left and above: Central European University's interim campus on Quellenstrasse in Favoriten, Vienna.

Photo credit: Central European University

An Austrian Literary Interpretation of the European Union: Robert Menasse's *Die Hauptstadt*

By Catherine Guisan, University of Minnesota

How to make the European Union (EU) “interesting”? This is a problem scholars, politicians and bureaucrats have wrestled with for decades. “You do not fall in love with a market,” former French EU leader Jacques Delors once quipped. Yet for Robert Menasse, the Austrian fiction writer and literature theorist, whose book *Die Hauptstadt* (*The Capital*) obtained the 2017 German Book Prize, there is much to love and to satirize in Brussels.¹ Menasse’s favorite literary genre are “evening before” novels, which represent the “eve of an epochal rupture.” The Greek crisis and the harsh response of the German-dominated European Council (EU’s heads of governments) prompted Menasse to plan an ambitious new novel, centered around the European Commission’s civil servants. In 2010 he moved to Brussels to do research; two years later, instead of the novel, he published an essay, *Der Europäische Landbote*, which obtained the European Book Prize.²

In this first book and the many interviews and panel discussions that followed, Menasse advocates rather iconoclastically for a Europe of regions where nation-states and the nationalistic European Council will be abolished once and for all. Not only the financial crisis, during which national interests trumped the European ethos of shared interests, but Menasse’s Austrian origins also taught him to mistrust the nation-state. Indeed, how to build an Austrian nation when “the generation that established the second Austrian Republic in 1945, already lived in four different Austrias with four different political systems, and four different identities within shifting territorial borders?” He mocks the absolute majority of Austrians who responded in a poll (undated in his book) that they constitute a “cultural nation” because of Austria’s “beautiful landscape.” For Menasse, what links Europeans are “mentalities,” certain ways of being in the world, which are not necessarily related to national identity. Thus, living in Vienna, he feels much closer “in mentality” to Bratislava, Slovakia or Sopron, Hungary than to Budenz or Klagerfut in the Western part of Austria, except for a common stake in dignified living, which links all human beings.³

How to make of all this an interesting novel? Full disclosure: I read Menasse’s *Die Hauptstadt* in the French translation, and therefore cannot comment on the German literary style, which many critics have praised. Menasse’s zany and sarcastic imagination shines through *Die Hauptstadt*, which is teeming with interesting characters introduced at a breakneck pace. The reader meets Mateusz Oswiecki, a mysterious Polish murderer, and Austrian Martin Susman who works for the underfinanced DG (*direction générale*) of Education and Culture. Susman’s boss is Fenia Xenopoulou, an ambitious careerist from Cyprus, who never reads a

book, except for the favorite novel of the Commission president who, she hopes, will transfer her to a more glamorous DG. Susman, Xenopoulou and other colleagues come up with the idea of a “Big Jubilee Project” around the theme of “Auschwitz” to mark the 50th anniversary of the Commission. Indeed, the victims represent many identities, ethnicities and religions: only Auschwitz and its pact of “never again” made the unification of Europe possible. Thus the Project will demonstrate how necessary, even “sexy,” the supranational Commission was from day one, and place survivors at the center of the celebration. But where to find them? Most are dead, and relevant statistics lacking. One is found at last, David De Vriend, a former Jewish resistant and high school teacher, who has moved to a nursing home, which he hates. Tragically he dies in a bomb explosion in the Brussels subway’s Maelbeek station, close to the EU institutions, in the last pages of the book. He got there in a



fog, jumping from a city bus just as he remembered jumping from the train taking his family to Auschwitz many years earlier. Meanwhile, a senior Commission official, the smooth talking Italian nobleman Romolo Strozzi manages to sink the Jubilee Project by appealing to his Hungarian colleague Attila Hidegkuti of the European Council. Cabinet ministers are easily convinced that the Jubilee is politically inopportune. Their main concern? The Project would involve anti-nationalist testimonies, a threat to the nation-state.

Although Menasse made a good case in his first book on the EU for the “frugal,” “rational,” “highly qualified,” and even “funny” Commission bureaucrats he met in Brussels, *The Hauptstadt* leaves the reader somewhat down-hearted, and not only because of De Vriend’s sad fate, and so much work sunk in a dubious project. Bureaucrats from more

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prestigious Commission DGs, beside Culture, make brief appearances, such as German Kai-Uwe Frigge from Trade, Maurice Géronnez from Economic and Financial Affairs, and Englishman George Morland from Agriculture. However, most characters are quite unlikable, without significant personal attachments, and lonely. One breathes a sigh of relief in encountering Émile Brunfaut, the Belgian Police Inspector thwarted in his attempt to inquire into Matteusz' crime. He confides in his close friend and colleague, Philippe Gaultier, who helps him pursue his investigation; and he delights in Philippe's daughter and his goddaughter, eight-year old Joëlle and the only child in the book. Martin Susman shows also unexpected dedication in rescuing his brother Florian Susman, the president of the European Association of pork producers, from a grave car accident. When asked about his small-minded and cynical protagonists, Menasse responded that his view of the Commission had not changed, but people are "depressed" because they had to relinquish "control" to the European Council and national governments in the last decade, and the novel reflects this.⁴

It is true that there is little love lost between EU institutions. Some argue, contrary to Menasse, that the European Council and the General Affairs Council are the institutions truly defending the shared European interest.⁵ One senior adviser to the Council compared, off the record, the Commission to a "gigantic aid organization;" meanwhile the assistant of a European Parliament Vice-President could not say where the Council building was (ten minutes walk from the European Parliament).⁶ Infighting and mutual contempt among bureaucracies is nothing new, and *Die Hauptstadt* constitutes a brilliant satire of this phenomenon. One wonders, however, why the advocate of an EU based on regions makes no mention of the European Committee of Regions. Did Menasse ever visit this modest but lively institution whose 350 members represent local and regional entities?

Earlier this year, a heated controversy erupted over *Die Hauptstadt* in the German-speaking press.⁷ Should Menasse be rewarded with the Rhineland-Palatinate's Carl-Zuckmayer Medal for "his service to the German language and cultural life" when he maintains, quite inaccurately, in his essay, novel and public appearances that the European Union was founded on the memory of the Holocaust, and that the first Commission president Walter Hallstein made his first official speech in Auschwitz in 1958? Menasse got the medal on January 8, 2019; but many have critiqued him for what they call his "lies," an unacceptable way to "cheapen" Auschwitz. Also Menasse, by arguing wrongly that Hallstein stood for the abolition of nations, provides fodder for anti-EU arguments in defense of the nation-state. Who needs such a "false friend?" It is true

that after the end of the Cold War, there was an attempt to make of the Holocaust the founding memory of the European Union; the idea eventually was set aside, in part because no political society can develop solely on the memorial ground of atrocities.⁸ After 67 years of European integration EU citizens could remember a few accomplishments as well; but this is not *Die Hauptstadt's* argument. The EU is a huge political society in becoming. At the least, Menasse has made an original and witty contribution to the necessary public debate about its flaws and merits.

Endnotes

1 *Die Hauptstadt* (Berlin: Suhrkamp Verlag, 2017). English translation forthcoming in 2019.

2 Robert Menasse, *Der Europäische Landbote: Die Wut der Bürger und der Friede Europas oder Warum die geschenkte Demokratie einer erkämpften weichen muss* (Vienna: Paul Zsolnay Verlag, 2012). Citations from *Enraged Citizens, European Peace and Democratic Deficits: Or Why the Democracy Given to Us Must Become One We Fight For*, trans. Craig Decker (London, New York, Calcutta: Seagull Books, 2016), p. 110.

3 Menasse 2016, pp. 64-66 and 86.

4 Konstantin Richter, "The First Great EU Novel", *Politico*, October 15, 2017. <https://www.politico.eu/article/robert-menasse-first-great-eu-novel/> (accessed February 25, 2019).

5 Robert Cooper, *The Breaking of Nations: Order and Chaos in the Twenty-First Century* (New York: Atlantic Monthly Press, 2003); Luuk Van Middelaar, *The Passage to Europe: How a Continent Became a Union*, trans. Liz Waters (New Haven and London: Yale University Press, 2013).

6 Comments to the author, Brussels, December 2008.

7 <http://www.spiegel.de/spiegel/heinrich-august-winkler-ueber-robert-menasse-europas-falsche-freunde-a-1174045.html>. https://www.deutschlandfunkkultur.de/aerger-um-menasses-erfundene-auschwitz-rede-der.1013.de.html?dram:article_id=437536. <https://www.nzz.ch/feuilleton/wird-man-doch-so-sagen-duerfen-robert-menasse-wird-man-doch-so-sagen-duerfen-ld>.

8 Aline Sierp, *History, Memory, and Trans-European Identity: Unifying Divisions* (New York and Abingdon, UK: Routledge, 2014), pp. 120-152.

