

ASN

AUSTRIAN STUDIES NEWSLETTER



**Joseph Patrouch
named director
of Wirth Institute**

plus

**“Why We Laugh”: voices from
WWII ghetto return to Terezin
Otto von Habsburg: 1912-2011**

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ASN

Austrian Studies Newsletter

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COVER: Joseph Patrouch, new director of the Wirth Institute for Austrian and Central European Studies. Photo courtesy Wirth Institute.



A session of the international symposium "Migration, Integration, and Discourse in Europe," held at the Center on May 6, 2011. (See story on page 10.) Left to right: Participants Annemarie Steidl, Thomas Schmidinger, and Mary Kreutzer. Photo: Daniel Pinkerton.

ONE YEAR AGO, I wrote about several new initiatives that we were rolling out, such as the summer research grants for graduate students, a larger grant for a long-term research project, and a new expanded vision for ASN. Well, we did award summer grants to three very deserving graduate students in the humanities, arts, and social sciences and two research grants, one to a newly appointed assistant professor in Cultural Studies and Media who is working on avant-garde film in the Czech Army (see stories on page 5). I am happy to report that we are able to continue this program for a second year. We are all prepared for an award process for summer 2012. I am particularly proud to report that we will award 3-4 summer fellowships again to University of Minnesota graduate students to further their study of Austrian and/or Central European subjects.

You might say, "Good for you, but isn't this old news? It's nothing new; you've done it before." But I am foregrounding a program like this again because it represents the core of what I think the mission of a research center like CAS should be: facilitating, promoting, and sponsoring research and scholarship. Of course, a research center like CAS has multiple functions, all of them essential elements of our mission. We organize lectures, do community and K-12 outreach, serve as a resource and liaison for visiting students and scholars, promote teaching, and facilitate student and faculty exchanges. In this we reflect in miniature the tripartite mission of the University overall: teaching and learning, scholarship and research, and outreach.

At the same time, teaching and learning is primarily the domain of departments. The Austrian Studies minor is housed in the Department of German, Scandinavian and Dutch, not in the Center. Outreach, with the exception of the ASN, is typically not solely a center project. We collaborate with the experts in the Office of External and Media Relations and, for our K-12 outreach, with experts in education, Global Studies and Curriculum and Instruction. Where centers play a crucial, indeed a defining role is facilitating research and, particularly, inter- and multidisciplinary scholarship.

We are all familiar with traditional academic departments organized along



well-established historical disciplinary lines: Germanists teach in a German department, historians in history, sociologists in sociology, and so forth. Almost a sublation of these demarcations, the research center opens the possibility for the Germanist to meet and work with the historian or the political scientist, for the sociologist with the musicologist or, even, the musician, the artist, or the actor. The conferences and seminars we organize are models of multidisciplinary communications. A quick look at some of the conference proceedings the Center has published recently confirms this: the economist's article abuts an essay by an agronomist which in turn is followed by a historian's analysis. The faculty associated with the Center mirrors this: to name just a few we work with historians, art historians, Germanists, theatre historians, musicologists, and political scientists.

In addition to offering academics a forum for an interdisciplinary exchange of ideas, a research center at a comprehensive R1 institution such as the University of Minnesota has to play a role in the full understanding the university has of itself as a comprehensive school. We can't think of the disciplines we serve as only those that traditionally are regarded sciences and/or humanities—those disciplines the Germans term "Wissenschaften." At an institution like ours, the performing arts, the visual arts, and creative arts are an integral part of its intellectual and scholarly life,

continued on page 5

Thursday, September 15. Sonja Puntschner-Riekman, Vice-Rector for International Relations and Communications, University of Salzburg. "European Brinkmanship: How Governments Try to Turn Back the Clock and Harm the Union." 3:30 p.m., 710 Social Sciences. *Cosponsor: Austrian Cultural Forum, NY.*

Thursday, September 22. Dr. Wendelin Etmayer and Ambassador Martin Eichtinger, Austrian Federal Ministry of European and International Affairs. Etmayer's talk is "The Diplomatic Revolution in Europe: Power Politics and Welfare Thinking in International Relations." Eichtinger presents "New Dynamics in the Danube and Black Sea Region—an Austrian Perspective." 12:00 noon, 710 Social Sciences. *Cosponsor: Austrian Cultural Forum, NY.*

Wednesday, October 5. Shri Ramaswamy, Professor and Head, Department of Bioproducts and Biosystems Engineering, U of MN. "Renewable Energy, Green Buildings and Energy Efficiency in Austria: Lessons from the US Marshall Program Visit." 4:00 p.m., 710 Social Sciences. *Cosponsors: Dept of Bioproducts and Biosystems Engineering, in CFANS; College of Science & Engineering.*

Thursday, October 20 – Sunday, October 23. **Conference.** "Mozart in Our Past and in Our Present." Fifth Biennial Conference of the Mozart Society of America. Various locations in Minneapolis and St. Paul. See <http://mozartsocietyofamerica.org/meetings/> for program details. *Cosponsors: U of MN School of Music and the Schubert Club.*

Friday, October 21. 27th Annual Kann Memorial Lecture. Thomas DaCosta Kaufmann, Frederick Marquand Professor of Art and Archaeology, Princeton University. "Representation, Replication, Reproduction: The Legacy of Charles V in Rulers' Portraits in the Holy Roman Empire." 4:00 p.m., 710 Social Sciences. *Cosponsors: U of MN Department of Art History, European Studies Consortium, Institute for Global Studies.*

Wednesday, October 26. Film night. *Lourdes*, a film directed by Jessica Hausner. Received the 2009 Vienna International Film Festival's Vienna Film Prize for best film. Discussion led by Verena Mund, Film Studies Coordinator, Cultural Studies & Comparative Literature, U of MN. 6:00 p.m., 710 Social Sciences.

Monday, December 5. Lecture. Gundula Ludwig, political science, gender studies, queer theory, Univ. of Marburg, Germany; Visiting Fulbright Professor, Dept. of Gender, Women, and Sexuality Studies (GWSS), U of MN. "Thinking Sex and the State: How Turning to State Theory Can Stimulate New Directions for Queer Theory and Vice Versa." Time and place TBA. *Cosponsored by GWSS.*

ASN: the shape of things to come

This issue of the *Austrian Studies Newsletter* marks the twenty-first anniversary of my debut as editor. During these years, as both designer and editor, the ASN has evolved. We've expanded the number of pages in each issue, increased the size of the pages, moved to a magazine format with magazine-style cover art, and reduced the number of issues from three per year to two per year—to name just a few changes.

However, starting with volume 24, the *Austrian Studies Newsletter* will undergo the biggest changes in my tenure. The changes will be in both content, reflecting a new commitment on the part of the ASN, and in the organization of the material. This will facilitate a more focused and flexible format. The number of pages in a typical issue of the ASN will almost certainly increase.

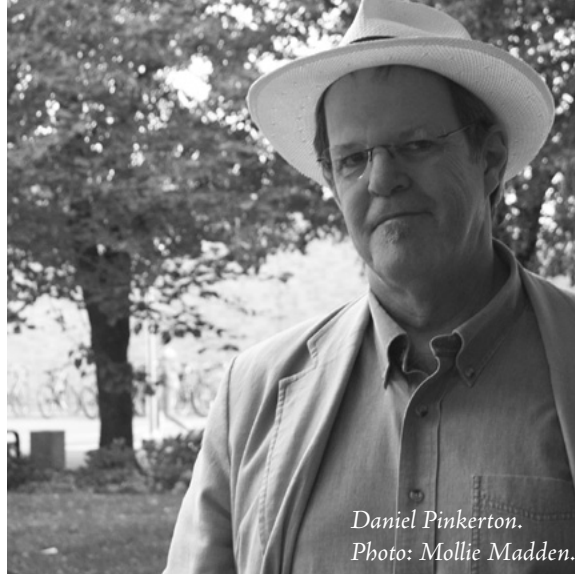
The ASN, in its present form, is unique: a magazine that appeals to scholars, students, and an educated readership interested in Austria and East Central Europe. It is also a collaborative effort; we produce it here at the University of Minnesota, but we depend on scholars, public figures, and artists from around the world to supply much of the content. We have, for several years, served as a vehicle for news about the Wirth Institute and CenterAustria. And yet, as closely as we have worked with these two sister institutions, we feel there is room for improved collaboration—and collaboration with even more institutions in our region.

Currently, the Wirth Institute and CenterAustria each get a page to report about their activities—occasionally more if they make a special case (and this issue is a very special case for the Wirth Institute). Yet why should this be so? If they have more news of interest to our readership, why shouldn't they have as much space as their stories merit?

Logically, then, why should they be the only sister institutions who have regular news stories in the *Austrian Studies Newsletter*? Why shouldn't ASN readers know what has happened and what will be happening at the Stanford University Forum on Central Europe, the Institute for East European Studies at the University of Vienna, the Institute for Central European Studies at Andrassy University Budapest, and the Center for Austrian Studies at the Hebrew University of Jerusalem? For that matter, why should major events at American or European universities not be reported in the *Newsletter*? While we're at it, although the *Austrian Cultural Forum* in New York has its own electronic and print news services, why not cover their events more thoroughly?

Finally, although we still want colleagues to submit stories, I will occasionally be traveling to where the news is happening. In the past, we have published reports from various conferences and cultural events and I have conducted a variety of interviews with educational and government figures. We will continue to do so (and on a larger scale, we hope), but I have been given the green light to attend particularly provocative conferences and cultural events and to interview scholars, artists, and public figures in locations other than my office.

Closer collaboration with other universities, fellow research institutes, and organizations like ACF New York or the Austrian-American Educational Commission would not mean fewer stories on politics and society in Central and East Central Europe, fewer book reviews, or an absence of news about the Center for Austrian Studies at the University of Minnesota. We want to do everything we've been doing—and more.



Daniel Pinkerton.
Photo: Mollie Madden.

We want to become the world's source for English-language news and feature stories about all of these things.

Some of the changes we make will be obvious. The change readers will notice the most is, of course, beefed up content. They will also see a nearly complete overhaul of the magazine's organizational format. We will still feature a "News from the Center" and a "Publications" section. After that, we will be organizing the new ASN by topic. Our current ideas are: politics & society, scholars & scholarship, the arts, and possibly a section for obituaries. Depending on the submissions, we could add additional sections as needed: business, science, the environment, etc.

We will be saying goodbye to the announcements section. In its place, we'd

like to print stories of varying lengths about past or upcoming conferences and events. Launching a new interactive website, offering a fellowship or other educational opportunity? We'll be happy to print an actual story about it, and we'll find a section for it. We'll also continue to publish some calls for papers if given enough lead time (this has always been a problem, since we only publish twice a year).

As soon as this issue appears, we will be contacting research centers, universities, and other institutions around the world, urging them to contact the *Austrian Studies Newsletter* well in advance of upcoming events. We invite all of you to send stories or ideas along with high-resolution digital images to accompany them. If we like the idea, we will approve publication of a feature before the event happens or a report after it happens. If I get enough advance notice, I may travel to cover an event, with the resulting interview or feature story appearing in the next ASN.

I also hope that some of you have ideas for features about subjects that will interest ASN readers and are not time sensitive—essays about particular individuals, organizations, or topics—even interviews that you would conduct.

I would remind all potential contributors of the deadlines for the *Austrian Studies Newsletter*. The deadline for the spring issue is December 15 and for the fall issue, July 15. If you have a March event, you should notify me by September, so that we have time to make the kinds of choices mentioned above. It will also help me to arrange a travel schedule and make flight reservations well ahead of time.

I hope you are as excited by the prospect of the new ASN as I am. We depend on you as readers and collaborators, and I believe that these changes will lead to more effective collaboration and a more interesting magazine.

Daniel Pinkerton
Editor, *Austrian Studies Newsletter*
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BREAKING NEWS: SEARCH FOR CAS DIRECTOR

As this issue went to press, Dean Parente announced an international search for a permanent director for the Center for Austrian Studies. The future director will be a tenured faculty member who will both teach and serve as director. The academic discipline of a candidate may be any number of fields in the social sciences, the humanities, or the arts. Go to our home page, www.cas.umn.edu, for further details.

CAS awards large-scale faculty grants for research/art



The Center for Austrian Studies held a competition for a multidisciplinary or interdisciplinary research or art project grant for up to \$45,000 in support of scholarly or artistic projects that are broadly based in Austrian/Central European Studies. The full amount was awarded, but it was split between two projects.

The larger award went to Alice Lovejoy (above left), Department of Cultural Studies and Com-

parative Literature, University of Minnesota. "The Army and the Avant-Garde: Art Cinema in the Czechoslovak Military." Lovejoy will be traveling to the Czech Republic and working with scholars there, helping to restore several important films and producing a book about this cinematically vital relationship.

A significant grant also went to Donna Gabaccia (above right), Department of History and

Director, Immigration History Research Center, University of Minnesota; Annemarie Steidl, Department of Social and Economic History, University of Vienna; and others. "Digitizing Immigrant Letters." The idea is to teach European archivists, particularly in East Central Europe and the Balkans, how to preserve letters via digitalization, so that they may be shared with researchers and the public.

CAS awards three summer research grants to grad students

This spring, the Center for Austrian Studies held a competition for Summer 2011 Research Grants of \$4,000. The grants provided financial support to currently enrolled University of Minnesota graduate students in order to further their progress toward their degree. The winners were:

Nora Pittis, history. Research in Europe on the topic "Mixed Marriages, Language, Memory, and History in Nazi-Era Austria and Czechoslovakia."

Wei Zheng, music performance (DMA). Lie-

der study at the Franz-Schubert-Institut (pictured on page 13).

Barbara Reiterer, (pictured at right), history of science, technology, and medicine. Research in Europe on the topic "Traveling between Worlds: Gender, Exile, and the Framing of Social Science Careers in Central Europe and the United States, 1930-1980."

Our congratulations go out to these gifted and hard-working young scholars.

Letter from the Director *from page 3*

as are professional curricula, such as business, public affairs, and law. Just last week one of the recipients of the 2011 summer fellowships presented her doctoral performance at part of her doctoral degree in Music Arts: she sang lieder by Schubert, Schumann, Brahms, Wolf and Richard Strauss. A creative act such as this performance is scholarship at its best.

Besides the broad understanding of the terms research and scholarship, this example illustrates a second, important criterion for the kind of research support CAS should prioritize: support for young scholars and artists early in their careers. First, it is an investment in the future with a long-term return, although I hate to think of it in such pecuniary terms. Second, funding sources are scarcer for graduate student and

junior faculty than for senior faculty who not only have more experience applying for research grants but also more and better access to the networks that ensures them a greater success rate when applying. Senior faculty very often hold key positions as readers, selection committee members, or research center directors that determine who gets the funding. At times it is difficult to break into those closed circuits, especially for the neophyte who hasn't yet proven his/herself.

Of course, the consideration as to where the applicant is in her or his career cannot be the sole criteria. The quality of the proposals or the project should always be the final determining factor. But once we are assured of quality, I think it makes sense to prioritize toward funding graduate students and junior faculty, and hence my



pride at our summer 2010 awards and our ability to do this again in 2012.

Klaas van der Sanden
Interim Director



Photo: Daniel Pinkerton

Karl Pfeifer:

70 years of battling anti-Semitism

interview by Daniel Pinkerton

Karl Pfeifer, born in 1928, is an Austrian journalist whose family escaped Austria in 1938, and who was on the last Kindertransport of Jewish youths from Nazi-controlled Europe to Palestine in 1943. He returned to Austria after the war, and his life is chronicled in a recent documentary film, *Somehow in between: The Life of Journalist Karl Pfeifer*. It was shown last spring; Pfeifer was present and answered questions after the screening. The next day, he spoke with ASN.

November of 1942 when I learned what was happening: the gas chambers, the burning, and the mass murder. I confronted my uncle, who was a man in his fifties—a successful timber merchant, director of the waterworks, a Hussar officer who had a Karl's Cross—who believed he was a Hungarian like anybody else. He thought, as many did, that things would pass and everything would return to normal. But this did not happen.

ASN: After staying in Palestine during the war, how did you get back into Austria?

KP: I went from Palestine to Switzerland, and from Switzerland illegally to France. France expelled me, and a French gendarme took me to Lindau at the Austrian-German border. I returned to my native land penniless and without documents. All I had was a French document that said I had been in jail. With that one paper in hand, I presented myself to a policeman in Bregenz at the railway station, saying "I am Karl Pfeifer." He said, "No problem. Go to the Staatspolizei in Innsbruck." I said, "I have no ticket," so I filled out some papers and I was allowed to ride free of charge to Innsbruck. I went to the Staatspolizei, and the fellow was quite polite, even gentle, but he said you are not a Heimkehrer, a returning citizen. You did not serve in the Wehrmacht or the Waffen-SS. So you are a concern of the Jewish community. Through the Jewish community, I got a room in a pension, 30 schillings for food, and, one week later, an identity document, which was issued in four languages—German, English, French, and Russian.

ASN: Therefore, you didn't voluntarily go back to Austria; you were sent back, and you had no choice.

KP: At that time I had no choice, and I must say, the Austrian consul-general warned me. He said, "Look, you are going to believe I am an anti-Semite, but because I'm not an anti-Semite, I advise you not to return to Austria." So it must have been quite clear to an Austrian diplomat what the situation was at home. And he was right. We were not wanted because, if you ask me, witnesses were not wanted. We were witnesses to a terrible crime, and the crime was not just the extermination, it was this behavior toward people who were your fellow citizens. They did not want to be reminded because, as you know, the Allies said, "Austria was the first victim," which is perhaps true in a legal sense of the word. But not the Austrian society—most of them were perpetrators or bystanders. And it took Austria so many years to admit that. In 1985 I was participating in a seminar of the *Geismeiergesellschaft*, a liberal Tirolian society, about anti-Semitism in Tirol. I was just a journalist from the Jewish community, but I could participate and even make comments, even though I was not on the panel. When I said something about the Austrian *Lebenslüge*—about the "big lie" of Austria—Professor Erika Weinzierl, the doyenne of Austrian history, came out against me, and she was really furious. One year later, she came up to me and said, "I apologize Mr. Pfeifer. You know more about Austrian society than I, because I am only in one small circle. I believed certain things about Austria but I was wrong. You were right."

ASN: In your early life, you were extraordinarily lucky. Your family was able to escape from Austria to Hungary, and you were able to escape Hungary and emigrate to Palestine.

Karl Pfeifer: It really was luck under the circumstances prevailing in Austria in 1938. But for my family, my father, my mother, it was a catastrophe. They lost everything they had, and they were great believers in Austrian liberalism—as they said, *leben und leben lassen*, "live and let live." It was absolutely forbidden for Hungarian diplomats to issue passports to Jews. I do not know if my father bribed someone, but we got the passports, this I know. They asked us not to go directly from Austria to Hungary but to go around it. So that's one piece of luck.

ASN: But then you managed to escape Hungary for Palestine in 1943.

KP: That, too, involved luck, but my personality played a large part, too. I did not want to become a Hungarian, and I joined a Socialist Zionist movement. A small number of Jews in various Zionist organizations managed to get certificates that allowed a few young people to immigrate to Palestine. One organization needed a certificate for a girl, and they wanted to trade certificates with my organization. My organization said, we don't have an urgent need for a girl's certificate, but we have an urgent need for a boy's, so we'll swap. I had to take the identity of another fellow, and the other fellow perished in the Holocaust. So, yes, I was lucky. Of course, when I emigrated, I could not know the future.

ASN: Did you know about the death camps in 1943?

KP: Yes. I learned this in the youth movement. Most of the members of the movement in which I was a member were in Poland. Some of them escaped from Poland to Slovakia and from Slovakia to Hungary. Hungary was still an island. It was not occupied. There was discrimination, there were anti-Semitic laws, but you didn't have to wear a yellow badge in the street or anything like that, so the news from Poland was a shock. I believe it was

ASN: *I remember Professor Weinzierl as a generous person.*

KP: She is. When I got the Josef Samuel Bloch Medal in 2003 for action against antisemitism in Austria, Elisabeth Orth and my friend Wolfgang Neugebauer gave the official laudatory speeches, and then suddenly Erika Weinzierl got up. She said she also wanted to say something, and she proceeded to give a very heartfelt appreciation of me and my work. This was quite flattering because she is a great historian—the first prominent Austrian historian who started to ask the right questions. I'll tell you another story. There was a historian, I believe from Florida, who gave a talk about this *Lebensluge* in Austria. After the talk, Professor Stourzh—one of the eminent professors of Austrian history, and a real gentleman, stood up and contradicted the professor who gave the lecture. I was in the audience, and I raised my hand and said, "Look, I don't like to contradict the learned professor, but after the Anschluss, the Austrian army was incorporated into the *Wehrmacht* within 48 hours. Adolf Hitler came to Linz and promised that any soldier or officer of the Austrian army who did not make an oath of allegiance to him would not be harmed. Only 126 soldiers and officers of the Austrian army did not make that oath, and out of the 126, 123 were Jewish according to the racial laws. That was it." And with that, the whole question of Austria being only a victim was off the table.

ASN: *Except for those who were Austrians of Jewish descent.*

KP: Yes, let's speak about that. Am I an Austrian? If I had immigrated to America, I would be speaking English with an atrocious accent, but I would make my oath of allegiance to the republic of the free, and they would accept me as an American. However, in Austria, although I was born there, my native tongue is German, and I write in German, for many years I was not accepted because I did not talk dialect. You have to remember, after the war Austrians wanted to be different from Germans. Now, how could you be different if you speak the same language? Well, you could be different if you wore the *Steireranzug*, the *Dirndl*, and you spoke dialect—and suddenly in Vienna, people were talking dialect. Not just people on the street, but doctors and lawyers. At that time, I came back as a Jew who spoke the German of the monarchy. An Austrian *communist* implied that I was a foreigner. I said, "No, I'm an Austrian citizen." He said, "You are not a *real* Austrian—you don't speak like us." I replied, "Do you want to see my passport? Or should I pull down my trousers, so you can see if I'm an Aryan?" He was sixty years old and was an anti-Fascist.

ASN: *Yes, one might think that socialists and communists would be less anti-Semitic or less nationalist, but of course they are not.*

KP: I would say I faced ignorance and anti-Semitism up until the 1990s. It was never anything personal, but it upset and angered me when I experienced it. I could not do like some do who were party soldiers in the Social Democratic or Communist Party did. If somebody spit in their face, they said it's raining. I could not do that. I was educated in the kibbutz, I was a soldier in the Israeli army, and I felt I had as much dignity as anybody else. And of course when I worked in the hotel trade, I got sick to my stomach. I was manager of a bowling alley. What do I do if a customer comes up and tells me a joke about Jews who were gassed? If I slap him, I lose my job. If I don't slap him, I become sick.

ASN: *That would be a powerful incentive to get out of the hotel business.*

KP: Instead, I went to work for big hotel firms, and I was not working with clients. I had different jobs, and I was a success. And everything changed with the Waldheim presidency. It was a big watershed in Austrian society. After he was elected, I was invited by one association of Catholic academics to explain why I was against Waldheim. By this time, 1986, I was editor of a Jewish monthly. Well, I gave a talk, and I was very cynical. They did not even understand how cynical I was. I said, "In 1938, anti-Semitism was rational: you could take jobs or flats away from Jews and profit from it." I said, "I understand if a pickpocket is taking my wallet. I don't like it, but it's rational. But now, the hatred of Jews and the anti-Semitism is irrational because you can gain nothing from it, and it's counter-productive. Ask yourself, is it

good for Austria or is it bad?" They actually understood that and most of them agreed with me. During the question and answer period, one member asked me about the Jewish lobby in America. So I explained the facts of life to him. I said that in Austria, there are two misconceptions about this. One is saying the Jewish World Congress is just a private association that has no say in America. This is wrong. It has something to say. But to say that the American government is in the hands of the Jews is also wrong. The facts of life are that the Jews are concentrated in certain urban centers in America, and they give money to political candidates and parties. Therefore, they have a good deal of influence. And yet they cannot dictate policy to the American government. But the fellow was not satisfied with my answer and went into a very anti-Semitic tirade. I did not say anything. Nor did anyone else. The moderator simply said, "Dr. so-and-so, Mr. Pfeifer has answered your question and he is not going to answer the second question. We will go to the next question." And that was it.

ASN: *The time of the Waldheim election and presidency really brought to the surface the participation—willing participation—of many Austrians in the persecution of the country's Jewish citizens.*

KP: Correct, but I must say that it was equally wrong for some persons during the Waldheim time to believe and to write that every Austrian was a Nazi, everyone had been in the SS. It's not true. Reality is bad enough; you should not exaggerate, and you should also see the other side of the coin. The moment when the Waldheim watershed came—that was the first time I met large numbers of non-Jewish Austrians who had the same feeling about the country as I did.

ASN: *It was a huge moment in Austrian history.*

KP: I was invited to England to give some lectures in February 2000. I started at Southampton University and then went to the Wiener Library in London, where the lecture was sold out. An elegant lady dressed in furs said to the audience, "I don't understand why you are so shocked about what Mr. Pfeifer says, because everyone knows that Austria is a Nazi country. And I can't understand how a Jew like Mr. Pfeifer can live in Austria." I had to give her a reply, so I said to her, "Yesterday a quarter of a million Austrians demonstrated against a right-wing government. You can't say they were all Nazis. Secondly, I am living at my own risk in Austria, and I would not dare to give anybody anywhere else advice on where he wants to live or doesn't want to live." For all my criticism, when I compare Austria to Hungary—though I am not an expert on Hungary—to me, Austria comes out better. In the beginning I thought, the Austrian way—how they dealt (or didn't deal) with Nazis—was wrong.