CAS offers summer research grants in Austrian/Central European Studies for UMN graduate students

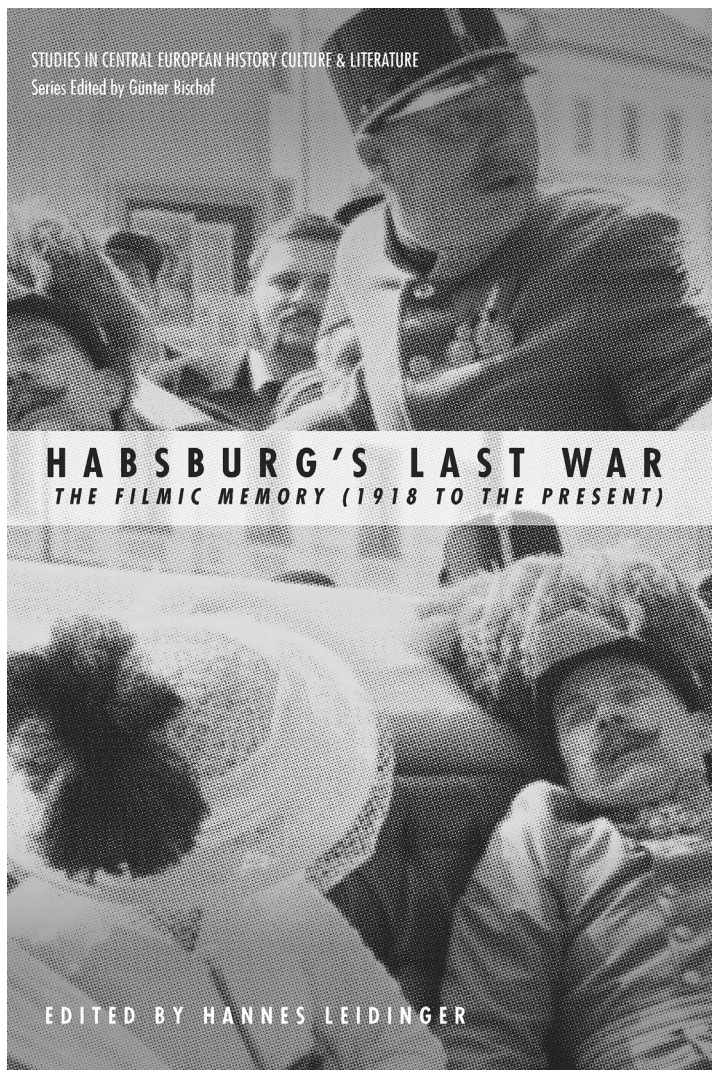
The Center for Austrian Studies is able to offer a limited number of Summer 2019 Research Grants of \$4,000. The grants are intended to provide financial support to currently enrolled University of Minnesota graduate students in order to further their progress towards the degree. Applications are welcome from all disciplines with a connection to Austrian/Central European Studies

Eligibility

1. Applicants should be fully matriculated UMN advanced graduate students (pre or post prelims) who specialize in or intend to explore specialization in Austrian/Central European Studies. Applications from all disciplines are welcome.
2. Applicants who have an Incomplete on their record at the time of application are not eligible.
3. Students supported under the Graduate Research Partnership Program for summer 2018 are not eligible.

For more details, you can visit the CAS website, cla.umn.edu/austrian

Another Set of Smoking Ruins



Hannes Leidinger, ed. *Habsburg's Last War: The Filmic Memory (1918 to the Present)*. New Orleans: University of New Orleans Press, 2018. 392 pp. ISBN: 978-1-60801-157-5, \$25.

In 2019, we are no longer commemorating the 100th year since the Great War, but rather the anniversary of the first year of peace—which we have (so far) avoided commemorating with another global conflagration. However, we figurative centenarians have been pushed past the remembrance of the armistice and into, not just peace, but also the height of the plague. After the signing of the armistice, the images of the shells, shrapnel, and bullets that maimed and killed millions slowly faded from newsreels and print. The close of the war opened to a future of the invisible Spanish Flu and visibly healthy bodies returning home, only to be invisibly ravaged by effects of shell shock. That is to say, the memory of the war always found itself failing to keep step with yet another disaster.

In many ways, the displacement of the war emerges as a theme in each essay in Hannes Leidinger's edited collection *Habsburg's Last War: The Filmic Memory (1918 to the Present)*. While the collection holds an impressive breadth of perspectives on the filmic representations of the war (ranging the "successor states" to Italy, Russia, and Poland to name

a few), almost every essay confronts its subject matter with a frank admission: there simply isn't much there. Leidinger's own contribution to the volume puts this most bluntly, listing several post-war films (*Kaiserball*, *Kaiserwaltzer*, *Kaisermanöver*, etc.), only to exasperatedly ask (quoting Franz Marksteiner), "Where is the war in all of these films?" (33).

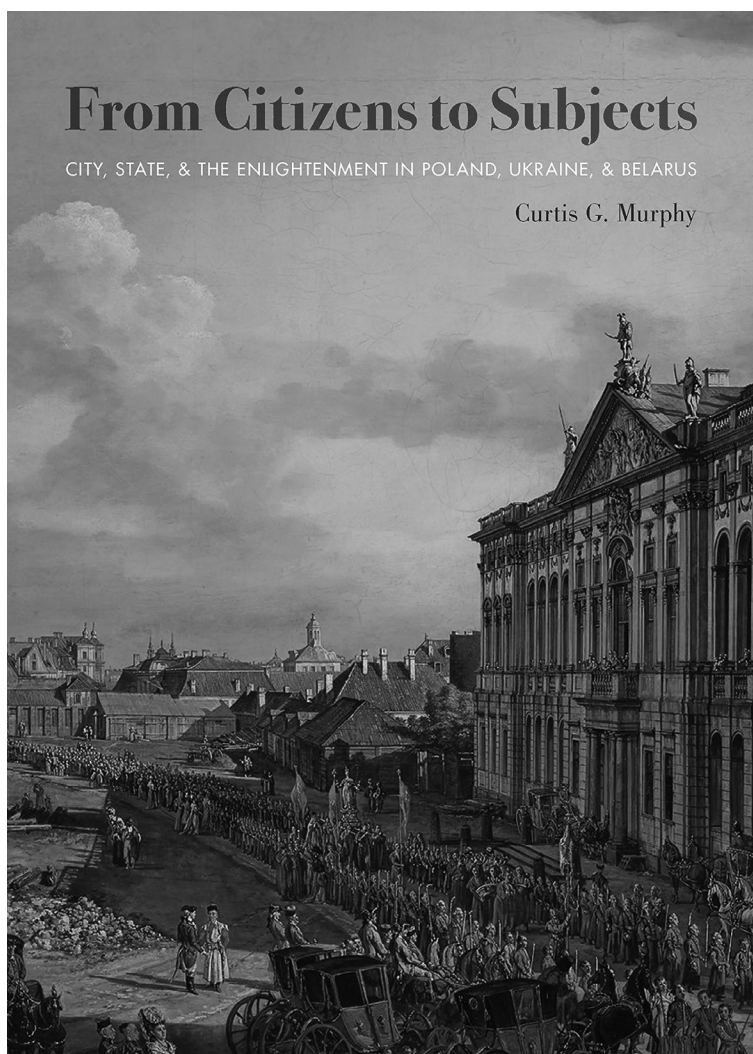
The essays of this collection take up this question in a number of ways and from a number of perspectives (both historically and geographically), mostly falling somewhere between repression and displacement. The more obvious answers cite the political constraints of the interwar period and the overwhelming weight of World War II in collective European memory; others cite the need for cinema to construct new national consciousnesses from the fractured Danube Monarchy—a task that was best not hefted upon the cornerstone of a failed war.

Phillip Stiasny's essay, "The Contact Zone: In Search of the Galician Theater of War in German Cinemas of the 1920s," offers an interesting door into the absence of the war by returning to 1930. In that year, the German film critic Ernst Jäger issued a strikingly prescient demand of the British-German-French collaborative film *Zwei Welten/Two Worlds/Les Deux Mondes*: it must deal with the world of today. Films such as *Kaiserball* that nostalgically look back at a world now gone pose a grave danger in the eyes of the critic. "The curtain has fallen over these fairy tale worlds," Jäger asserts, "We are standing in front of an entirely different set of smoking ruins. Six million Hitler voters—we can't ignore them" (127). Jäger's warning is performing a dual function, one conscious and one less so. The film, for Jäger, has failed to register a shift in the depictions of the war that can no longer traffic in the tropes of "spy thrillers" and individual tragedies—but must rather bluntly confront "the mass killing of a whole generation" (i.e. Pabst's *Westfront*, 1918) (127). The specificity of a WWI realism was, of course, a moot point by the time WWII concluded, as film would, for several decades, turn its lens firmly toward the second global war of the century—yet another smoking ruin.

One might wish that the collection addressed the commemoration of the war alongside the smoking ruin we currently face across the globe—one that shares many commonalities with the years leading up to WWI. Given that many of these essays were probably composed before the crescendo we are currently waiting out, it is perhaps timing that is to blame. There are exceptions, however. Václav Šmidrkal invokes Jaroslav Vodička's 2014 call to galvanize the war for the immediate political gain of the present. "We lack a film in our cinema," Vodička claims, "that would show the audience the heroic campaign of the Legionnaires and their fundamental influence on the recognition of Czechoslovakia" (69). The return to a nationalism rooted in trumped-up fears of the other finds a paradoxical bedfellow in the Great War. Šmidrkal contrasts this with the great example of the absurdity of such a proposition—the Good Soldier Švejk and his filmic representations. Šmidrkal is exemplary in examining not just the historical material, but precisely how that material is being mobilized for the present—not merely in the present.

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"Civic Republicanism" in the Polish-Lithuanian Lands



Curtis G. Murphy. *From Citizens to Subjects: City, State, and the Enlightenment in Poland, Ukraine, and Belarus*. Pittsburgh: University of Pittsburgh Press, 2018. 312 pp., illus. Cloth, ISBN: 978-0-8229-6462-9, \$28.95.

One of the stereotypical historical tropes associated with the Polish-Lithuanian Commonwealth before partitions is the "liberum veto," or the ability of any *Sejm* members to dismiss pieces of legislation. Regardless of whether this specificity is considered an obstruction to political centralization and the rise of a modern nation state, or a commendable triumph of republicanism in an absolutist Europe, both interpretations suggest this model was bound to fail and partially caused the partitions. In order to break away from this teleological view of history, Curtis Murphy's book moves the spotlight from the nobility to city dwellers who are often neglected in narratives about the Commonwealth. The hero of Murphy's book is what he calls "civic republicanism," the urban inhabitants' crusade for preserving self-government in the face of centralizing policies introduced in the Polish-Lithuanian lands from the eighteenth to the nineteenth century. Grounded in extensive local archival research, Murphy's study looks beyond the perspective of state officials to reveal how urban residents were slowly transformed "from citizens to subjects."