ASN: *That was certainly true during the immediate postwar period.*

KP: But since the Waldheim period, Austrians have discussed the Nazi past more and more openly. The communist countries just put all the dirt under the rug, and things haven't changed to this day. Of course, not everyone in Austria has changed, but overall, I have an absolutely positive feeling. Actually, as a group, journalists have always been supportive. When I started to work with Wolfgang Neugebauer, he said, "Karl, I want you to hear from me and not from others that my father was in the *Waffen-SS*." My reaction was, "I could not care less. I am not your father's friend, I am your friend. I appreciate that you chose another path." And years later, when I asked Haider a very blunt question about anti-Semitism, the ORF journalist Raimund Löw stood up, walked over, and shook my hand. It was a great gesture. So you have to give people the chance to change their minds. This is what democracy is about.

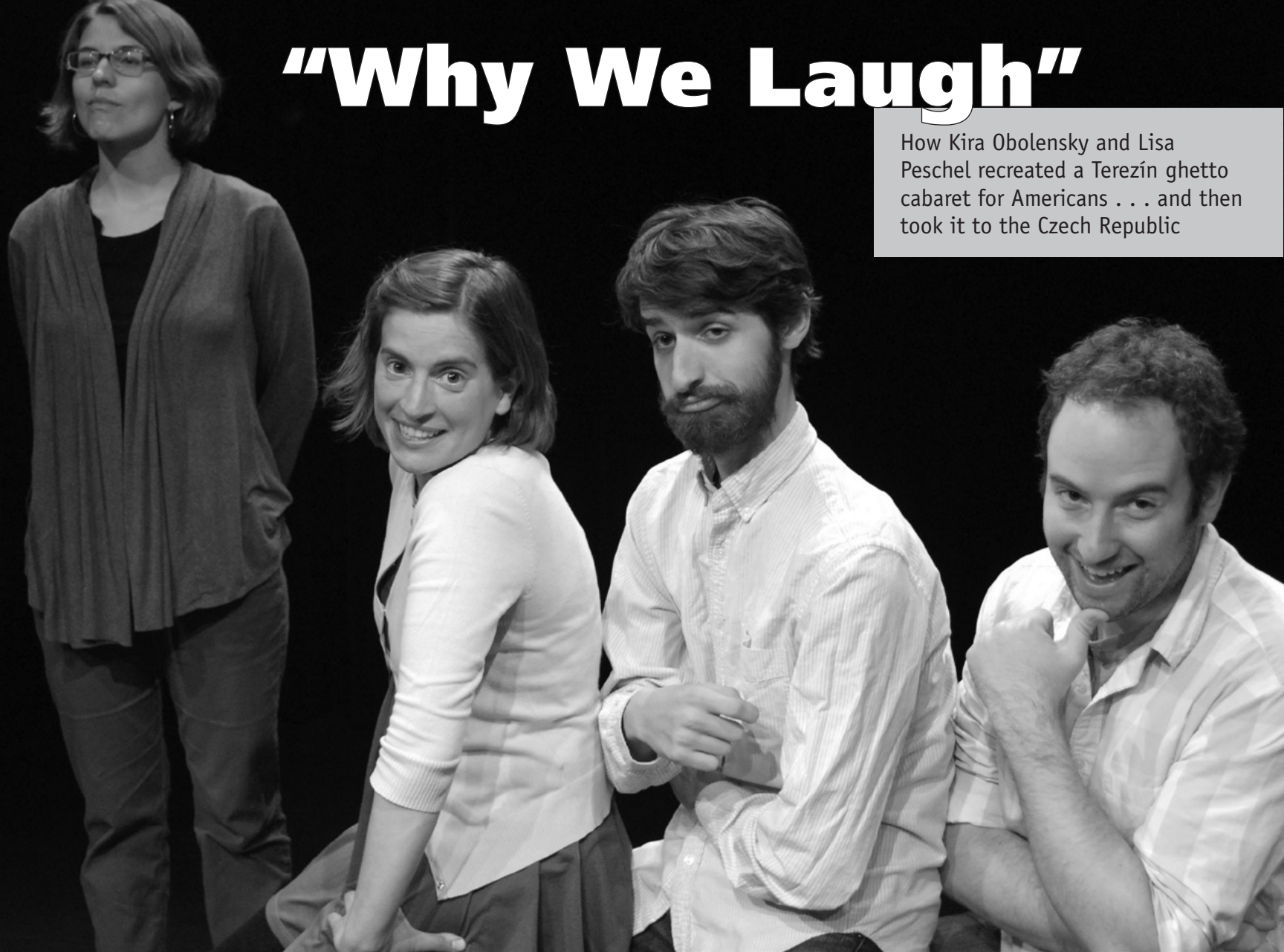
ASN: *Some Austrian conservatives have, as Haider did, sympathies with Nazi and neo-Nazi organizations. Are their numbers increasing or decreasing?*

KP: I would make a great distinction between ÖVP and the FPÖ. There is an extreme right wing in the ÖVP, but it's a tiny minority. The head of the Austrian academic society was recently expelled because he made some

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“Why We Laugh”

How Kira Obolensky and Lisa Peschel recreated a Terezín ghetto cabaret for Americans . . . and then took it to the Czech Republic



Left to right: Julie Kurtz, Elise Langer, Skyler Nowinski, and Ryan Lindberg rehearsing “Why We Laugh.” Photo: Daniel Pinkerton.

by Daniel Pinkerton

Most Americans don’t understand the subtle differences between Terezín (Theresienstadt) and other Jewish camps of World War II. Scholar Lisa Peschel and playwright Kira Obolensky do, and when they brought an adaptation of a cabaret show written in the Terezín ghetto to present-day Terezín, the Czechs—including survivors of the camp—were surprised, pleased, and moved.

Wait a minute—there were *cabaret shows* in a Nazi prison camp? Indeed there were, and Peschel, now a faculty member at University of York, England, discovered some previously unpublished scripts during the course of her research for a Ph.D. that she earned at the University of Minnesota in 2009. The story of how she, Obolensky, and director Hayley Finn combined to create a play based on one of them is a fascinating tale, and an ASN reporter sat down with Obolensky and Peschel in June 2011 to talk with them about it.

First a little background on Terezín. According to Peschel, it was established in 1941 as an internment camp, “before the real decisions about the Final Solution had been made.” The conditions, while grim, were better than the death camps. Eventually, it became a show camp. “The Nazis decided to use it as propaganda and they allowed a commission from the International Red Cross to visit the ghetto, in order to claim that European Jews were being treated well, and that everything people were saying

about the death camps was untrue. Therefore, it had a very different kind of environment from Auschwitz, Treblinka, or even the Warsaw ghetto. There was still a high mortality rate—33,000 people died in the ghetto itself. But compared with the death camps, conditions were much more survivable.”

Art was a big part of the Terezín ghetto, and the pleasure it gave the prisoners helped them survive. To us today, there is an irony to all of this—for example, almost every performer in the now-famous children’s opera *Brundibár* was shipped to Auschwitz and died there. But when the cabarets, symphonies, and operas were performed, they *did* nourish the inmates.

As a Ph.D. student, Peschel wrote about people’s memories of the performances in the ghetto. In the process of interviewing Czech survivors, she discovered a treasure trove of unpublished cabaret scripts, sheet music, and posters from the Terezín ghetto. [*You can read more about this in the spring 2009 ASN, page 4—Ed.*] As she decoded the jokes of the ghetto, she developed an affection for this material and began searching for a way to stage one or more of the scripts.

Forming a team

She started by contacting the nationally famous Playwrights’ Center in Minneapolis. They put her in touch with Core Member and award-winning playwright Kira Obolensky, a Minneapolis resident.

“In 2008,” said Peschel, “Polly Carl [director of the Playwrights’ Center at

that time] started a new translation program. I showed her my scripts, and she was interested. But she left, and it wasn't until Hayley Finn, the Associate Producer, found out about the project that it was resurrected."

According to Obolensky, "I was asked if I'd be interested in working with a scholar on a found play and I said, let me think about it. It had a pretty tight timeline. I had worked with Hayley before and I looked at the literal translation of a cabaret, *Laugh with Us*, by Felix Porges, Vítězslav Horpáček, Pavel Weisskopf and Pavel Stránský, that Lisa had done. Something about it was very interesting to me, so I said yes to the project."

When asked what interested her, Obolensky replied without hesitation, "The word 'laugh.' The idea that humor can be a tool that can help keep us alive. It's something I believe in." She thought for a moment. "Plus, it felt the way anything feels when it grabs you, murky and emotionally intriguing."

"The notion of the humor is something that Hayley and I talked about from the beginning," added Peschel. "We started our conversations probably three or four months before the team came together, and I kept coming back to the notion that it's got to be funny, because if you try to drain the humor out of this, you really lose the point, you lose their whole fight."

"Which was a challenge for me," said Obolensky drily. "The literal translation wasn't a laugh riot." At this, both Peschel and Obolensky laughed together easily, like the good friends they've become.

The project, of course, turned out to be a labor of love for all concerned—the project budget did not have room for big paychecks or a large commission. But everyone, including the actors and Craig Harris (music director, arranger, and composer), threw themselves into the piece with gusto.

Humor and the cabaret creators

The question came up: did the inmates unconsciously or consciously turn to humor as a means of survival?

Peschel thought for a moment. "There's very little tragic material from the ghetto. All the survivors say it was because their lives were so depressing, they could not stand to go into a theater and see something else depressing. They all needed to lift their spirits.

"You should also remember that these particular authors are first of all, Czech, and they come from a very specific tradition of humor. For these underdogs of the Habsburg empire, there's a long tradition of low-key yet rebellious humor. This only intensified as World War II approached. There is also, as many Americans know, a long tradition of Jewish humor that turns pain and humiliation into comedy, so those two combined set off this intense desire for a comic approach to deal with this crisis."

"It's really interesting to hear you talk about it," Obolensky said to Peschel. "I don't have anything more than my instinct to tell me this, but I felt, when looking at the original, that a humorous approach was a very conscious choice. You can only imagine yourself in such an untenable circumstance where the people you know are dying, where your life has been taken away. You want to assert your dignity by making choices when you can, right? To me, the cabaret artists came to the situation with a certain cultural background, but were also making a choice."

When one realizes that almost all the extant plays written in the ghetto are comedies, and that one of the few surviving serious scripts, according to Peschel's interviews with several survivors, was never performed in Terezín because the audience could not have endured that much tragedy, one realizes how true Peschel and Obolensky's assertions are.

Because we know the inmates were in a horrific situation, Peschel, Obolensky, and Finn became convinced that American audiences would want and need to know how and why they could invite everyone to laugh.

The way into the play

Obolensky was faced with a number of choices. What exactly was she going to do with this cabaret script? Do a straightforward translation, rewording the jokes so a 21st-century American audience could understand them and laugh at them? As Obolensky put it, "massage the hell out of it"? That approach didn't appeal to her.

"It felt impossible," she explained. "Whenever you are adapting existing

material, the spirit of it has to remain intact. The spirit was a cabaret, but it couldn't be just a cabaret because of what we now know. Therefore, it took awhile for me to think of the way in. In *Laugh with Us*, the prisoners were imagining themselves in the future, looking back on the past. I was intrigued, and I started thinking, here I am in the future, which is my present, trying to imagine their present, which is the past for me. My first notes were, 'It's an intersection of imaginings.' Once I got that, I knew what to do."

Peschel added, "I remember that moment so vividly. I remember when you said, 'They're trying to think their way into the future and we're trying to think our way back into their past. What happens when they meet?'"

"They collide," answered Obolensky.

"And then," continued Peschel, "Kira decided to just break down the time and space barrier so they could freely interact."

The cabaret itself, of course, remained at the heart of the play. I went to an early reading in December 2010, and was delighted by the lively feeling of the cabaret segments, but surprised by the appearance of a non-Czech character: the scholar, who seemed like a sly sendup of Peschel.

But Obolensky insisted that the scholar is not merely Lisa's alter ego. "She's actually a weird combination, I would say, of Lisa and of me, even though I'm not a scholar," she said. "One of the rules I have when I take on another culture is that there has to be a reference point that's connected to who I am. I get uncomfortable when I think the writer is imagining a culture, or not making us understand it. I believe in the power of this facilitating role, and it felt like an easy way to help give the play what American audiences needed without footnotes."

The role of the scholar underwent revisions between the reading and two public performances in June, 2011. The character became more than just a foil or supplier of necessary historical context. She became a warm and endearingly funny character in her own right. The moment when she crossed over the line from spectator to participant in the past was electrifying, and "The Footnote Song," performed by Julie Kurtz, with lyrics by Obolensky, music based on a song by Felix Porges, and an arrangement by Craig Harris, was one of the comic highlights of the show.

With the past and present, original material and newly written material all deftly interwoven, it seemed appropriate to change the title from *Laugh with Us* to *Why We Laugh*—indicating that American audiences were, indeed, going to learn the answer to that question.

And yet, by June, the first professional production was scheduled not for America, but for Terezín and Prague. How did that happen?

We open in . . . Terezín?

It's difficult to get a new play produced in America. When an offer came, Peschel accepted it quickly.

"In the fall when I knew this workshop was going to take place," Peschel recounted, "I had a meeting with a conductor named Murry Sidlin. He has created an enormous work based on Verdi's *Requiem*, which was actually performed in the ghetto. His production got a lot of attention and press and he was able to raise some funds to establish a festival in Terezín itself. When the two of us met, he said, 'What are you working on? We'd like to have a theatrical component.' I mentioned a few things, and right away he was interested in *Why We Laugh*, even though it was still in development. He loved the cabaret component and the historical component, and said that if the workshop went well, he'd invite us to perform the show at the festival.

"When I knew we were going to the Terezín festival, I called someone who operates a festival called Nine Gates. It's a festival of Czech, Jewish, German culture that was going to be happening almost at the same time as the Terezín festival. I told them about the show and asked, 'Would you like us to participate in your festival as well?' And that's how we ended up doing one more show in Prague."

"The show in Prague was beautiful," Obolensky commented. "The theatre was gorgeous, and we benefited from lights and sound cues—a more sophisticated technical setup. Of course, the shows in Terezín were incredibly moving and layered."

continued on page 10



Playwright Kira Obolensky in *Terezín*, seated on the set created by Irve Dell. Photo: Irve Dell.

why we laugh from page 9

The Czechs and the “American” show

Why We Laugh does not ignore the realities of the Terezín ghetto. But it doesn't wallow in them, either. It's funny and moving at the same time, and it is *not* maudlin.

“One of the most touching moments for me,” said Peschel, “is something that happened after the Prague performance. One survivor, whom I have worked with for years, was a young teenager in Terezín who was so inspired by her cultural experiences there she wanted to become a singer. She ended up becoming a theatre administrator and working with the Prague Opera for most of her life, and she called me to get tickets to the Terezín show, but she didn't come. I was so disappointed! But she showed up at the Prague show, and when she left, she grabbed my arm, and she had tears in her eyes. She said, ‘I was afraid to come, but this was really good.’ Because they've seen a lot of really wretched, sentimentalized, over the top, manipulative productions about the ghetto.”

Obolensky said, “A woman who was in the Terezín production came up and hugged me—which was sort of amazing—and she said, ‘You did that with brains and with heart.’”

In the play, the inmates are preparing to perform *Laugh With Us*, but there's a problem: performer and songwriter Pavel has been deported

to a death camp. So the other three inmates attempt to perform the show without him. This part is based on historical events—Pavel Stránský, who was deported from the ghetto before the cabaret was performed, is today the only surviving coauthor.

“Pavel came to see the show in Terezín,” said Peschel. “He worked on the songs with one of the other characters/real figures in *Why We Laugh*. Some sixty years later, he finally got to see his songs performed.”

Obolensky added, “One of the more remarkable talks I had was with Ellie and Felix's sons.” Felix was a coauthor of the original cabaret. He and his wife Ellie performed in it and appear as characters in *Why We Laugh*. “First of all, they are remarkable men. Each of them is an artist in his own way and with really great spirits. One of them said something that's really resonated with me. He said that the show was healing, and they loved it, but they were somewhat embarrassed that it took an American company to do something with it. That was a really poignant moment.”

I wanna be a producer . . . or do I?

Peschel, trained as a scholar and playwright, became the producer for the show, arranging for lodging, travel, writing grant applications, even



Scholar Lisa Peschel, who discovered *Laugh with Us* and other Terezín texts. Photo: D. Pinkerton.

arranging to bus survivors out to the Terezín performances.

Obolensky said, flat out, “If it doesn't work out for Lisa to be a scholar, which I'm sure it will, she can always be a producer. She did a terrific, unbelievable producing job.”

Of course, Peschel has so many connections in the Czech Republic by now that she was able to call in a lot of favors and get assistance from many quarters. But a producer's job is a difficult one. It calls for tremendous organizational and persuasive skills and is fraught with seemingly daily crises.

“It was a wild ride,” Peschel said with a grin, “but a lot of people were behind the show and really helped. The survivors' organization in Prague, everyone at both venues, all the individuals, foundations, and institutions that donated their time and money to the project . . . we owe a lot of people a great debt of thanks.”

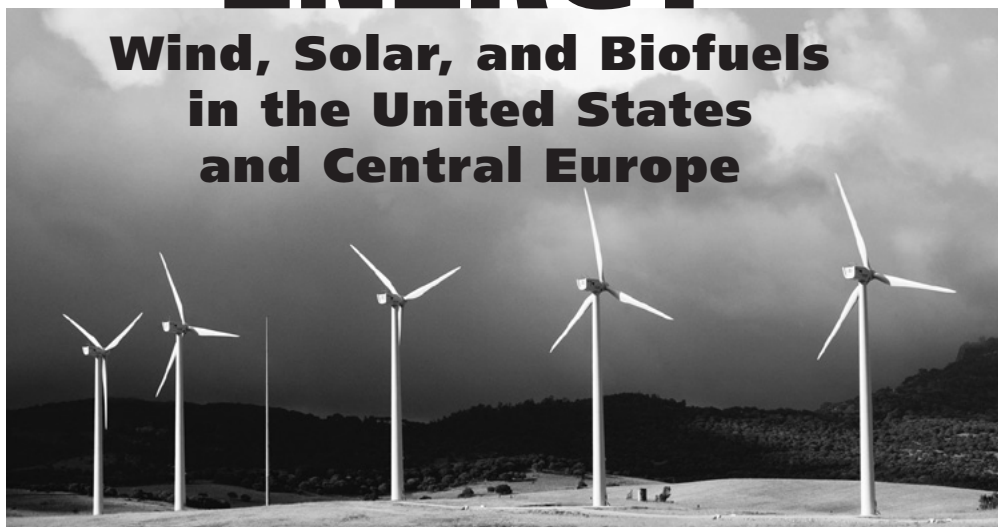
“We do,” agreed Obolensky. “Still, I think it would have brought me to my knees to have to do that. Did it ever bring you to your knees a little bit?”

Peschel laughed. “Yes, there were moments. But in the end everything came together.”

Obolensky nodded in agreement. “You know, it's not an easy feat getting things produced in another country. Yet both productions in the Czech Republic were so seamless and relatively easy, especially compared to what plays have to go through to get a production in America. More than once, Hayley and I turned and said to one another, ‘It's like someone wanted this play to be seen.’ Every time we had a momentary setback, something even better would present itself. It felt a little blessed, I have to say.” ❖

RENEWABLE ENERGY

Wind, Solar, and Biofuels in the United States and Central Europe



2012 CAS Professional Development Workshop
for Grade 6-12 Educators

Friday, February 13, 2012

Kaufert Lab 302, University of MN, St. Paul Campus

PRESENTERS:

University of Minnesota Department of Bioproducts
and Biosystems Engineering:

Professor Ulrike Tschirner

Professor Shri Ramaswamy, Department Head

Hans C. Kordik

Consul for Agriculture and Environment
Austrian Embassy, Washington D.C.

An overview of research, development, and use of wind, sun, and biofuels for energy generation and transportation today and in the future, as it relates to classroom teaching. The workshop will focus on STEM-related topics for grade 6-12 educators.

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Online registration: www.cas.umn.edu/k12/workshops.php • registration deadline: December 30

2011 CAS teachers' workshop draws capacity crowd

On February 25, 2011, the Center for Austrian Studies, the Institute for Global Studies, and the Department of History cosponsored a professional development workshop for secondary school educators, "They Built America: From Central Europe to the U.S., 1870-1940."

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

The workshop helped teachers understand some of the international and transnational history of the Central and Eastern European migrants, as well as the history of mass international migration to the U.S. Every spot in the workshop was filled as 26 enthusiastic Minnesota educators attended.



Workshop participants.
Photo: Mollie Madden.

The workshop, the fourth held by CAS for K-12 educators, was organized by Linda An-

dreaun with assistance from Mollie Madden and Molly McCoy (Institute for Global Studies).

Karl Pfeifer from page 7

really nasty anti-Islamic remarks. But I never heard anything anti-Semitic at ÖVP meetings, so one has to make a distinction. The FPÖ has some people who are connected in one way or another with neo-Nazis and extreme right groups. No

question. But a more intriguing question might be: Can this party change? If they cut all their relations to the neo-Nazis and they become just a right wing party, I have no problems with them. Actually, these days they're trafficking not in anti-Semitism, but incitement against foreigners

in general—especially foreigners coming from Turkey and other Muslim lands. This is no more acceptable than anti-Semitism, but I can see where the fear is coming from, and I understand why certain kinds of politicians exploit those fears. ❖



Deborah Lipstadt

Lipstadt to speak at U of M

Dr. Deborah E. Lipstadt, author of *The Eichmann Trial* and *History on Trial: My Day in Court with a Holocaust Denier*, will speak about Holocaust denial at two events in Minnesota this month.

Lipstadt speaks at the University of Minnesota's Coffman Theater on Wednesday, October 26 at 7:00 p.m. She will address Holocaust denial as a new form of anti-Semitism and the 1961 trial of Nazi Adolph Eichmann. She will also speak at St. Cloud State University on Thursday, October 27, 7:00 p.m., at the Ritsche Auditorium, where her talk is titled "Anti-Semitism: How New? How Bad?" Both events are free and open to the public.

While in Minnesota, Dr. Lipstadt will also visit classrooms at SCSU, speak at synagogue services and a Jewish Community Relations Council interfaith lunch and will meet with vari-

ous leaders in the faith and academic communities.

Deborah E. Lipstadt is Dorot Professor of Modern Jewish and Holocaust Studies at Emory University in Atlanta. Her most recent book, *The Eichmann Trial*, was credited in the *New York Times* for, "recovering the event as a gripping legal drama, as well as a hinge moment in Israel's history and in the world's delayed awakening to the magnitude of the Holocaust." Her earlier book *History on Trial: My Day in Court with a Holocaust Denier* is the story of her libel trial in London against David Irving, who sued her for calling him a Holocaust denier and right wing extremist. At the conclusion of a historic trial followed the world around, the judge found David Irving to be a Holocaust denier, a falsifier of history, a racist, an anti-Semite, and a liar.

Kelly O'Brien

Biennial Mozart conference comes to MN



Right: A Mozart mass being performed at St. Agnes Church in St. Paul, Minnesota. Photo courtesy Mozart Society of America.

On Sunday morning the Twin Cities Catholic Chorale under Robert Peterson will sing Mozart's *Missa Longa* K. 262 as part of High Mass at St. Agnes Church in St. Paul.

Other musical highlights will include lecture-recitals by Maria Rose, using the Schubert Club's collection of eighteenth- and nineteenth-century instruments, and by organist Jane Hettrick in the University of Minnesota's organ studio. On Friday evening, October 21, several musicians will join pianist Lydia Artymiw and clarinetist Alexander Fiterstein in a recital of Mozart's chamber music in Ted Mann Concert Hall.

The MSA will bring to the Twin Cities distinguished scholars from Austria and from around the United States, including Ulrich Leisinger (Mozarteum, Salzburg) and Neal Zaslaw (Cornell University), who will discuss the forthcoming *New Köchel*, a completely new edition of the catalogue of Mozart's works.

Speakers will include not only scholars and musicians but also a novelist: Stephanie Cowell, author of *Marrying Mozart*, will discuss problems of bringing Mozart and his contemporaries to fictional life for today's readers.

A session of particular interest to opera lovers will be devoted entirely to *Don Giovanni*, with speakers addressing censorship in the late eighteenth century, a feminist staging of the opera, and the ways in which it has been presented on television.

For more information, consult the MSA website: www.mozartsocietyofamerica.org. ❖

The Mozart Society of America, in collaboration with the Center for Austrian Studies, the Schubert Club, and the University of Minnesota School of Music, will hold its fifth biennial conference, "Mozart in Our Past and in Our Present" in the Twin Cities from October 20-23, 2011. Paper sessions will take place at the School of Music on Thursday and Saturday, and at the Schubert Club at the Landmark Center in

downtown St. Paul on Friday. A reception sponsored by CAS on Thursday afternoon will get the meeting off to a convivial start.

The conference will begin and end with music. Minnesota-born pianist Cindy Lu, age 15, will join pianist Maria Rose for the Schubert Club's Courtroom Concert on Thursday—one of several Courtroom Concerts in October devoted to Mozart—at the Landmark Center in St. Paul.

WILHELM “WILLY” SCHLAG, 1923-2011

Wilhelm “Willy” Schlag was one of the great pioneers of Austrian-American educational and cultural exchange after World War II. He played a crucial role in the establishment and development of programs and institutions that have been instrumental in the promotion of Austrian-American understanding since the 1950s, including the Center for Austrian Studies.

Willy Schlag’s initial encounter with the United States was in July 1944 as a German POW. He was captured in Normandy and interned in Nebraska, where he husked corn, served as a camp interpreter, and taught German to USAF officers from McCook Airbase. He returned home in 1946 to study law at the University of Vienna and was among the inaugural group of forty-five young Austrians the United States occupational forces recruited to send to the United States under the auspices of the Smith-Mundt Information and Educational Exchange Act of 1948. Willy benefited from this foundational piece of U.S. postwar public diplomacy legislation and spent the 1949-50 academic year studying political science at UCLA.