This book strikes a delicate balance between getting lost in the minutiae of complex political history within the Polish-Lithuanian lands and providing sufficient contextual information for readers less familiar with this part of the world. Austrian, French, Prussian, and Russian officials

shared the goals and language of enlightened centralism and strived to reform urban life in the name of economic growth and bureaucratic efficiency. However, all these state bureaucrats faced similar challenges in implementing reforms, and whereas they blamed these challenges on the Commonwealth's "backwardness," Murphy's analysis reveals the reforms' inherent flaws. For instance, authorities during the Duchy of Warsaw (1809-1815) tried to reimagine urban life on the model of Western European cities. But such idealized abstractions failed to eliminate dependency on revenue from alcohol production and the significant economic role of Jewish communities in cities. Enlightened reformers had to prioritize paying salaries for officials and keep things running regardless of where money came from.

One of the most memorable images of Murphy's book is the conceptualization of cities as "constellations of estates," encompassing systemic inequalities but without a clear and rigid hierarchy. Opportunistic alliances crumpled the urban fabric, but also helped keep it together. The relationship of Jewish communities with starostas and Christian town-dwellers are a case in point. Starostas, agents of central government, were often at odds with burghers when it came to taxation and the right to the production and sale of alcoholic beverages (*propinacja*). Therefore, many complaints burghers raised against Jewish communities were not motivated by religious hostility, but a reflection of the power struggle for economic clout between magistracy officials and starosta.

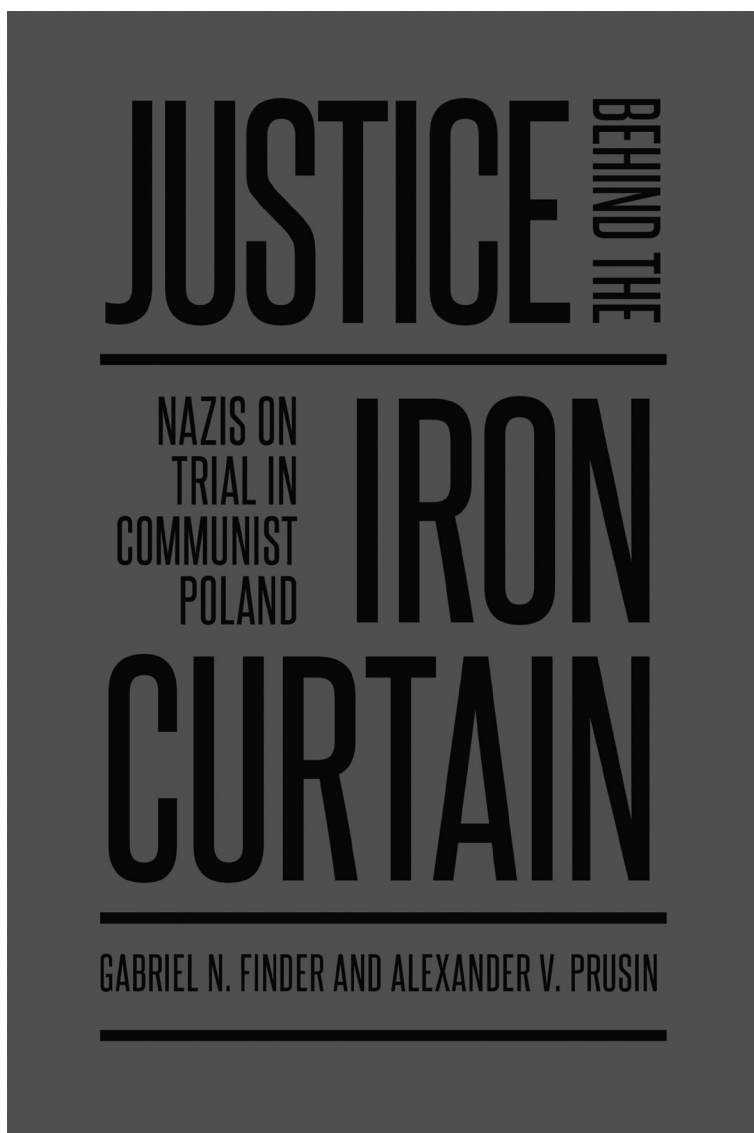
Murphy follows civic republicanism in action through his close analysis of petitions, counterpetitions, and grievances; which all reveal the dynamism of urban communities. In the case of the 1789 central lustration audit, the first after the reforms of 1768 and 1776, city dwellers were encouraged to express their complaints to recent changes without any reverence for central authorities. As a result, burghers from the capital of the Volhynia palatinate, Luck, dragged the commissioners into an existing dispute between former mayor, Paweł Dastkiewicz, and the new administration. Both sides accused each other of having committed illegal and violent acts in the pursuit for power and financial gain; and identifying the wrongdoer is both impossible and pointless. This local squabble reveals the complexity of local, social, and economic alliances within cities and the determination of urban inhabitants to defend their privileges.

The determination of seemingly insignificant local actors to express daily concerns to the highest state authorities is not unique to the Polish-Lithuanian lands or urban environments. During Emperor Joseph II's journeys to border provinces of his Habsburg Monarchy, such as to Transylvania in the 1770s and 1780s, peasants besieged the Emperor with requests and complaints, confident that their voices should reach the his ears. This parallel in close geographic proximity to the Commonwealth suggests that Murphy's analysis needs to be situated in the larger regional, and even continental, context.

This study does not paint the Commonwealth towns with a broad brush, and especially the author's in-depth discussion of private towns captures the diversity of urban entities and the motivations of their patrons. Private towns, which represented the majority of urban centers, were a lucrative investment for owners by monetizing agricultural goods, generating revenue from taxes and tolls, and increasing the prestige of their patrons. Competition to attract burghers motivated town owners to offer economic and political incentives to residents,

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The Promise and Application of Justice in Postwar Poland



Gabriel N. Finder and Alexander V. Prusin. *Justice Behind the Iron Curtain: Nazis on Trial in Communist Poland*. Toronto: University of Toronto Press, 2018. 400 pp. ISBN: 978-1-4875-2268-1, \$34.95.

Gabriel N. Finder and Alexander V. Prusin's *Justice Behind the Iron Curtain: Nazis on Trial in Communist Poland* is an exhaustively researched volume that makes an important contribution to the scholarship on postwar justice and Holocaust-related trials. Finder and Prusin's focus is on trials, between 1944 and 1959, of German Nazi perpetrators in leadership positions who committed and participated in crimes against the Polish and Jewish civilian population on Polish soil, such as Amon Göth (commandant of the Plaszów concentration camp), Rudolf Höss (commandant of Auschwitz), Friedrich Riemann (head of the "Jewish Bureau" office in Tarnopol), Jürgen Stroop (commander of the SS during the annihilation of the Warsaw ghetto), and Erich Koch (chief of civil administration in Białystok district). The one exception to the geographical focus is the second chapter which addresses the contributions of Polish representatives at the Nuremberg trials. While noting that Polish courts tried approximately 5500 German Nazi perpetrators in the 1940s and 1950s (5), Finder and Prusin focus largely on profiling the most prominent cases, laying out in detail the charges, the arguments of the prosecution as well as those of the defense. The source base for the volume consists of trial records, newspaper articles, as well as a host of other documentation. Impressively, the authors consulted archival

databases in Poland, Germany, Israel, Austria and the US in researching the topic.

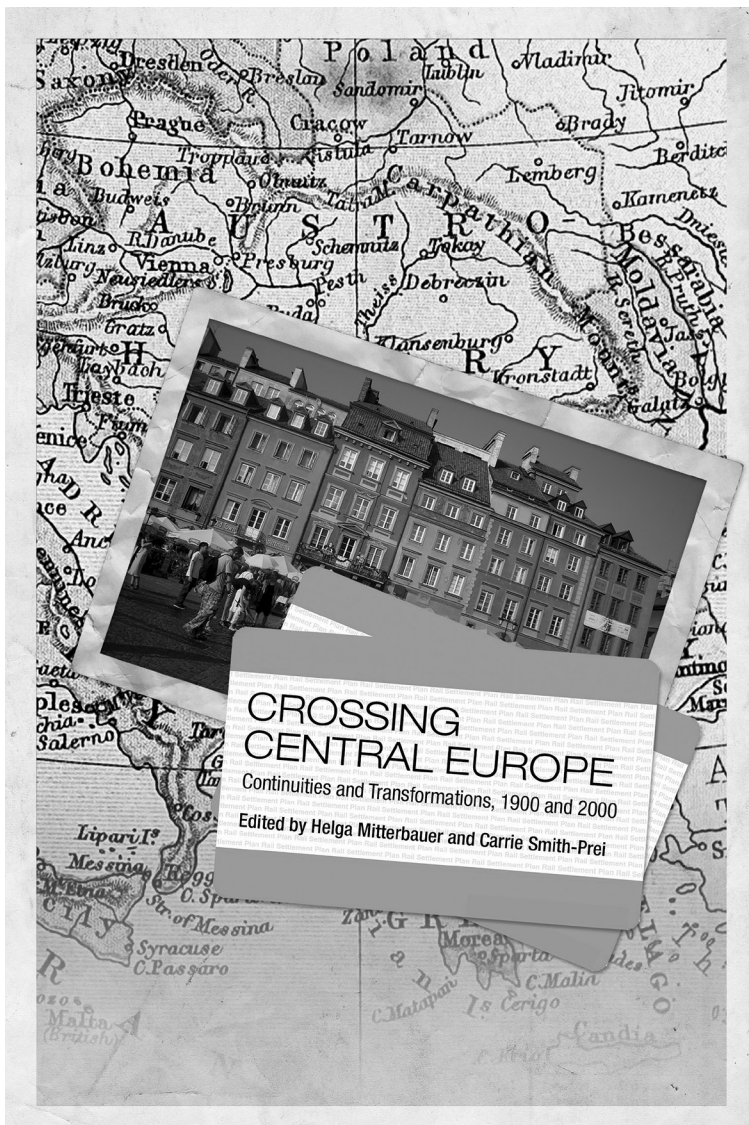
The main argument of the volume is reflected in the title itself, which raises the question of whether trials in Communist Poland, "behind the iron curtain," provided justice to Nazi Germans in any meaningful way. Finder and Prusin's answer to that question is in the affirmative; the introduction states that "Polish trials for Nazi crimes exhibited a fair degree of due process and resembled similar proceedings in Western democratic countries" (6). While the political context certainly played a not insignificant role within these proceedings, Finder and Prusin find that the Polish trials were far from sham trials or show trials. Defendants were treated relatively well and were afforded legal representation, which mounted a reasonable defense given the circumstances. The prosecution's arguments were based on primary documents and the moving testimony of survivors and witnesses. Finder and Prusin aim to help dismantle the assumption that Eastern European states, Poland in this case, failed to provide Nazi defendants a standard of justice on par with Western European states. In fact, as the epilogue suggests, it can be argued that in some cases the Polish record proved to be more thorough than that of some democratic states. In the point of view of this reviewer, the focus on the East/West comparison is somewhat reductive and may actually shortchange the valuable and rich contributions this volume makes. In the wake of the destruction of the war and the political changes that immediately followed it, the "justice" that was sought after, both in the East and the West, was incredibly complex and multi-faceted.