Upon his return to Vienna, Willy was an ideal candidate for the position of founding executive secretary of the U.S. Educational Commission, a binational body established in June 1950 to manage the recently established Fulbright Program. He worked closely with key U.S. officials and organizations as well as Austrian ministries and universities to get bilateral exchanges of Austrian and American students and scholars up and running for the 1951-52 academic year. He also helped establish the policies and procedures that guided the Fulbright program through its initial years in occupied Austria. Starting in the summer of 1951, Willy escorted large groups of Austrian Fulbright grantees by train to western European ports like Genoa, where they boarded ships bound for New York, and in September 1951 he welcomed the first of many groups of U.S. grantees at the bombed-out Vienna *Westbahnhof*. He considered supporting and orienting Fulbright grantees, especially the U.S. students in Austria, to be among his foremost responsibilities. He did so with great enthusiasm, and Fulbright grantees from the 1950s remember him with great affection.

Willy understood the peculiarities of American and Austrian institutional cultures and bureaucracies, and he was a genuine diplomat who managed to negotiate Austrian-American differences and interfaces exceptionally well. In 1955, he joined the Austrian Ministry of Education, which was also responsible for the promotion of Austrian culture abroad at the time. In 1956, the Ministry dispatched him to New York City to found and direct the Austrian Cultural Institute, an institution conceived to serve as a clearing house for cultural relations between Austria and the U.S. Willy also actively reached out to the large, predominantly Jewish, Austrian exile and expatriate community in the metropolitan area, and was responsible for buying the brownstone townhouse on East 52nd Street that served as the Austrian Cultural Institute’s home until the late 1990s, when it was torn down to make way for the new Raimund Abraham-designed structure, the current home of the Austrian Cultural Forum.

In New York, Willy’s former U.S. Fulbright grantees provided him with a network of personal and institutional contacts all over the U.S., and he reconnected with E. Wilder Spaulding, a legendary cultural affairs officer who had been the first chair of the Austrian Fulbright Commission board in Vienna in 1950. In the following years, Willy collaborated with Spaulding, whose classic *The Quiet Invaders: The Story of Austrian Impact on America* (Unger, 1968) was a pioneering history of the contributions of Austrian immigrants to the American way of life.

After eleven years in New York, Willy returned to Vienna in 1967 where he spent the majority of the next decade working as a senior ministerial official responsible for bilateral cultural affairs, including a three-year stint as the director of the Austrian Cultural Institute in London. In 1976, the Austrian government wanted to endow a leading American university to establish a center for Austrian studies as a bicentennial gift of the people of Austria to the United States. It launched a project that entailed the sale of “American stars” for a few



Wilhelm Schlag, 2010.
Photo: Petra Spiola.

dollars apiece to raise funds in Austria for this gift. The *Amerikastern* project was a phenomenal popular success. As the key player for the Austrian Ministry of Science and Research in this project, Willy Schlag played a leading role in managing the competition of the fifteen U.S. institutions interested in hosting such an institution. He was instrumental in the negotiation of the agreement that ultimately led to a \$1,000,000 gift from the Republic of Austria to the University of Minnesota in 1977. This led to the establishment of the Center for Austrian Studies directed by William E. Wright, a former Fulbright student and scholar in Austria in the 1950s and 1960s, with whom Willy also worked closely during the initial years of the CAS in the 1970s.

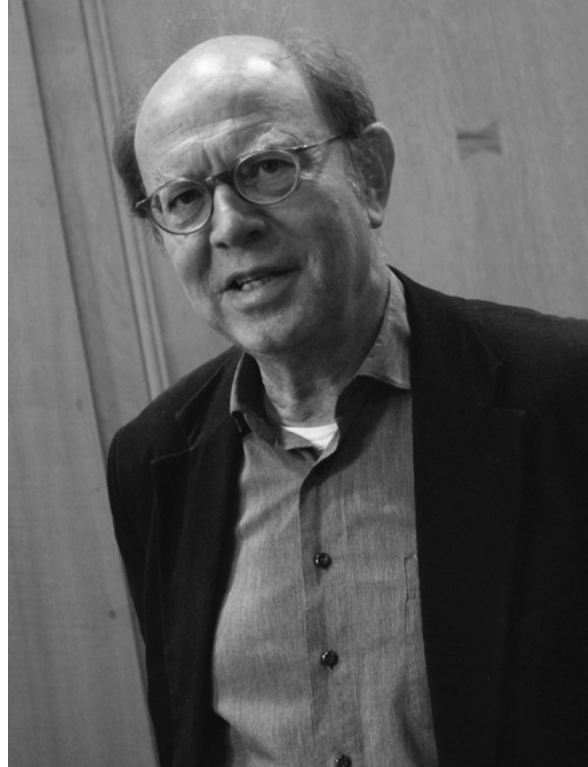
Willy Schlag ended his distinguished public service career as the director of the ministerial department responsible for national and university libraries, federal museums, and monument protection and retired as a Director General (*Sektionschef*) in 1984. Although Willy was the recipient of many awards and the highest of honors, including *das Große Goldene Ehrenzeichen für Verdienste um die Republik Österreich*, he was a modest man with an impeccable sense of tact and a fine sense of humor.

In the Fulbright Commission archives, there is a USIS photo of Willy lugging Fulbright student luggage around at the train station in Vienna in September 1951. When I asked him in the course of an interview for a documentary if carrying luggage was part of his executive responsibilities, he reflected briefly, smiled, and said: *Ich habe es gern gemacht*. Willy Schlag was always “glad to do it.” The genuine enthusiasm and preparedness to help that he brought to so many important tasks benefited so many people and made it a pleasure to be associated with him. The Fulbright Program in Austria, the Austrian Cultural Forum in New York, the Center of Austrian Studies at the University of Minnesota, and the Austrian Ministry for Science and Research in Vienna are indebted greatly to him for his pioneering spirit and his pioneering achievements. *Er hat es gern gemacht*.

Lonnie R. Johnson
Executive Director

Austrian-American Educational Commission, Vienna

SPRING SPEAKERS 2011



Clockwise from upper left: Bernhard Freyer, who spoke about organic farming on March 31; Wolfgang Müller-Funk, who gave a presentation on Kafka's Amerika on April 14; Klaas van der Sanden (left) with Max Preglau (right), who spoke about immigrants in Austrian society on April 8; Markus Kornprobst, who spoke about the EU and global politics on March 21; Annemarie Steidl; James Oberly, who, together with Steidl, gave a joint presentation, "Understanding the Transatlantic Migration Experience: Austria and Hungary," on March 3. All photos: Daniel Pinkerton.





The “mushroom effect”

ing and society, an area of increasing interest among our students. We are thankful for the original gift from the Rechelbacher Foundation that brought Freyer to Minnesota and allowed us to begin building productive transatlantic relationships.

In 2008, a generous gift from the Dietrich W. Botstiber Foundation brought together a team of researchers—Dr. Annemarie Steidl and Dr. Wladimir Fischer from Vienna, and Prof. James Oberly from the University of Wisconsin, Eau Claire—for a multi-year collaborative research project, “Understanding the Migration Experience: The Austria-American Connection.” During their time on campus Fischer, Oberly, and Steidl visited numerous classes, and Dr. Steidl and Prof. Oberly each taught a class. The team gave two roundtable presentations and four public lectures, and led a workshop for secondary school educators. In fall 2012, the team’s work will be published in a major book from Berghahn Books.

What began as a team research project—an ambitious and important project in and of itself—grew into an entire collection of activities, allowing our students, faculty and the public to learn from these scholars. A portion of these activities were supported by other funders, who likely would not have

come on board without the original Botstiber Foundation gift. We are grateful for this “mushroom effect” which grows our community of supporters.

What I hope to demonstrate with these examples is the real power of a gift to grow into something more. We strive to use your support in creative ways, collaborating with many partners on campus and beyond, to get as much as possible out of every dollar. Thank you for your continued support.

Eva Widder

*Associate Development Officer, CLA
612-626-5146, ewidder@umn.edu*

AS I OFTEN REMARK here in the *ASN*, our donors have a significant impact on the Center. I’m especially struck by the power of gifts to amplify our efforts. Gifts can have a continuing impact far beyond their original purpose. Let me share a few examples with you.

In 2009, the Center hosted a major interdisciplinary conference, “Climate Change, Sustainable Agriculture, and Bioresources,” with generous funding from the Horst M. Rechelbacher Foundation. Bernhard Freyer, Institute for Organic Farming at the University of Natural Resources and Life Sciences in Vienna, was one of the conference’s guest speakers.

In 2010-11, Freyer returned to Minnesota as visiting professor in the College of Food, Agriculture, and Natural Resource Sciences. Prof. Freyer taught courses on organic farm-

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Wei Zheng named 2011 Voices of Vienna scholar

The winner of the 2011 Voices of Vienna Scholarship is Wei Zheng from Harbin, China who is a second year doctoral student at the University of Minnesota School of Music. Her teacher is Jean del Santo.

Zheng received her undergraduate degree in Beijing, her master’s degree at the Boston Conservatory of Music, and is now studying at the University of Minnesota. She is building a strong resume of performances. She was recently the first lady in *The Magic Flute* and the winner of the 2010 Metropolitan Opera District Audition in Minnesota. She performed at the 2010 CAS Nikolaus Day party, and gave a doctoral recital at Ultan Hall on September 13, 2011.

On June 29th, Zheng went to Austria. For five weeks, she studied at the Schubert Institute in Baden bei Wien, training with nine internationally recognized coaches and singers, including Elly Ameling, Barbara Bonney, and Robert Holl.

In addition to the Voices of Vienna Scholarship, she was also supported by a summer graduate fellowship from CAS (see p. 5).

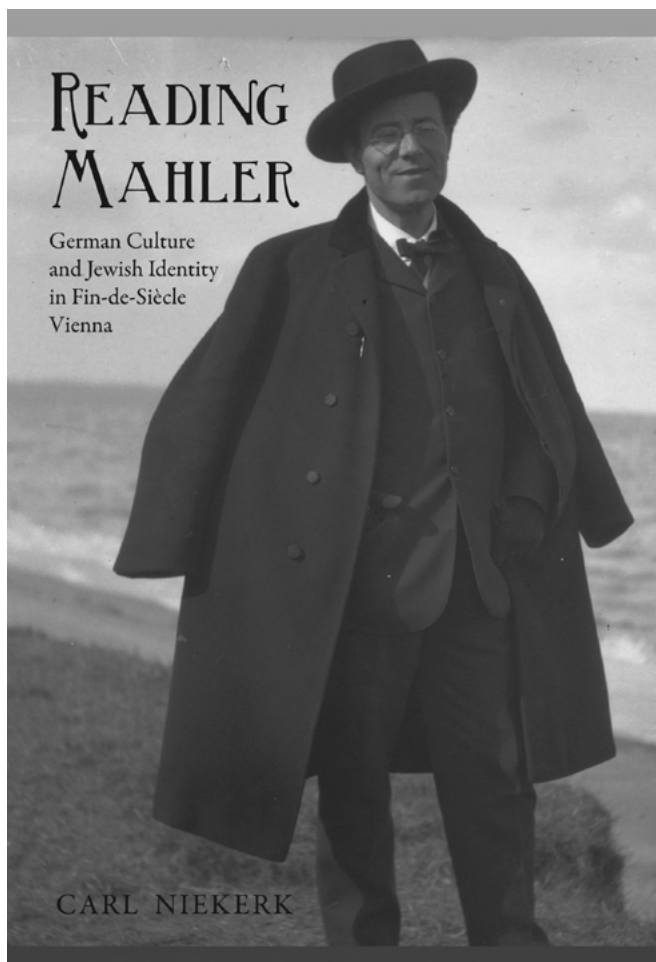
Zheng is a delightful personality and sings beautifully. She had to travel twice to Chicago via the MegaBus to obtain a Schengen multi country visa, which she finally received on June 18. Herb Kahler, one of the Twin Cities’ honorary Austrian consuls, and a longtime friend of the Center, was of invaluable assistance during that process.

Kathryn Keefer

Right: Wei Zheng. Photo: Kathryn Keefer.



READING MAHLER'S READING



Carl Niekerk. *Reading Mahler: German Culture and Jewish Identity in Fin-de-Siècle Vienna*. Rochester, NY: Camden House, 2010. 328 pp. Cloth, ISBN: 9781571134677, \$75.

This book primarily examines Gustav Mahler's intense and ambivalent relationship with German literary and cultural traditions and its impact on his compositional work, as opposed to his musical compositions or conducting. Indeed, the book might have been more fairly titled "Reading Mahler's Reading" if such a palindrome would not cause consternation. Although this is neither a musical biography nor a musicological analysis, those interested in Mahler's music can still learn much from this book.

Despite the intense pace of his activity as a conductor, opera director, and composer, Mahler was, like many of the great 19th- and 20th-century composers, well read in contemporary literature, the novels and poetry of past authors, and philosophy and public affairs. In *Reading Mahler*, Carl Niekerk argues that Mahler took pains to position himself in German cultural traditions and to make his own new critical contribution to them, emphasizing the diversity, conflict, and crises in that culture in order to bolster its richness and openness to alternative voices and to challenge the ever narrower and more closed understandings of German culture and nationalism which became dominant during his adult life. For Niekerk the interest in diversity showed up in the literary and cultural references which some of Mahler's works evoked, in the texts that he set to music and how he set them, and in how he constructed his compositions, thematically and formally. In

this reading, Mahler's open, unresolved, and often ambivalent reading of German culture was reflected in the openness, diversity, and unresolved character of much of his music. Of course, it also reflected the relationship of someone born and raised as a Jew to Austrian and German culture and society in a time when the notion that one could be both a German and a Jew was increasingly challenged.

Niekerk's book is best taken as a series of essays on the cultural significance of Mahler's compositions, or rather groups of them from the major phases of his creative life, as understood from the vocal lyrics that they included or the literary texts and cultural traditions that were connected to them. These essays are framed with an introduction on the importance of the history of literature, philosophy, and culture to understanding Mahler's work and its reception overall and a short conclusion on the impact and legacy of Mahler's compositions, ranging from Kurt Schuschnigg and Austria in the 1930s to Theodor Adorno, Luciano Berio, and changing understandings of twentieth-century modernism in music.

Not surprisingly, the *Lieder eines fahrenden Gesellen*, the songs from *Des Knaben Wunderhorn*, and the first four symphonies, with their direct musical and textual connections to the early songs and their ambience, loom large in this book, taking up three of the six chapters. Niekerk skillfully sorts out what attracted Mahler to the early nineteenth-century writer Jean Paul and his novel, *Titan*, when the composer interpreted his First Symphony as a sort of *Bildungsroman*, even if it is not altogether clear that the novel was an initial inspiration for Mahler. Niekerk also persuasively shows how Mahler, in setting to music verses from *Des Knaben Wunderhorn*, took lyrics from that high German Romantic collection but used them in ways that differed profoundly from prevailing late nineteenth-century notions of German Romantic traditions. Here, Niekerk might have made an even stronger case if he had said more about the style and affect of Mahler's actual musical settings of individual songs. It is a weakness in the book, in fact, that the author is inconsistent in just how much or how little he offers about what Mahler's musical language says in various pieces alongside what one learns from the lyrics that were set and the extra-musical texts or images which inspired Mahler.

Niekerk treats Mahler's later works much more selectively as he examines other dimensions of Mahler's thinking about the German cultural heritage, its present and future. Niekerk hardly mentions the purely instrumental Fifth, Sixth, Ninth, and Tenth Symphonies at all. He devotes a whole chapter, though, to the Seventh Symphony and Mahler's interest in uncovering elements formerly obscured and neglected in German Romantic traditions, as reflected in his evocations of the night, darkness, and light in this composition. Mahler's Dutch friends, the conductor Willem Mengelberg and the composer Alphons Diepenbrock, reported that Mahler was inspired by Rembrandt's "Night Watch" in the second movement. This connection leads Niekerk to a long discussion of Julius Langbehn's *Rembrandt als Erzieher*, first published in 1890, as evidence of German late Romantic understandings of the cultural significance of darkness and light.

Many would readily agree that the Seventh Symphony is about darkness and light, but Langbehn was hardly the only late nineteenth-century German-speaking writer who considered this subject. One might want some evidence as to whether Mahler knew Langbehn's book before giving so much attention to this one text.

Niekerk offers strongly persuasive treatments of the cultural reference points in the Eighth Symphony, the *Kindertotenlieder*, the Rückert songs, and *Das Lied von der Erde* and Mahler's adaptation of the various cultural elements to his purposes in these works. Here the reader will find new insights into the appositeness of pairing the medieval Latin hymn *Veni creator spiritus* with the final scene Goethe's *Faust*, Part II, and why Goethe well suited Mahler's own vision of opening up German cultural traditions to more diverse voices, include those of Asia. Friedrich Rückert was a famed Orientalist, and there are strong connections in both texts and cultural subtexts between the *Kindertotenlieder* (with lyrics from Rückert), the Rückert songs, and *Das Lied von der Erde*.

Anyone interested in Mahler and in the arts and literature of Central Europe
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A nuanced look at recent Austrian cinema

Robert von Dassanowsky and Oliver C. Speck, eds. *New Austrian Film*. New York: Berghahn, 2011. 496 pp. Cloth, ISBN 978-1-84545-700-6, \$140.

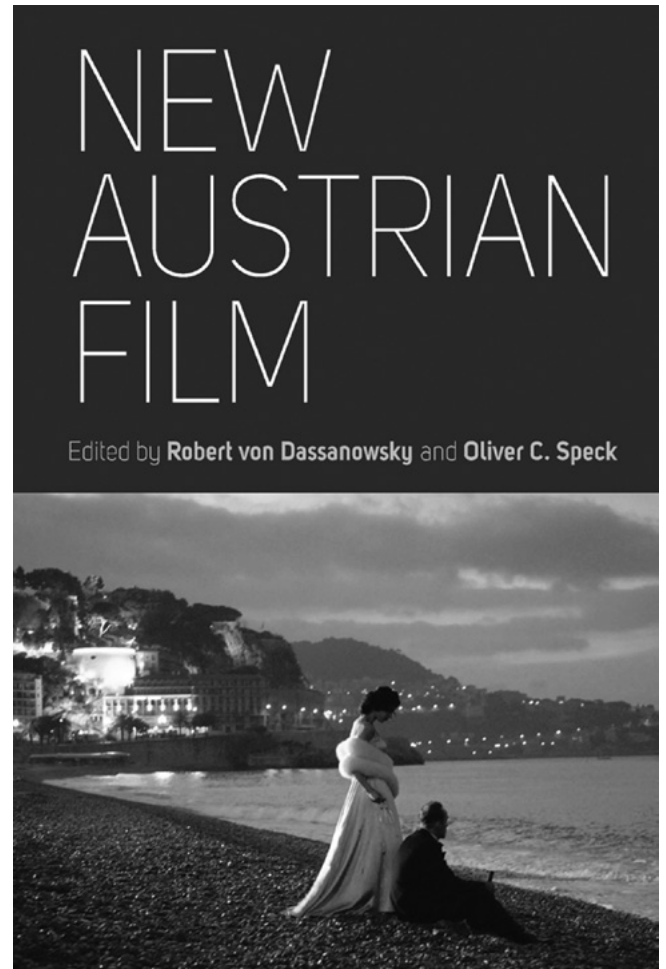
What are the parameters of new Austrian cinema? Are they temporally defined, encompassing films that have appeared after a certain time period, such as 1986, when the election of Kurt Waldheim and Jörg Haider reawakened debates on how to approach and represent Austria's fascist past? Or was it the post-Wall moment, which forced a renegotiation of the fashioning and projection of Austrian national identity? Does the "new" in this term rather refer to the films of the 21st century, when sweeping changes took place to boundaries and borderlines, such as the Schengen agreement and the process of European integration? Perhaps it is the shift in socioeconomic conditions that characterizes these new films, which might explain their frequent critique of consumerist capitalist societies. Should these films be considered within a context of changes to media technologies and environments, as they often thematize the relationship between "old" and "new" media? Or could the rise of new Austrian film be better attributed to the success of its "auteurs," such as Michael Haneke, Ulrich Seidl and its distinct range of female directors, including Barbara Albert, Ruth Mader, Jessica Hausner, and Valeska Grisebach?

This is merely a selection of the questions about "New Austrian Film" that are explored in this collection of 27 essays edited by Robert von Dassanowsky and Oliver Speck. Regarding the title, the editors state that it is "one of convenience" (8). Instead of seeking to define what "New Austrian Film" is, their volume appropriates the term in order to probe various possibilities for conceptualizing this new cinema. The arguments presented in this book are contextualized with relevant sociopolitical and historical events surrounding the films, which in turn receive close, nuanced readings.

Six sections order the papers thematically, with the first "part" laying the groundwork for the analyses to follow. In Margarete Lamb-Faffelberger's chapter on Valie Export and her early interest in expanded cinema, one can already locate critical inquiries into the separation of the private and the public spheres, which are taken up anew in later chapters. The essays by Joseph Moser and Felix Tweraser focus on Franz Antel's Bockerer series and Wolfgang Glück's *38 – Auch das war Wien* respectively, and elaborate on the implications of Austria's founding myths. Discourses of neutrality, victimhood, and a prematurely truncated imperial tradition are demonstrated weaknesses of these earlier films, but in them Moser and Tweraser also find bold attempts at broaching Austria's complicity in the Holocaust. Christina Guenther explores Ruth Beckermann's travelogues, or "filmic maps," as a means for situating a discussion of Jewish identity "in terms of routes rather than roots" (65).

The festival popularity of Barbara Albert's *Nordrand* gave Austrian cinema momentum in 1999 and brought a series of female filmmakers into focus in the second part of this book. Dagmar Lorenz views this film as embracing the potential of the individual in forming supportive relationships. In Albert's later film, *Böse Zellen*, the close circle of friends is replaced by complex networks of human interaction and forces of globalization, and Imke Meyer seeks out and inspects moments when characters can break free of these restrictive roles and spaces. Verena Mund evokes the image of the network in order to encourage a more complex understanding of the production of these films. In moving away from the "great men" genealogy of auteurs, the model of productive collaboration that she outlines is more accurate for these new female filmmakers and also accounts for the themes of work relations and shared codes of communication in several films by Kathrin Resetarits (123). Catherine Wheatley's contribution segues into the section on Michael Haneke by addressing the question of Valeska Grisebach's status as an "Austrian" filmmaker. Born in Germany and educated both there and in Austria, affiliated with both Coop99 and the "Berlin School," Grisebach becomes difficult to classify. What is left to help us distinguish not only the "Austrian" characters and topographies in the films, but also their directors? Does the director's nationality classify these films? Or the choice of subject matter? Or his/her particular style?

The essays on Haneke accordingly present readings that open up his films to viewers from a range of contexts. Eva Kuttnerberg observes that his focus on the family, for example, is able to ensure "a high level of identification and serves as an ideal model to address problems that pertain to society at large" (154). An interest in spectatorial engagement features prominently in the essays on both Haneke and Ulrich Seidl. Gabriele Wurmitzer and Mattias Frey emphasize respectively that the way in which



the spectator chooses to relate to the unmotivated acts of violence in *Funny Games* or the demoralization of characters in *Import/Export* can shed light on how s/he chooses to co-exist with and react to these problems, sometimes critically, and sometimes not at all. Wheatley terms it Haneke's "cinema of restraint" and Frey understands it as Seidl's cinema of disturbance, but their points are similar: underneath these shocking portrayals of brutality, sexuality, and humanity, these films are working on multiple and often didactic levels.

Following Martin Brady and Helen Hughes' essay on the "docu-fictional" depiction of migration in Seidl's work, a broader examination unfolds of shifting visions, centers and borders. As Nikhil Sathe points out, the border is "perhaps Austrian cinema's principle site" of investigation and is not limited to the concept of the national border (227). The physical entrapment of characters, especially in the *huis clos* situations which interest Andreas Böhn, reveals various borders within communities. Gundolf Graml illustrates that in Florian Flicker's *Suzie Washington* one can find several examples of the "Western traditions of seeing, identifying and categorizing," which construct societal principles of inclusion and exclusion (253). In the final chapter, Erika Balsom addresses the recent changes to "visions," particularly to the filmstrip itself. She describes how experimental films such as Gustav Deutsch's *Film ist.* series build on questions about medium specificity that structural filmmakers posed in the 1960s/70s. In advancing a notion of the medium that "is both plural and additive," Balsom finds these films to be less fixated on the immanent "death of cinema" by digitalization and more

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Internationalism made in Austria

Fritz Keller. *Gelebter Internationalismus. Österreichs Linke und der algerische Widerstand (1958 - 1963)*. Vienna: Promedia, 2010. 320 pp. Paper, ISBN 978-3-85371-321-1, € 19,90.

In his new book, Austrian historian Fritz Keller portrays a forgotten part of left-wing activism inside and outside Austria's social democracy.

While the anti-colonial movement against the French occupation of North Africa grew in Algeria, European leftists started solidarity movements with the Front de Libération Nationale (FLN), the armed Algerian liberation movement. Neither the French Social Democratic party nor the Communist party supported the armed struggle of the FLN. Therefore, it was predominantly the non-orthodox leftists who became active and helped the Algerian resistance all over Europe. Non-orthodox communists like the Egyptian Jew Henri Curiel played a crucial role for the support network of the FLN in France. The famous 'porteurs de valises' (suitcase carriers) helped to carry money, munitions, and propaganda for the FLN.

France was not the only European country where leftists supported the struggle of the FLN in Algeria. In other European countries, leftists began to help the FLN in the 1950s. In Austria, this work was carried out by activists from the youth organization of the social democratic



Fritz Keller

GELEBTER INTERNATIONALISMUS

Österreichs Linke und der algerische Widerstand (1958 - 1963)

PROMEDIA

party (SPÖ), Communists, Trotskyites, and some independent individuals. The youth organization of the SPÖ was at that time far to the left of the leadership of the party. However, Fritz Keller points out that the leadership of the SPÖ helped in one sense by helping Austrians who deserted the French Légion Étrangère (Foreign Legion) to return to their native land.