The second main line of argumentation concerns the way in which the trials dealt with crimes committed specifically against Polish Jews. Despite the rise of antisemitism in postwar Poland, Prusin and Finder find that Polish prosecutors openly addressed the way in which the Nazi regime targeted Jews, albeit the discussion was often couched within the assertion that while Jews were the first victims, the Poles would be the next ones in line for the same treatment. Prusin and Finder demonstrate the significant reliance of prosecutors on the testimony of Jewish expert witnesses and the involvement of Polish Jewish organizations in preparing material for the trials. In the context of the immediate postwar period, the trials provided Jewish survivors a unique opportunity to publicly tell their stories and "allowed Jewish survivors to reassert their dignity, reclaim agency of which the Nazis had deprived them, and give voice to their traumatic ordeals both in their close working relationship with Polish judicial officials and on the witness stand" (249). In this way, this volume further debunks the assertion that the history and experiences of Jews during the Holocaust were silenced in the immediate postwar period, particularly in Eastern Europe.

What remains less clear, however, is the impact of these testimonies within Polish postwar society more generally, especially in the context of continued tension between ethnic Poles and Polish Jews. The introduction asserts that "the Polish trials of Nazis went a long way towards bridging the long-standing gap between ethnic Poles and Polish Jews—a gap made wider during the war years and by postwar antisemitism—but they did not close that gap" (8). This is a rather more ambitious claim and it was not altogether clear to this reader whether this "bridging" resonated beyond those directly involved in the trials. While the volume clearly demonstrates that the prosecutors recognized the persecution experienced by Polish Jewry, one continues to wonder if Jewish testimonies were used instrumentally to make the strongest possible argument about violent acts committed on Polish soil. Moreover,

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Transcultural Interrelations in Central Europe from 1900 to 2000



Helga Mitterbauer and Carrie Smith-Prei, eds. *Crossing Central Europe: Continuities and Transformations, 1900 and 2000*. Toronto: University of Toronto Press, 2017. 312 pp. illus. Cloth, ISBN: 978-1-44-264914-9, \$66.00.

Crossing Central Europe, edited by Helga Mitterbauer and Carrie Smith-Prei, can rightly be described as a pioneering volume that focuses on the complex networks of transcultural interrelations in Central Europe from 1900 to 2000. While in today's Europe, nationalism is on the rise and conflicts with the idea of European identity, *Crossing Central Europe* moves beyond borders by crossing and questioning boundaries of nation, genre, language, and discipline.

Central Europe, both after the First World War as well as after the Cold War, has experienced stark changes in politics, geographical borders, and ethnic diversity. Central Europe has also experienced mutual exchange among a broad range of languages and cultures. The volume takes up this topic and shows from different points of view that language barriers, geographical borders, and post-collapse entanglements have not stopped cultural exchange in Europe. The book concentrates on transcultural connections and uncovers political, historical, and social developments among writers, artists, and musicians. The book cleverly combines case studies from different disciplines and deals with examples from the turns of the twentieth and twenty-first centuries. While the first part of the

volume concentrates on transnational and cultural relations around 1900, the second part of the volume focuses on the period following the end of the Cold War.

After a brief introduction, which gives a good overview of the different essays in the book, the first contribution by Helga Mitterbauer surveys fin-de-siècle Vienna's transnational and transcultural relations in the arts with cultural centres in the West. Using the example of the Budapest-born writer and journalist, Rudolf Lothar, Mitterbauer examines how technical innovation turned journals into transmitters of new ideas. In the next essay, Agatha Schwartz and Helga Thorson also place literary modernism in transcultural and transregional context, but under the prism of gender. They use the example of five woman authors living in different parts of the Austro-Hungarian Monarchy. Schwartz and Thorson position crisis and identity as gendered, emphasizing how interculturality and mobility impacted the dramatic shifts in aesthetics around 1900.

Thinking of Central Europe in dynamic terms rather than geographical or cultural spaces, in the next chapter Gregor Kokorz explores music's role in the restructuring of Central Europe, using Mendelssohn and Liszt as examples. On the other hand, Imre Szeman looks in the following chapter at the way in which literature, and especially reading plays (such as the *Tragedy of Man* by Hungarian writer Imre Madách), responded to the failure of the 1848 revolutions and the end of the connection between literature and politics. The first part of the volume ends with Sarah Mcgaughey's essay about kitchen discourses in the interwar years and describes how the kitchen became a space that was negotiated across Central Europe in many aesthetic forms.

In the second section of the volume, Irene Sywenky discusses how the bearing of reconstruction and rewriting of borders affected the narrative of the East Central European collective identity and cultural transfer. Using the peripheral space of Lemberg/Lwów/Lvov/Lviv as an example, she examines the movement of languages and cultures across a variety of historical moments. Moving from the periphery to the center, with a focus on fluid identity, Sandra Vlasta studies stories of migration in texts of Austrian writers. In doing so, she highlights the various literary means by which transculturality is depicted as a concept inherent to the notions of culture, identity, and memory. Michael Boehringer's essay addresses the topic of memory and migration, investigating the multiple vectors of cultural transfer that highlight the interconnectedness of Central Europe beyond the historical ruptures of war and empire. Stefan Simonek and Matthew D. Miller, on the other hand, use the Slovene music group Laibach, and the presence of the Danube in contemporary transnational cinema to show that, not only literature, but also music and film had an impact on political aspirations and national consciousness. The volume ends with Carrie Smith-Prei's essay taking up concepts on confluence and cosmopolitanism that show—through the example of the Bulgarian-born German author Ilija Trojanow—how contemporary globalization has transformed the region's political, ethnical, and utopian implications.

Crossing Central Europe is an exciting and inspiring book, showing that Europe has always experienced dramatic cultural exchange and remained connected, even in times of war and division. The book is also an excellent example of how various studies can be brought together to focus on transnational and post-national forces.

Sarah Oberbichler
University of Innsbruck

HOT off the PRESSES



mapmen

TRANSNATIONAL LIVES AND DEATHS
OF GEOGRAPHERS IN THE
MAKING OF EAST CENTRAL EUROPE

steven seegal

Steven Seegal. *Map Men: Transnational Lives and Deaths of Geographers in the Making of East Central Europe*. Chicago: University of Chicago Press, 2018. 320 pp., illus. Cloth, ISBN: 978-0-22643-849-8, \$55.

Daniel Unowsky. *The Plunder: The 1898 Anti-Jewish Riots in Habsburg Galicia*. Stanford: Stanford University Press, 2018. 264 pp. Cloth, ISBN: 978-0-80479-982-9, \$65.

Jörn Leonhard. *Pandora's Box: A History of the First World War*, trans. Patrick Camiller. Cambridge, MA: Harvard University Press, 2018. 1104 pp., illus. Cloth, ISBN: 978-0-67454-511-3, \$39.95.

Peter Gatrell and Liubov Zhvanko, eds. *Europe on the Move: Refugees in the Era of the Great War*. Oxford: Oxford University Press, 2019. 352 pp., illus. Cloth, ISBN: 978-1-52613-935-1, \$45.

Catherine Baker. *Race and the Yugoslav Region: Postsocialist, post-conflict, postcolonial?* Manchester: Manchester University Press, 2018. 256 pp. Cloth, ISBN: 978-1-52612-660-3, £80.

Claudia Leeb. *The Politics of Repressed Guilt: The Tragedy of Austrian Silence*. Oxford: Oxford University Press, 2019. 256 pp. Cloth, ISBN: 978-1-47445-218-2, \$29.95.

Waitman Wade Beorn. *The Holocaust in Eastern Europe: At the Epicenter of the Final Solution*. New York: Bloomsbury Academic, 2018. 360 pp. ISBN: 978-1-47423-218-0, \$32.95.

Peter Melichar. *Otto Ender 1875–1960: Landeshauptmann, Bundeskanzler, Minister. Untersuchungen zum Innenleben eines Politikers*. Vienna: Böhlau Verlag, 2018. 369 pp. ISBN: 978-3-20520-826-6, € 29.