Besides the impressive biographies of activists like Winfried Müller, alias Si Mustapha (1926-1993), who later became the Algerian undersecretary of state for tourism under Ahmed Ben Bella, Reimar Holzinger (b. 1923), the artist Otto Rudolf Schatz (1900-1961), the communist Eva Priester (1910-1982), or the Trotskyite and former Catholic monk Heinrich Schüller (1901-1962), the support of Austrian officials for deserters of the Légion is maybe the most interesting aspect of Keller's work. The highest ranking politicians of the SPÖ, including Bruno Kreisky, at that time minister of foreign affairs, or the diplomat Rudolf Kirchschläger, who later became president in 1974, were helping to bring back Austrian members of the Légion. The Austrian Ministry of Foreign Affairs helped to repatriate Austrian légionnaires and helped them avoid penalization.

Keller's impressive work also demonstrates the importance of the FLN solidarity movement for the new Austrian left as a precursor of the 1968 generation that later became politicized through Vietnam. The coming to power of authoritarian military leaders in Algeria after its independence and the import of ideas of the "new left" from Germany pushed the memory of this aspect of the history of the Austrian left aside. It is to Fritz Keller's credit that he has brought it back so vividly.

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New Austrian Film *from page 15*

interested in using this historical moment to ask "about film itself: what it has been, what it has meant, and what it can do" (263; 273).

Such questions about the status of cinema are refocused in the analyses of Stefan Ruzowitzky's films, now addressing the status of genres, specifically the horror film, the Heimat film, the Holocaust film, and the Austrokomödie. The essays in this section highlight the potential of these outdated, clichéd, or unappreciated genres, as they are able to index, but at the same time transcend, the national cinematic history which structures them. Whereas Alexandra Ludewig shows that the horror film works creatively with its heritage and can still "move beyond the attribution of nationalistic traits in [an] exploration of evil," Rachel Palfreyman focuses on the Heimat film that turns critical and can then offer new perspectives on class divisions (288). While the environment of the characters in Ruzowitzky's Holocaust film, according to Raymond Burt, "becomes the world in microcosm," thereby asking spectators how they are able to live "in

luxury while [other] people are starving," the Austro-comedy calls attention to national concerns, but Regina Standún identifies that it also "consists of supranational elements" (312, 318, 329).

Contemporary images of Austria and new techniques for capturing them are explored in the final section of this book. Christoph Huber remarks on Michael Glawogger's tendency to undermine the separation between "authentic" and staged techniques, and this resonates with Hubert Sauper's documentary filmmaking that, as Arno Russegger states, critically inspects "the manipulative power of the medium" (352). Sara Hall's analysis of Götz Spielmann's *Antares*, on the other hand, demonstrates how the use of fiction can also be effective for realizing a stratified modern Austria, an image that contrasts with the proliferation of its idyllic tourist imagery.

This book opens by referencing a 2006 *New York Times* article that characterized Austria as the "world capital of feel-bad cinema," and then sets out to complicate this aesthetic, an objective

which the diverse and engaging contributions more than accomplish. The final chapter returns to this statement, asking readers to reflect on its status five years and over 300 pages later. Here, Götz Spielmann chimes in. The interviewer asks whether there is a potential space for optimism in his films, a suggestion that runs through many of the essays in this volume. Spielmann responds: "My movies are, I would say, children of optimism. And that doesn't mean to say that they are sentimental, or kitschy, or blind to reality. But in my opinion they have strength and energy that's bigger, and more profound, than the problems, the conflicts, the injustices, that we're talking about here." (375). Beyond the pessimistic storylines, it seems, there is another level on which these films function, a productive, didactic and perhaps even optimistic level that is tested and chronicled in this unique and valuable collection of current perspectives.

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HOT OFF THE PRESSES

Jonathan L. Owen. *Avant-Garde to New Wave: Czechoslovak Cinema, Surrealism and the Sixties*. New York: Berghahn, 2011. 256 pp., illus. Cloth, ISBN 978-0-85745-126-2, \$85.

Pia Janke. *Politische Massenfestsche in Österreich zwischen 1918 und 1938*. Vienna: Böhlau, 2010. 457 pp., illus. Cloth, ISBN: 978-3-205-78524-8, €39.

Susan Zimmerman. *Divide, Provide, and Rule: An Integrative History of Poverty Policy, Social Policy, and Social Reform in Hungary under the Habsburg Monarchy*. New York: CEU Press, 2011. 200 pp., illus. Cloth, ISBN: 978-615-5053-19-1, €40, \$45.

Gerard Daniel Cohen. *In War's Wake: Europe's Displaced Persons in the Postwar Order*. New York: Oxford, 2011. 248 pp., illus. Cloth, 978-0-19-539968-4, \$34.95.

Mircea Stănescu. *The Reeducation Trials in Communist Romania, 1952-1960*. Boulder, CO: East European Monographs, 2011. 416 pp. Cloth, ISBN: 978-0-88033-658-1, \$70. Dist: Columbia U Press.

Lisa Fischer. *Wiederentdeckt. Margarete Depner (1885-1970), Meisterin des Porträts der Siebenbürgischen Klassischen Moderne*. Vienna: Böhlau, 2011. 188 pp., b&w and color plates. Cloth, ISBN: 978-3-205-78618-4, €29.90.

Darién J. Davis and Oliver Marshall, eds. *Stefan and Lotte Zweig's South American Letters: New York, Argentina and Brazil, 1940-42*. New York: Continuum, 2010. 224 pp. Paper, ISBN: 978 1 4411 0712 1, \$24.95.

Valerie Bunce and Sharon Wolchik. *Defeating Authoritarian Leaders in Post-communist Countries*. New York: Cambridge, 2011. 396 pp., illus., tables. Paper, ISBN: 978-0-52118-725-1, \$36.99.

Jessica Waldoff. *Recognition in Mozart's Operas*. New York: Oxford, 2011. 352 pp. Paper, ISBN: 978-0-19-985630-5, \$29.95.

Svetla Baloutzova. *Demography and Nation: Social Legislation and Population Policy in Bulgaria, 1918-1944*. New York, CEU Press, 2011. 296 pp. Cloth, ISBN: 978-963-9776-66-1, €40, \$45.

Martin Krieger. *Kaffee. Geschichte eines Genussmittels*. Vienna: Böhlau, 2011. 307 pp., illus. Cloth, ISBN: 978-3-412-20786-1, €25.60.

Christian Gastgeber, Ekaterini Mitsiou, Ioan-Aurel Pop, Mihailo Popović, Johannes Preisler-Kapeller, and Alexandru Simon, eds. *Matthias Corvinus und seine Zeit*. Vienna: Austrian Academy of Sciences, 2011. 265 pp. Paper, ISBN: 978-3-7001-6891-1, €77,40.

Erika Szívós. *Social History of Fine Arts in Hungary, 1867-1918*. Boulder, CO: East European Monographs, 2011. 300 pp., illus. Cloth, ISBN: 978-0-88033-670-3, \$60. Dist: Columbia U Press.

Anca Pusta, ed. *Eastern European Roma in the EU: Mobility, Discrimination, Solutions*. New York: CEU Press, 2011. 256 pp. Paper, ISBN: 978-1-61770-024-8, €22.95, \$25.95.

Lawrence Sondhaus. *World War One: The Global Revolution*. New York: Cambridge, 2011. 544 pp., illus., maps. Cloth, ISBN: 978-0-521-51648-8, \$99; Paper, ISBN: 978-0-521-73626-8, \$33.99.

Katalin Kádár Lynn, ed. *Through an American Lens, Hungary, 1938: Photographs of Margaret Bourke-White*. Boulder, CO: East European Monographs, 2011. 130 pp., 70 photos. Cloth, ISBN: 978-0-88033-678-9, \$40. Dist: Columbia U Press.

Colin Gardner. *Karel Reisz*. Manchester, UK: Manchester U Press, 2011. 316 pp., illus. Paper, ISBN: 978-0-7190-8566-6, \$29.95. Dist: Palgrave.

Martin Klimke, Jacco Pekelder and Joachim Scharloth, eds. *Between Prague Spring and French May: Opposition and Revolt in Europe, 1960-1980*. New York: Berghahn, 2011. 356 pp., tables, figs. Cloth, ISBN: 978-0-85745-106-4, \$120.

David Lane. *Elites and Classes in the Transformation of State Socialism*. New Brunswick, NJ: Transaction, 2011. 346 pp. Cloth, ISBN: 978-1-4128-4231-0, \$49.95.

Eric Lemaire and Jesús Padilla Gálvez, eds. *Wittgenstein: Issues and Debates*. Heusenstamm bei Frankfurt: Ontos, 2011. 150 pp. Cloth, ISBN: 978-3-86838-083-5, \$92.95. Dist: Transaction.

Theo Coster. *We All Wore Stars: Memories of Anne Frank from Her Classmates*. New York: Palgrave, 2011. 224 pp. Cloth, ISBN: 978-0-230-11444-9, \$24.

Ingrid Sharp and Matthew Stibbe, eds. *Aftermaths of War: Women's Movements and Female Activists, 1918-1923*. Leiden: Brill, 2011. 384 pp. Cloth, ISBN: 978-9-00419-172-3, €126, \$179.

Matthew P. Berg and Maria Mesner, eds. *After Facism: European Case Studies in Politics, Society, and Identity since 1945*. Münster: LIT Verlag, 2011. 264 pp. Paper, ISBN: 978-3-643-50018-2, \$41.95. Dist: Transaction.

Stefanie Mayer and Mikael Spang, eds. *Debating Migration: Political Discourses on Labor Immigration in Historical Perspective*. Innsbruck: Studien, 2011. 160 pp. Cloth, ISBN: 978-3-7065-4858-8, \$39.95. Dist: Transaction.

Dagmar Schiek, Ulrike Liebert, and Hildegard Schneider, eds. *European Economic and Social Constitutionalism after the Treaty of Lisbon*. New York: Cambridge, 2011. Cloth, ISBN: 978-1-10700-681-2, \$110.

Wolfgang Mueller. *A Good Example of Peaceful Coexistence? The Soviet Union, Austria, and Neutrality, 1955-1991*. Vienna: Austrian Academy of Sciences, 2011. 381 pp. Paper, ISBN: 978-3-7001-6898-0; Online, ISBN: 978-3-7001-7056-3. €36.

Charles Drazda. *Korda: Britain's Movie Mogul*. Manchester, UK: Manchester U Press, 2011. 432 pp., illus. Paper, ISBN: 978-1-84885-695-0, \$30. Dist: Palgrave.

M. Sükrü Hanioglu. *Atatürk: An Intellectual Biography*. Princeton, NJ: Princeton U Press, 2011. 280 pp., illus. Cloth, ISBN: 978-0-69115-109-0, \$27.95.

Dietmar Müller and Angela Harre, eds. *Transforming Rural Societies: Agrarian Property and Agrarianism in East Central Europe in the Nineteenth and Twentieth Centuries*. Innsbruck: Studien, 2011. 250 pp. Paper, ISBN: 978-3-7065-4950-9, \$44.95. Dist: Transaction.

Patrouch new director of Wirth Institute



Left, Franz Szabo; right, Joseph Patrouch. (photo: Wirth Institute)

The University of Alberta has appointed Joseph F. Patrouch, formerly of Florida International University, as director of the Wirth Institute for Austrian and Central European Studies following the retirement of its founding director, Franz Szabo, on June 30, 2011. In keeping with its agreement with the Austrian government, the university was committed to appointing a senior scholar of Austrian and Habsburg history to this position, and was successful in recruiting Patrouch, who has been studying the lands ruled by the Habsburg dynasty for close to thirty years.

A native of Ohio, Patrouch was originally trained as a French and German specialist. He moved to the Habsburgs under the influence of the charismatic Habsburg specialist William B. Slottman shortly after he started graduate school at the University of California at Berkeley. "Bill Slottman's giant lecture courses on Habsburg history were legendary," Patrouch noted. "Working as a grader for his undergraduate course, I was as enthralled as many other students with the multi-faceted story of these men and women and the heterogeneous group of lands and peoples which they ruled."

Patrouch admits his own family roots probably had something to do with this shift in interest: "Two of my great-grandparents migrated from the lands of the Crown of St. Stephen to the United States in the early twentieth century. Family legend says that my great-grandfather Constantine, from a village near Bardejov in what is now eastern Slovakia, served in an honor guard for Emperor Franz Joseph. In a familiar story, my family lost sight of its roots in the "Old Country" as they struggled to put food on the table and scrape a living from the mines of eastern Pennsylvania. It was left to a later generation to 'rediscover' the family's past."

Patrouch earned an MA and a Ph.D. from Berkeley; his dissertation

focused on the implementation of the Catholic Reformation in Upper Austria. It won the 1991-92 Austrian Cultural Institute Prize for Best Dissertation, and a revised version was published under the title *A Negotiated Settlement: The Counter-Reformation in Upper Austria under the Habsburgs* (Brill Academic Press, 2000). The research for this book was largely conducted in various Upper Austrian, German, and Viennese archives while Patrouch was a Fulbright student associated with the Johannes-Kepler-Universität in Linz in 1988-1989. Patrouch witnessed the exciting transformations which took place in Central Europe in those years. He participated in one of the first academic conferences organized at the University of South Bohemia after the end of travel restrictions, and the experience influenced him to work to bring scholars and students from both sides of the one-time "Iron Curtain" together. For example, Patrouch co-directed a summer study abroad program to Prague, Bratislava, and at times Vienna for a number of years.