Eliyahu Stern. *Jewish Materialism: The Intellectual Revolution of the 1870s*. New Haven: Yale University Press, 2018. 320 pp., illus. Cloth, ISBN: 978-0-30022-180-0, \$45.00.

Nathan Marcus. *Austrian Reconstruction and the Collapse of Global Finance, 1921-1931*. Cambridge, MA: Harvard University Press, 2018. 560 pp., illus. Cloth, ISBN: 978-0-67408-892-4, \$49.95.

Zoltan Biedermann. *(Dis)connected Empires: Imperial Portugal, Sri Lankan Diplomacy, and the Making of a Habsburg Conquest in Asia*. Oxford: Oxford University Press, 2019. 272 pp., illus. ISBN: 978-0-19882-339-1, \$85.

Emma Kuby. *Political Survivors: The Resistance, the Cold War, and the Fight against Concentration Camps after 1945*. Ithaca: Cornell University Press, 2019. 312 pp. Cloth, ISBN: 978-1-50173-279-9, \$32.50

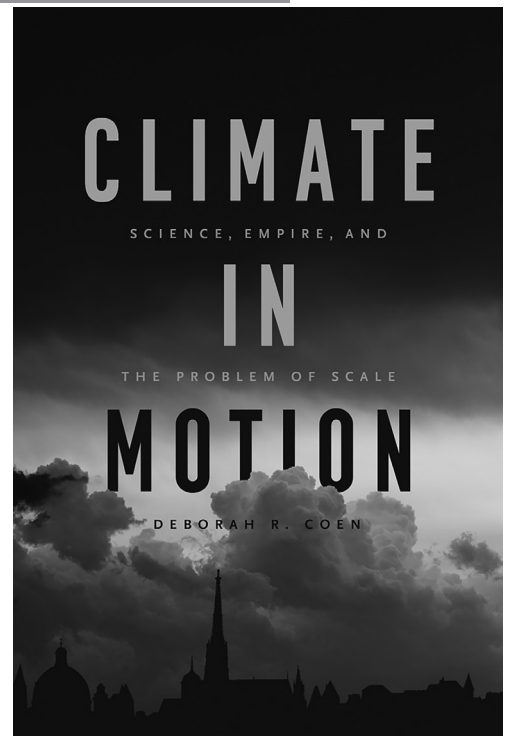
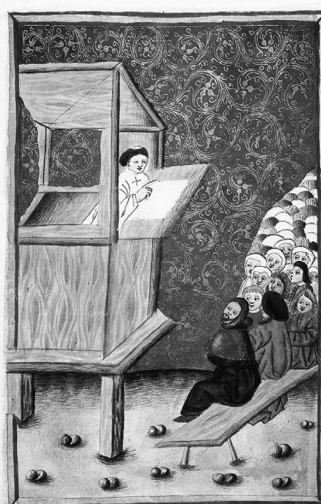
Friederike Mayröcker, Scardanelli, trans. Jonathan Larson. Brooklyn: The Song Cave, 2018. 68 pp. ISBN: 978-0-99882-905-0, \$17.95.

Marcela K. Perett, *Preachers, Partisans, and Rebellious Religion: Vernacular Writing and the Hussite Movement*. Philadelphia: University of Pennsylvania Press, 2018. 304 pp., Cloth, ISBN: 978-0-81225-053-4, \$85.

Preachers, Partisans, and Rebellious Religion

Vernacular Writing and the Hussite Movement

MARCELA K. PERETT



Deborah R. Coen. *Climate in Motion: Science, Empire, and the Problem of Scale*. Chicago: University of Chicago Press, 2018. 464 pp., illus. Cloth, ISBN: 978-0-22639-882-2, \$40.

Beáta Márkus, Martina Medolago, Silke Antje Niklas (Eds.). *Menschen und ihre Biografien. Mitteleuropäische Lebenswege im Brennpunkt*. Vienna: New Academic, 2018. 276 pp. ISBN: 978-3-70032-090-6, € 29.90.

Nicolas Badalassi and Sarah B. Snyder, eds. *The CSCE and the End of the Cold War: Diplomacy, Societies and Human Rights, 1972-1990*. New York: Berghahn Press, 2018. 380 pp., illus. Cloth, ISBN: 978-1-78920-026-3, \$130/ £92.

Caroline A. Kita. *Jewish Difference and the Arts in Vienna: Composing Compassion in Music and Biblical Theater*. Bloomington: Indiana University Press, 2019. 274, pp. ISBN: 978-0-25304-053-4, \$46.

Philip Rathgeb. *Strong Governments, Precarious Workers: Labor Market Policy in the Era of Liberalization*. Ithaca: Cornell University Press, 2018. 234 pp., illus. ISBN: 978-1-50173-058-0, \$55.

Robert Knight. *Slavs in Post-Nazi Austria: Carinthian Slovenes and the Politics of Assimilation, 1945-1960*. New York: Bloomsbury Academic, 2017. 264 pp. Cloth, ISBN: 978-1-35008-261-8, \$39.95.

Ian Woodfield. *Cabals and Satires: Mozart's Comic Operas in Vienna*. Oxford: Oxford University Press, 2018. 304, pp., illus. ISBN: 978-0-19069-263-6, \$55.00.

NEWS from OUR VISITING SCHOLARS and STUDENTS

Silke Antje Niklas, 2018-2019 BMBWF Doctoral Research Fellow at the Center for Austrian Studies



Silke Antje Niklas is a doctoral student in history at the Andrassy University in Budapest. She is writing her dissertation on the dissemination of modern building ideas. She focuses on two Hungarian-born architects, Fred Forbat and Marcel Breuer, who are widely known because of their proximity to the Bauhaus. With the help of both social network analysis and qualitative content analysis, Niklas discusses their understanding of ideas about modern architecture and reconstructs how their notions of functionalism spread. She describes how the architects strove to persuasively clarify, explain, and emphasize their ideas, especially to laypeople who were also potential new customers, supporters, or trade partners. Her work also gives a face to the previously unrecognized actors in the architects' environment, who play an interesting and important role in this process.

The Federal Ministry of Education, Science, and Research (BMBWF) of the Republic of Austria is funding Niklas' stay in Minneapolis, so she can deepen her work on Marcel Breuer in particular. Not far from Minneapolis, in Collegeville, Minnesota, the architect built the well-known St. John's Abbey, its library, and several other buildings for the college. Breuer also worked in the Twin Cities, including building a single-family home in St. Paul for the art professor Frank Kacmarcik. In addition to working on her dissertation, she has taken on a variety of assignments for the Center for Austrian Studies, from project management to public relations work and outreach. Most notably, she brought a new aesthetic to the Center's event posters and designed the cover of the fall issue of the *Austrian Studies Newsmagazine* as well as a striking banner for our Facebook page.

Danylo Kravets, Fulbright Visiting Researcher

Ukrainian historian Danylo Kravets (PhD in history, scientific fellow at Vasyl Stefanyk National Library in Lviv and lecturer at Lviv Polytechnic National University) is a visiting scholar in the Department of History from September 2018 through May 2019, with the support of a Fulbright research grant. During his time in the US, Dr. Kravets carried out research for a project on the Ukrainian diaspora in the US during the interwar period. Exploring the Ukrainian-language press in the US as well as memoirs, this research project examines how Ukrainians in the United States perceived Soviet Ukraine in the 1920s and the 1930s. For this project, Dr. Kravets made extensive use of the collections of the Immigration History Research Center Archives at the University of Minnesota. The archives hold one of the largest Ukrainian collections in America, including more than 70 Ukrainian-language publications from the 1920s to 1930s, personal papers of distinguished Ukrainian-American activists, and various US-based Ukrainian organizations.

During spring break, together with his wife and daughter, Dr. Kravets visited major museums and archives dedicated to Ukrainians in Chicago, Cleveland, Philadelphia and New York. Dr. Kravets also went to Washington DC, where he took part in a Fulbright enrichment seminar. In April 2019, he also gave a class lecture, "The Ukrainian Question in Hitler's Europe (1930s-1940s)" at the University of Minnesota in Dr. Tchoukarine's class on Nazi Germany and Hitler's Europe.



Karin Liebhart, Fulbright Visiting Associate Professor



Karin Liebhart is a Lecturer in Political Science, an Associate Lecturer in the Postgraduate Program “Master of European Studies” (both at the University of Vienna), and an Associate Professor in Sociology at the University of Trnava. Her research interests encompass visual politics, political communication and campaigning, discursive and visual representations of politics, right-wing populism and extremism, and anti-pluralistic politics.

In fall 2018, Professor Liebhart was a Fulbright Visiting Associate Professor in the Department of Political Science at the University of Minnesota. Her four-month stay was very productive. She not only benefited from the first-rate infrastructural support provided by the Department of Political Science, but also made good use of the University’s libraries. She drafted two journal articles and completed a co-authored paper, which has been accepted by the Journal of Austrian Studies. On December 4, 2018, she gave a lecture entitled “Defend Europe: Social Media Communication of the ‘Hipster Right,’” in which she examined “Generation Identity,” the new and media-friendly face of far-right nationalism in Europe. Organized by the Center for Austrian Studies and co-sponsored by the Department of Political Science and the Department of German, Nordic, Slavic and Dutch, this talk gave her the opportunity to present the results of her Fulbright project to colleagues from various disciplines.

We had a lovely time when Rosemary and David Good visited the Center for Austrian Studies on February 22, 2019. The Center for Austrian Studies thanks them for their continued interest in, and generous support of, the Center’s academic programs.



Myths from Antiquity: The Founding Concept of the 2019 Salzburg Festival

Mythical tales from long ago raise relevant questions about human existence in the 2019 Salzburg Festival programme. The opening premiere will be Mozart's *Idomeneo* whose ruler is placed in contrast with the title character of George Enescu's opera *Œdipe*. Family conflicts and political disputes also appear in Verdi's *Simon Boccanegra*, a work which recalls the fateful intricacies familiar from the great mythic tales of humanity's ancient past.

Similarly, Luigi Cherubini's 1797 opera *Médée*, based on Euripides' tragedy, is an extraordinary drama of the soul, driven by disappointed love and bloody revenge. An unsettling contemporary version is then offered by the French composer Pascal Dusapin in his operatic adaptation of Heiner Müller's *Medeamaterial*. Jacques Offenbach reacted in a very different way to his era's cult of myth: his operetta *Orphée aux enfers* is both a parody and a social satire.

The Whitsun opera with Cecilia Bartoli will be showcased once more in the summer. George Frideric Handel's *Alcina* is deeply rooted in the rich traditions of oral storytelling of bygone times. The drama programme will also engage with myths. The world premiere of Theresia Walser's *Die Empörten (The Outraged Ones)* transposes the elemental conflict between Antigone and Creon to a contemporary setting. Maxim Gorky's *Summerfolk*, on the other hand, can be read as an antithesis to mythological narrative — here, people hold the responsibility for their own fate. Conversely, the constant divesting of responsibility is thrust into the spotlight with the title character of Ferenc Molnár's *Liliom*. There is no escape from the curse that seems to rest on the pupils and teachers in *Jugend ohne Gott (Youth Without God)*. Albert Ostermaier tackles the myth of Sisyphus in a dramatic monologue — another world premiere for the Salzburg Festival. Finally, a marathon reading of James Joyce's *Ulysses* ties the drama programme directly to Homer's *Odyssey*, heard as an echo of antiquity in our time.

In this year's *Ouverture spirituelle*, pain, grief and tears take on musical form. They move our souls and stir up emotions: whether in Orlando di Lasso's



Lagime di San Pietro, in works by Palestrina, Gesualdo and Bach, in the music of Shostakovich, or in the writing of Nono, Gubaidulina and Rihm.

The festival runs from July 20-August 31. As usual, our critic Barbara Lawatsch Melton will report in the next ASN.

This article was adapted from the preface of the Directorate of the Salzburg Festival (Helga Rabl-Stadler, President; Markus Hinterhäuser, Artistic Director; Lukas Crepaz, Executive Director).



Artists at the 2019 Salzburg Festival: clockwise from bottom left, mezzo soprano opera singer Cecilia Bartoli (photo @ Kristian Schuller / Decca), tenor Russel Thomas (photo @ Dario Acosta), pianist Lang Lang (photo @ Haiqiang Lv).



VOID: This spring's ACFNY feature exhibition

VOID

YVONNE OSWALD & TATIANA LECOMTE
 MARCH 12 – JUNE 16

Curated by the Jewish Museum Vienna, VOID unites the work of two photographers, Yvonne Oswald and Tatiana Lecomte, to draw attention to forgotten aspects of Jewish history in Austria and question the possibility of coming to terms with traumatic experiences through images.

The exhibition juxtaposes Yvonne Oswald's photographs of deserted rooms of a former grand hotel in the Austrian Alps with Tatiana Lecomte's pictures of mounted birds from the collections of the Natural History Museum in Vienna. Oswald's work captures the absence resulting from the expulsion and murder of Jews after the so-called *Anschluss*. The once luxurious Südbahnhotel on the Semmering mountain pass was the cultural hub of the *fin de siècle* society outside Vienna and, until 1938, a meeting place for numerous Jewish guests. Lecomte, in turn, explores issues of pictorial memory through studying the "unrepresentable" quality inherent in every photographic representation. Her photographs of mounted birds call key aspects of photography such as the accurate reproduction and documentation of reality into question. Concerned with the adequacy of reproductions to communicate memories, these photographs become a reflection on the pictorial representability of the unimaginable experiences of the Shoah.

The pairing of these different artistic positions prompts a discourse about commemoration and its representability. The Austrian Cultural Forum New York is an ideal place to conduct this discourse—not least because of its roots in the "Austrian Institute" which was decisively influenced by Austrian Jewish émigrés.

Curators: **Danielle Spera, Astrid Peterle**
 Registrars Jewish Museum Vienna: **Birgit Antes, Dominik Cobanoglu**
 Commercial Manager Jewish Museum Vienna: **Markus Roboch**

Photo: David Plakke, Courtesy Austrian Cultural Forum New York

The Austrian Cultural Forum New York (ACFNY) hosts a variety of exhibits and events focused on Austria and Austrian culture every year. This spring's feature exhibition, VOID, brings together the work of photographers Yvonne Oswald and Tatiana Lecomte (on display until June 16, 2019). The exhibition juxtaposes Oswald's photographs of deserted rooms in a former grand hotel in the Austrian Alps with Lecomte's pictures of mounted birds from the collections of the Natural History Museum in Vienna. By bringing together these different artistic positions, curators Danielle Spera and Astrid Peterle, Director and Chief

Curator of the Jewish Museum Vienna, respectively, prompt a discourse about commemoration, its representability and communication—aspects of the work of remembrance with which the Jewish Museum Vienna is confronted on a daily basis.

In late March 2019, the ACFNY co-hosted the FESTIVAL NEUE LITERATUR, which brings new writing from Austria, Germany, Switzerland, and the United States to New York audiences. This festival is the first and only festival to focus on German-language and American fiction together, and this year marks a decade in the life of the festival with eight extraordinary authors whose novels resonate with this year's theme: In Memory We Trust.

The ACFNY also recently held concerts and other events, such as an evening of experimental collaboration between Austrian sound artist Mia Zabelka, and artists Phill Niblock and Katherine Liberovskaya on April 8, 2019. In the first set, Niblock performed his music, composed of very loud drones which fill the air of the performance space, and employ many microtones which shift the harmonics within the space. For the second set, Zabelka and Liberovskaya continued an on-going collaboration where gesture and image start a dialogue through surveillance technology. In late February 2019, the siblings Marilies and Nikolaus Guschlbauer presented a musical

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Installation views of VOID



Photo: David Plakke

SCHOLARS and SCHOLARSHIP

News from Center Austria

Full 2018 at University of New Orleans' Center Austria was marked by our regular activities: hosting almost 30 students from the University of Innsbruck as well as doctoral fellows (our "ministry Fellow" **Vicko Marelic**, a historian from the University of Vienna, and **Irina Pavlović**, our "Nick Mueller Fellow," a linguist from the University of Innsbruck) and a visiting researcher (**Dr. Christian Karner**, a sociologist from the University of Nottingham). In addition to guest lectures and other events, we organized a workshop on Thomas Bernhard with **Gregor Thuswaldner** (North Park), **Peter Hyöng** (Emory), and **Michael Haider** (Austrian Cultural Forum) for our colleague in the UNO Music Department, **Yotam Haber**, who is composing an opera on Bernhard. On the occasion of the 100th anniversary of the collapse of the Habsburg Monarchy and the genesis of the postwar republics (Austria, Czechoslovakia, Hungary) we organized a workshop on the premises of the National World War II Museum.



Workshop "The End of the Habsburg Empire and the Beginning of the New Republics." Jason Dawsey, Rob Citino and Jeremy Collins (co-organizers at NWWII Museum), Cathleen Giustino, Alexander Lassner, Ke-Chin Hsia

The highlight of our fall semester was the "Summit of Austrian-American Organizations" that we organized November 11-13 together with the Botstiber Institute for Austrian-American Relations. Invited were institutions involved in Austrian-American relationships. Austrian institutes (New Orleans, Minnesota) were present as were the Fulbright Commission; the Austrian Marshall Plan and the Botstiber foundations; professional associations (Austrian Association for American Studies, Austrian Studies Association, and the Atlantic Commission of the Austrian Academy); diplomatic players (Austrian Cultural Fora in New York and Washington, as well as the US Embassy in Vienna's Public Affairs Section). Getting to know these institutions and their representatives will help communications and cooperation in the future on both sides of the Atlantic on behalf of strengthening ties between Austria and the US.

Günter Bischof, Director

Summit of Austrian-American Organizations in New Orleans, Nov. 11-13, 2018



SYLLABI PROJECT HABSBURG

In the summer of 2018, the H-Net Discussion Network Habsburg launched a syllabus contest and invited scholars to submit syllabi related to the Habsburg monarchy and its successor states. The winner of this contest is Professor Brian Porter-Szűcs (University of Michigan), for his syllabus "Poland in the Modern World." Below is the laudation and Professor Porter-Szűcs' syllabus.

The jury for the HABSBURG syllabus competition is pleased to recommend as the winner Brian Porter-Szűcs' syllabus for his course, "History 331: Poland in the Modern World." The course was organized to meet in a conventional pattern each week with two 90-minute lectures and one 60-minute discussion section and to serve enough students to fill five discussion sessions. Nothing else, however, in the structuring of the course and the pedagogical approach is conventional. This course engages students actively in the content in a variety of ways, both in writing and orally. They are not required to take any midterm or final examination nor to submit any rigidly structured writing assignments. Instead, they are asked to accumulate points during the course of the semester awarded on the quality of performance on up to 26 quizzes, contributions to up to 14 discussion sections, up to 13 blog submissions, and up to 3 review essays on course readings. The final course grade is based on the number of total points accumulated. To do well in this course, students must take individual responsibility for choosing the assignments they undertake, study thoughtfully the pertinent readings, and prepare carefully for the quizzes, blog postings, and review essays. The topics for the lectures, discussion sections, and readings provide for a broad and variegated coverage of Poland's political and social experience and political culture from the last decades before World War I through the post-communist era. The assigned readings include one textbook, a survey of modern Polish history by Professor Porter-Szűcs, along with a diverse and fascinating list of primary source readings, many of them translated by Porter-Szűcs himself. The primary source readings offer students an impressive array of individual perspectives on Polish society and politics over the last century. The students who take this course are challenged to immerse themselves in how historians and Polish citizens have understood their experience over the last one hundred years and to think critically about those perceptions.

Poland in the Modern World

Professor Brian Porter-Szűcs (baporter@umich.edu)



You probably don't like taking exams or writing formal academic essays. Professors certainly don't enjoy grading them. Studies have repeatedly demonstrated that high-stakes exams like midterms and finals do nothing to encourage learning, because students just cram in preparation and then forget everything in about two days. Other studies have shown that the grading on essays and research papers is inconsistent from one professor to another, and is plagued by all sorts of unconscious biases. Finally, it's well known that even the best of writers produce lousy work when they have to squeeze it into artificial formats like take-home writing projects, term papers, or (worst of all) high-pressure in-class essay exams. In this class we have none of that: no midterm, no final, and no rigidly structured writing assignments. Most of all, in this class we have no conventional grading. None of your work will be marked with an A, B, C, etc. Instead, clear standards for credit will be specified in advance for every activity and assignment. If you meet those standards, you will get credit; if you don't, you won't.

Nothing in this class is "mandatory" in the conventional sense of that word. Instead, lots of different activities offer the possibility of earning points. The more points you get, the higher your eventual grade will be, but you can decide which challenges you want to accept, and how high you want to set your goals. Quizzes will be administered during every lecture, and will usually consist of 3-6 questions. They will offer a quick snapshot of how well you are retaining the stuff we are trying to teach you, and they will verify whether you are keeping up with the reading assignments. If you get at least 2/3 of the questions on a quiz right, you will earn one half point (with rounding, that will be two correct answers out of three questions, three out of four, three out of five, or four out of six).

You have to show up for the discussion sections, but that's not enough to earn a point. First, you have to do the assigned reading carefully enough so that you understand the main arguments of each of the texts. Your teaching assistant might administer short quizzes to verify that you have done so. Second, you have to demonstrate productive engagement with the conversation. This precludes two extremes: those who sit in the corner and say nothing, and those who dominate the conversation in a way that inhibits the participation of others. Different students have different levels of background and of self-confidence, and we will take this into account—in both directions! Those who know more about a particular topic, or are simply more loquacious, will be expected to productively move the conversation forward without grandstanding or showing off. Your TA will gladly talk with you about how you might use your extra background to help others participate instead of intimidating others into silence. From the opposite perspective, those who find it more difficult to speak up in class—regardless of the reason—can show engagement in alternative ways. Again, your TA will gladly meet with you personally to discuss any concerns you might have in this regard. We don't expect introverts to suddenly become conversation leaders, but we do expect everyone to participate actively in the class. Those who do will receive one point for each section session. The discussion won't end when your sections are over: instead, they will continue online. Every Thursday we will post a few conversation prompts under the "discussions" tab for your section. Anyone who posts 500-750 words of commentary to the blog, meeting all the standards listed in the handout I distributed in class, will receive one point. You can respond directly to our prompts, you can start your own conversation thread, or you can respond to something one of your fellow students wrote.

Finally, you can take a shot at the most challenging assignment: the review essays. You will earn two points if you meet the standards for this project, but those standards are higher. First, you have to read something beyond the texts assigned on the class schedule. We've posted two bibliographies that you can

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Poland in the Modern World from page 27

draw from: in English and in Polish. These books should be available in the library, but there’s usually only one copy of each of them, so those who plan early and check their book out will have a greater selection. You may use books not listed in these bibliographies, but only if you get advanced approval from your TA or Professor Porter-Szűcs. Once you have found a book that interests you (and read it), write a review essay of 1000-1500 words. One of the most important aspects of this assignment is proving that you have, in fact, read and thoughtfully considered the arguments of the optional book. Don’t try to fake it—we’ve seen all the tricks and probably tried to get away with most of them ourselves. You need to accomplish two goals in your essay: summarize very briefly what the author of the book was trying to argue, and offer your own opinion of that argument based on everything else you’ve learned in our class. You must consult with either your TA or Professor Porter-Szűcs before trying this, because we can offer you useful advice on how to do it well.

For each essay, you must deal with one of the themes discussed in the class prior to the due date. You can write three of these essays, just two, just one, or none at all—it all depends on what grade you want to get. If you miss several classes for any reason, you might want to do an extra essay to make up for that. If a written assignment fails to receive credit, you can revise and resubmit it. The rewritten version must be turned in no later than one week past the date the original score was entered. You may revise no more than three assignments over the course of the semester, and each assignment can only be resubmitted once. At the end of the semester, all this will be tabulated and converted to a grade. No one can or should even try to get credit for every quiz, blog, and discussion section. For example, there will be times when you can’t make it to class, for whatever reason. We don’t make a distinction between excused and unexcused absences, because we trust your judgment in deciding when and whether to come. It should not be up to us to decide whether a particular circumstance justifies an absence or not, and you shouldn’t be compelled to reveal to us whatever aspect of your private life might keep you from class. For this reason, we set the cut-off for an A- at 40, and convert points to grades according to the following chart:

<p>Total Possible Points</p> <ul style="list-style-type: none"> • 26 quizzes: 13 points • 13 discussion sections: 13 points • 13 on-line discussion essays: 13 points • 3 review essays: 6 points 	<p>Grade Conversion</p> <ul style="list-style-type: none"> • 44-45: A+ • 42-43: A • 40-41: A- • 38-39: B+ • 28-29: C- 	<ul style="list-style-type: none"> • 36-37: B • 34-35: B- • 32-33: C+ • 30-31: C • 18-27: D
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Note how the math works here. If you pass every quiz, get credit for every blog, and participate effectively in every discussion section, you’ll have 39 points, and you’ll get an B+. Those who want an A will have to submit at least one review essay. Those who miss some quizzes, discussion sections, or blog posts can also use the review essays to make up for that. There are many paths to an A, and even more paths to a B.

Required Textbook: Brian Porter-Szűcs, *Poland in the Modern World: Beyond Martyrdom* (Wiley, 2014).

Weekly Themes	Readings (abbreviated version)
The Civic State or the Nation State?	<ul style="list-style-type: none"> • Political Party Programs from before WWI • Documents from November 1918 • The Constitution of 1921
The Politics of Violence	<ul style="list-style-type: none"> • Documents related to the Coup of 1926 & the Sanacja
Polish Multiculturalism	<ul style="list-style-type: none"> • Statistics on Interwar Poland • August Cardinal Hlond, "Pastoral Letter" • Janiszewski, "Poems" • Wasilewski, "the Borderlands Question" • Pszczółkowski, "Poland for the Poles"
WWII	<ul style="list-style-type: none"> • Frank's Order • Government-in-Exile Declaration on the Holocaust • Film: The Warsaw Ghetto • Holocaust Responsibility Law of 2018 • Żakowski-Warszawski Debate • Video: There is a City • <i>Gazeta Wyborcza</i> Debate on the Warsaw Uprising
Takeover or Revolution?	<ul style="list-style-type: none"> • Ideological Programs from the PPR, the AK, and the NSZ • Documents from the Start of the Cold War • Berman, "the Case for Stalinism"
Stalinism	<ul style="list-style-type: none"> • Women during the Stalinist Era • Lebow, "Nowa Huta" • Film clips (Nowa Huta, The New Art, and others)
National Communism	<ul style="list-style-type: none"> • Khrushchev, "The Secret Speech" • Gomułka's October speech, 1956 • Video: The Parade of the Millennium, 1966
Daily Life in the PRL	<ul style="list-style-type: none"> • Film: <i>I Don't Like Monday</i> • Comic Book: <i>The Two Faces of Communism</i>

Cracks in the System
Solidarity and Martial Law
1989
Shock Therapy and the III Republic
PiS and the Return of National Communism

- ♦ KOR's Appeal to Society
- ♦ The Pledge of Jasna Góra
- ♦ John Paul II, Sermon from 1979
- ♦ The Gdańsk Agreement
- ♦ Declaration of Martial Law
- ♦ The Church and Martial Law
- Documents from the Round Table Negotiations
- ♦ Balcerowicz, "Democracy is No Substitute for Capitalism"
- ♦ Ost, "Weakness of Symbolic Strength"
- ♦ Statistics about the III Republic
- ♦ Law and Justice Party Documents
- ♦ Human Rights Watch Report on Poland, 2017
- ♦ Freedom House Report on Poland, 2017

Graduate Student Jan Volek received the Richard Plaschka Fellowship



University of Minnesota graduate student in History Jan Volek (working under Howard Louthan's supervision) received the Richard Plaschka Pre-Doc Fellowship. This fellowship is designed for doctoral students "in the field of history who are primarily occupied with Austria-related topics, who are pursuing a doctoral program outside of Austria and who want to deepen their scientific and specialist knowledge." While in Austria, Jan will be primarily conducting archival research for his dissertation in local and state archives, working under the supervision of Professor Dr. Christina Lutter at the Institute for Austrian Historical Research at the University of Vienna. His goal is to investigate religious transformations in urban communities in northern Austria around the turn of the sixteenth century. In addition, Jan will seek to collaborate with scholars participating in the research project "Social and Cultural Communities in Late Medieval Europe," part of the Visions of Community Special Research Programme (www.viscom.ac.at).

Events at ACFNY from page 25

homage to their home country, consisting of old and new compositions including pieces by Ludwig van Beethoven, Helmut Schmidinger, and Iván Erőd, among others.

Beyond the walls of the ACFNY, the Vienna- and New York-based artist Eva Petrič has been invited to participate in a prestigious art exhibition at the Cathedral of St. John the Divine in New York City. Titled *The Value of Sanctuary: Building a House Without Walls*, the exhibition features more than thirty renowned artists including Kiki Smith, Francis Cape, Louise Bourgeois, LaToya Ruby Frazier, Cassils, Robert Longo, Tomas Van Houtryve, Jenny Holzer, and others. In this exhibition, on display until June 30, 2019, Eva Petrič exhibits her monumental lace art piece *Collective Heart*. Originally created for the St. Stephen's Cathedral in Vienna, the piece is made from over a thousand recycled vintage doilies.



Photo: David Plakke

Outside of New York, the ACFNY continues to support different initiatives and artists. Among them is visual artist Stefania Strouza, a graduate of the Academy of Fine Arts Vienna and currently working in Vienna and Athens, who attended the 2018-2019 studio residency program at MANA Contemporary in New Jersey from October 2018 to March 2019. ❖

Giustino interview from page 13

IT: Was this language training already part of a longer-term scholarly engagement with the region?

CG: Yes, it was. While a graduate student in 1986-87, I decided that I wanted to study Bohemian history. This was after reading *The Politics of Ethnic Survival: Germans in Prague* by Gary B. Cohen. I fell in love with Bohemia and became a huge fan of Professor Cohen. The reason I became so fascinated with Bohemian history was Professor Cohen's observation that at the start of the 19th century, Bohemians had an undifferentiated identity, but by the end of the century they were calling themselves Czechs and Germans and were national rivals. I was initially interested in understanding the origins and evolution of that differentiation and rivalry.

IT: What readings have been influential to you more recently?

CG: Some of the readings that have recently influenced me are books I revisited for my work on Julia Culp – books that helped me to construct a conceptual framework about ascribed identity versus lived identity. They include the publications of Tara Zahra and Peter Judson and also Kate Brown's *Biography of No Place*. Another historian whose work I've been reading a lot lately is Kateřina Čapková at the Institute of Contemporary History in Prague. She is author of *Czechs, Germans, and*



Igor Tchoukarine, Cathleen Giustino, Alice Lovejoy (Associate Professor of Cultural Studies and Comparative Literature, University of Minnesota), and Howard Louthan at the Center for Austrian Studies (November 11, 2018)

Jews?: National Identity and the Jews of Bohemia and a number of excellent articles on the persistence of antisemitism and racism in Czechoslovakia after World War II. Edmund de Waal's *Hare with the Amber Eyes*, recommended to me by a family member of Julia Culp, has helped me to think about how experiences of persecution, confiscation and loss affect the meaning of things.❖

Bertonha interview from page 8

Habsburg Empire. Could you tell us a little more about these projects and what sparked your interest in them?

JFB: One thing leads to another. I started researching the fascist volunteers in the Ethiopian War for the book on the Parini Legion. Then I decided to further explore the phenomenon of fascist volunteerism, starting with Spanish volunteers, and then volunteers from Latin America. I discovered that at least 500 Spanish volunteers of the so-called Division Azul (that fought in Russia during Second World War) were not Spanish. They were mostly Portuguese, but also from Latin America and Italy. I hope that one day I will be able to continue my research in Madrid to better understand this phenomenon. It's again a global movement, and that's interesting to me.

For the Maximilian project, again, one thing leads to another. I started researching Italian immigration in Brazil and then, because of the story of my family and because of my research, I started looking at Austro-Italians. After that, I started writing a book with my Austrian colleague, Ursula Prutsch, on the relations between Brazil and Austria. While researching for this book in Munich, I read that Maximilian had a plan. According to some sources, he had the intention of bringing together the three Habsburg Empires: Austria, Mexico, and Brazil. I thought, "How incredible!" and started researching this new topic.

When we think about the Habsburg Empire, the first thing that comes to mind is, of course, Austria. But in fact, we also had Habsburg Empires in Brazil and in Mexico. In Mexico, it lasted two or three years, but decades in Brazil. There's a joke about the colors (green and yellow) of Brazil's flag. During my childhood, I was told that yellow is for the gold mines and green for the big

forests. But that's not true! The green is from the Bragança family, the Portuguese royal family, and the yellow is from the Habsburg family since our emperor, Peter II, was Bragança, Bourbon, and Habsburg. The republic kept the colors and they had to create a good story to explain it, but in fact, even today, the Brazilian flag reminds us of the Habsburg influence in Brazil.

I would like to add that I am conducting this research thanks to the support of the Botstiber Foundation, which decided to support my project. In Brazil, it is currently difficult to finance historical research, so I thank the Botstiber Foundation very much. ❖



João Fábio Bertonha before his talk at the Center for Austrian Studies on November 28, 2018

Another Set of Smoking Ruins from page 17

One may quibble smaller aspects of the text, such as the claim put forth in the introduction that concepts of transnational cinema or history are “fashionable” terms and perhaps not found in this book of “national perspectives” (31). I would say—as do some of the essays—that this is precisely not the case. With a few exceptions (Stiasny’s essay in particular), the medium of film itself is largely ignored. The argument could be made that the collection is dealing with the memory of the war, and not the stock and trade of the film market; however, these things (as Westfront 1918’s Hollywood backing of *Zwei Welten* make abundantly clear) cannot be divorced. However, when attention is paid to the material specificities of film itself, the stock shortages before, during, and after each of the World Wars, the near duopoly on raw film stock for much of the 20th century, and whims of an ever increasingly globalized market of financiers, it makes such claims very difficult to sustain. Film itself—even in the Cold War—never wholly respected national borders. One may also wish the collection had undergone another copyedit, as the typographical errors are numerous—as are anomalies, such as author biographies being omitted from the collection’s credits.

However, taken in the light of World War I in Central Europe and its seeming absence in film and film scholarship, Habsburg’s Last War is a welcome collection of voices for those with a renewed interest in The Great War on the screen. Or, as Günter Bischof has it in his preface, the “volume stands at the beginning of writing the history of World War I films...[about] the Habsburg Monarchy” (19). Most essays take on this initial, archeological task of surfacing several films that were made, but never found a foothold in memory. Others take up films and television productions made in the 21st century. As such, many essays read as catalogues of film titles and their summaries, their usefulness residing more in presenting collections of films than formulating an analysis of them (wonderful essays by Phillip Stiasny and Verena Moritz being notable exceptions). Those looking for a primer on the films of Central Europe and beyond that take up the final maneuver of the Danube Monarchy will find a good start in these pages.

Dylan Mohr
University of Minnesota

“Civic Republicanism” from page 18

regardless of whether they were Christians or Jews. Indeed, private towns created a perfect ecosystem for “binding Christians, Jews, the owner’s bureaucracy, and the royal government into a coherent system of mutual dependence and benefit” (125). What remains unexplored in this insightful analysis of private towns as a viable power alternative to the central government, are connections with urban developments at a global, or even continental level. Brief references to Hungary, Ireland and Scotland are insufficient to provide readers the broader picture of urban transformation during the eighteenth and nineteenth centuries. For example, the private owners’ competition for scarce urban residents also involved other agents looking for human capital, such as army recruiters or agents luring migrants to the New World.

The necessity of focusing on the local and regional context at the detriment of the larger picture is a result of this study’s ambitious scope, which manages to inform a more nuanced view of the processes of state centralization and the formation of national states. The perception of “enlightened centralism” as the antidote for city residents’ “backwardness and obstinacy” remained unquestioned despite political and regime changes in the Commonwealth’s territories, long after the

chronological scope of this book. By paying close attention to historical context, social and economic dynamics within cities and local actors’ motivations in confronting the state apparatus, Murphy demonstrates that dismissing the resistance of local actors to reforms as ignorance and selfishness is too simplistic. In line with recent historiographic developments that focus on actual impact and local reactions to central reform programs, this book refines our understanding of the transition from *Ancien Régime* to national states. In the same way that “city air makes one free” (*Stadtluft macht frei*), this book opens up our historical horizons to alternative paths of political development. And this type of analysis is applicable and should be implemented in a variety of geographic and historical contexts.

Madalina Valeria Veres
Director of Corporate & Foundation Relations
University of the Sciences

Justice in Postwar Poland from page 19

it is not altogether clear whether Polish Jewish victims were seen as part of the broader Polish collective.

Nonetheless, scholars and students will find this thoroughly-researched volume an essential contribution to the growing scholarship on the topic of postwar trials. It enriches and revises our understanding of relations between Poles and Jews and the dissemination of knowledge of the Holocaust in the immediate postwar period in Eastern Europe.

Natalie Belsky
University of Minnesota Duluth

At the Airport from page 14

But when the going gets tough, one can also discover who’s a true friend—because they keep the tough going. The institutional support and determination that backs the CEU, which stayed loyal to its principles and decided to move to Vienna, means the world to us. My Hungarian colleagues shake their heads in disbelief over the current situation in Hungarian academic life. Though their own existence is at stake, they still continue organizing and thinking critically, which is another source of hope.

At international conferences and gatherings everyone seems to be up to date on the attacks against the CEU and gender studies, and inquire about the latest happenings and whether they could be of help in any way. Colleagues I met years ago spare the time to write and ask me how I am doing and if they can help. All of these inspiring experiences propel me forward and give me necessary strength, particularly when I find out about yet another relative or past schoolmate who has fully endorsed the government’s program. More and more people regurgitate the ready-made concepts and mock arguments that the government provides, sowing rage and spilling hatred with their words and actions. Still, all that rage and hatred disappeared for a sweet second when I saw that young woman, probably a former student of ours, working with such focus on her #ILoveCEU stickered laptop at the Istanbul airport. Because against hatred we can still—and only!—protect ourselves with knowledge, devoted work, and love. ❖



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