The desire to encourage the exchange of ideas and experiences across national lines and divisions continues to mark his undertakings. In the mid-1990s, the Max-Planck-Gesellschaft invited him to participate in a working group on East Elbian seignorial relations. Patrouch has also worked as an invited guest researcher at the University of South Bohemia and at the University of Leipzig. In 1999, he was affiliated with the Vienna-based Institut für die Erforschung der frühen Neuzeit as a Fulbright Research Scholar. Patrouch also served as a guest professor at the University of Vienna's Institut für Geographie und Regionalplanung in 2004 where he helped edit and translate the book *Understanding Vienna: Pathways to the City* (LIT Verlag, 2006). Following a decade's work on the contexts and life of the Habsburg archduchess Elizabeth (1554-1592), Patrouch recently published a monograph titled *Queen's Apprentice: Archduchess Elizabeth, Empress Maria, the Habsburgs, and the Holy Roman Empire, 1554-1569* (Brill Academic Press, 2010).

Patrouch has been heavily involved in the academic world of Central European and Habsburg studies, publishing over 20 journal articles and book chapters, over 40 reviews, and around 45 articles in reference works on related subjects. He has served as manuscript and project reviewer for a number of Austrian, British, and US publications and grant agencies and is currently an elected member of the executive committee of the Society for Austrian and Habsburg History and an editorial board member of both the *Austrian History Yearbook* and the H-Net discussion list HABSBERG. Patrouch has delivered conference papers and invited lectures in Austria, Canada, the Czech Republic, Germany, the UK, and the US.

Community involvement and outreach is an important part of academic life for Patrouch. He has served on the board of directors of various community and local history groups, including the South Florida chapter of the Czechoslovak Society for Arts and Science (SVU), the Miami Beach Historical Association, the South Florida chapter of the Fulbright Association, and the Florida Conference of Historians (FCH). He served as president of both of the last two groups and edited the annual proceedings of the FCH for a number of years. He helped implement Florida International University's (FIU) new Doctoral Program in Atlantic Civilization as the program's graduate director, served as the university's European Studies director, and assisted in the conceptualization and implementation of the FIU graduate program in Public History. He intends to continue his interest in graduate training at the Wirth Institute and encourages potential graduate students from around the world to contact the Institute.

Patrouch's interest in Central Europe and the people who ruled there is related to an interest in using other analytical categories to understand the

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Franz Szabo: a full-time scholar once more

After 13 years as director of the Wirth Institute for Austrian and Central European Studies at the University of Alberta, Franz A.J. Szabo has retired from the position in order to devote himself full-time to teaching and research. He will remain a professor of Austrian and Habsburg history in the University of Alberta's Department of History and Classics. Citing the song, "You've got to know when to hold them and know when to fold them," Szabo said that he was looking forward to returning to full-time teaching and to researching the era of enlightened absolutism in the Habsburg Monarchy.

Szabo, who has long been considered one of the leading Habsburg scholars in Canada, emigrated to Canada from Styria with his parents in 1956 at the age of 10. He began his advanced studies at the then English-language Jesuit College of the Université de Montréal, Loyola College, in 1964, originally specializing in British and international history. His interest shifted to German and Austrian history in graduate school, where, at the University of Alberta, he studied under Ulrich Trumpener, Anneliese Thimme, and Helen Liebel from 1968 to 1976.

In searching for a Ph.D. topic, Szabo discovered a glaring gap in the literature on Maria Theresa's State Chancellor, Prince Wenzel Anton Kaunitz. "I came to Kaunitz rather naively," he admitted, "without a full sense of the enormity of the project." Having won two successive Canada Council Doctoral Research Fellowships, he was able to spend a good part of 1971 and 1972 in the Austrian State Archives, where with the assistance of Anna Coreth and his long-time colleague and friend, Grete Klingenstein, he soon discovered what the 19th century Austrian Archive director and historian, Alfred Ritter von Arneth, noted: to do Kaunitz justice, he would have to write a 10-volume study in the style of Ritter's Maria Theresa biography.

Fortunately, Szabo was less interested in writing a Kaunitz biography than in coming to terms with the dynamic of enlightened absolutism in the Habsburg Monarchy, using its most influential proponent and spokesman as the access point to the larger problem. Initially focusing his dissertation only on the period of the co-regency of Maria Theresa and Joseph II (1765-1780), Szabo's thesis was selected in 1976 for the AHA's "Best Dissertations in Modern History" panel. Further research grants by the Social Sciences and Humanities Research Council of Canada subsequently allowed him to expand his research in Austria, Czechoslovakia and Hungary, which resulted in the first of a projected two-volume study, *Kaunitz and Enlightened Absolutism, 1753-1780* (Cambridge University Press, 1994). It was awarded both the Barbara Jelavich Prize of the AAASS in 1995 (Szabo was its first recipient) and the Austrian Cultural Institute Prize for best book in Austrian studies in 1996.

If Szabo's award-winning monograph was long in the making, his career path was certainly part of the reason. Hitting the job market at a drastic downturn, Szabo spent 10 years in limited-term contract positions at seven different post-secondary institutions in Canada, where he taught a broad range of new courses every year before a virtually annual move to a new destination. Szabo's journeyman years came to an end in 1986 with a tenure-



track appointment to Carleton University in Ottawa. Here, in addition to completing his Kaunitz study, Szabo distinguished himself as a dynamic lecturer.

After 1992 Szabo took on two major projects. The first was to initiate and help organize a major international conference in Brno and Slavkov (Austerlitz) in 1994 devoted to Kaunitz on the occasion of the 200th anniversary of his death. The proceedings (edited by Szabo and Klingenstein) appeared under the title *Staatskanzler Wenzel Anton von Kaunitz-Rietberg, 1711-1794: Neue Perspektiven zu Politik und Kultur der europäischen Aufklärung* (Graz, 1996). For the second project Szabo was recruited by the then Aus-

trian ambassador to Canada, Dr. Walther Lichem, to become director of the Austrian Immigration to Canada Research Project, in which he led an international team of scholars to produce both *A History of the Austrian Migration to Canada* and *Austrian Immigration to Canada: Selected Essays* (Carleton University Press, 1996).

Shortly thereafter, the Austrian Canadian Council Foundation (the umbrella organization of the twenty-some Austrian societies in Canada) appointed Szabo as its director. This led to his involvement with the embassy's project of creating a Centre for Austrian Studies at a Canadian university. The initiative resulted in the establishment in 1998 of what was initially called the Canadian Centre for Austrian and Central European Studies at the University of Alberta, which an inter-ministerial committee of the Austrian government judged to be the university best suited to host such a center. To the Dean of Arts of the time, Szabo seemed the obvious choice as founding director. "In light of my previous connection with the University of Alberta," Szabo recalls, "the dean invited me to 'come home,' and I was delighted to do so—though I did make it a condition of my appointment that an effort be made to engage Austria's Central European neighbours to formally join in the enterprise." At a dinner hosted by the Austrian ambassador at his residence in Ottawa, Szabo was successful in persuading the invited ambassadors from the Czech Republic, Hungary, Poland, Slovakia and Slovenia to join with Austria in supporting the new center.

Szabo remembers that the initial years at the Centre were difficult. "Budgetary constraints made it hard to mount a program, and without a program track record it was difficult to persuade potential donors to support the Centre. My solution was to persuade the Canadian immigrant communities from the six countries supporting the Centre to cosponsor events with us and to look for a major project grant from the Austrian Federal Ministry of Science and Research. It was our success on both these fronts that then brought us to the attention of major donors—above all the late Dr. Manfred Wirth and his son, Dr. Alfred Wirth." Szabo's fundraising efforts were given a boost by his success in mounting the world's first Carl Czerny Music Festival and accompanying symposium in June 2002, which drew attention to the Centre from around the world. This success contributed to the decision by Dr. Manfred Wirth, and after his death in 2003, by his son Alfred, to endow the Centre with a \$10 million gift. In gratitude, the University of

continued on page 25

Johnson awarded medal



The Federal President of the Republic of Austria has awarded Lonnie R. Johnson, the executive director of the Austrian Fulbright Commission, the Austrian Cross of Honor for Science and Art, First Class for his contributions toward deepening ties between Austria and the United States. Austrian Federal Minister for Science and Research Karlheinz Töchterle (above, left) presented it to Dr. Johnson (above, right) at a ceremony on June 21, 2011. Johnson, a native of Minnesota, has worked in international education in Vienna for thirty-five years. He held positions at the Institute of European Studies, Institute for Human Sciences, and Austrian Exchange Service before being appointed the executive director of the Fulbright Commission in 1997. He also has authored books and articles on Viennese, Austrian, and Central European history including, most recently, the third revised edition of *Central Europe: Enemies Neighbors, Friends*, published by Oxford University Press.

MAHLER *from page 14*

in the critical period when they were breaking away from late Romantic modes into the early twentieth-century modernist experiments will find much to ponder in this book. Biographers of Mahler and music historians have already discussed a number of the specific philosophic and literary influences on Mahler, but Niekerk offers a much broader and deeper cultural perspective. Niekerk generally offers good English translations of critical German citations, but the *fahrender Geselle* in the title of Mahler's song cycle is better rendered as a traveling or wandering "journeyman," rather than as an "apprentice" (p. 63), who was typically bound by contract to a particular master. A more serious shortcoming in the book is the failure to elaborate in any satisfying way the cultural significance and implications for Mahler's compositions and his worldview of the relationship of the Jew to German or Central European culture. Niekerk raises the question of this problematic relationship repeatedly throughout the book. Yet beyond a basic positing of Jews' otherness and frequent alienation, he does little to develop any sense of what Mahler, his friends, and the texts which influenced him shared regarding the possible commonality, tension, and open conflict in Jewish and German identities. However, exploring this theme more thoroughly would have resulted in a very different book from the still interesting one at hand.

*Gary B. Cohen, History
University of Minnesota, Twin Cities*

MARIEDL KANN, 1907-2011

Mariedl (Marie) Kann, 103, wife of renowned Austrian historian Robert A. Kann, died on June 27 in her home in Princeton, New Jersey.

Like her husband, she received a degree in law from the University of Vienna; with him, she fled the Nazis after the Anschluss in 1938. The couple found refuge in the United States. In the beginning, they lived in New York; while her husband studied history at Columbia, Marie served as a member of New York Governor Herbert Lehman's staff.

In 1942, the couple moved to Princeton, and Marie became office manager for Princeton Laboratories, a medical research firm. In addition, she volunteered at Princeton Hospital for thirty years and was a tutor in both English and German.

After her husband's death in 1981, Marie Kann was actively involved in the sale of her husband's personal library to the University of Minnesota and the establishment in 1983 of the annual Kann Memorial Lecture at the University of Minnesota.

Marie Kann showed no sign of slowing down in her senior years. She traveled in both the United States and abroad and continued to attend the Kann Memorial Lecture until she was in her 90s.

Mrs. Kann was a witness to a great deal of history during her long life. As a child, she was a citizen of the Habsburg empire and actually saw emperor Franz Josef I in his carriage. She and her family endured the hardships of World War I Vienna. She experienced the rise of National Socialism in Austria, the fear that led her to flee with her husband, and yet found the courage to start life anew in an unknown land.

Marie is survived by two children, Peter R. Kann of Princeton and Marilyn Kann McElroy of Easton, Pennsylvania, and by six grandchildren: Hillary Kann Lane, 37, of Daphne Alabama; Nicola McElroy, age 27, of Philadelphia; Petra Kann, 24, of Washington, D.C.; Peter McElroy, 24, of Philadelphia; Jason Kann, 22, of Boston; and Jade Kann, 16, of Princeton. She also is survived by three great-grandchildren:



Marie Kann at age 90 with her youngest grandchild, Jade, aged 2 at the time. (Family photo.)

Benjamin Lane, 9; Cason Lane, 7; and Farrah Lane, 2, all of Daphne, Alabama.

A memorial service will be held in the early fall.

OTTO VON HABSBURG, 1912-2011

Otto von Habsburg-Lothringen died on July 4 at his home in Pöcking, Germany, at the age of ninety-eight. Born on November 20, 1912, in Reichenau near Vienna, he was the son of Emperor Karl I, and the great-great-nephew of Franz Joseph I. He bore the name of the oldest and arguably the most eminent dynasty in European history and could trace his ancestry back to the sixth century. Otto did not fit the stereotype of a would-be monarch, waiting uselessly for his throne to be restored. He fought tirelessly against Nazism and the Soviet domination of Eastern Europe, and later for a united and democratic Europe. He combined a belief in traditional values with a pragmatic and positive view of modernity.

Following the assassination of his great uncle, Franz Ferdinand, in June 1914, Otto became the heir apparent until his father withdrew from political affairs (but did not formally abdicate) in November 1918. After two failed attempts to regain the throne of Hungary, Karl and his family were exiled to the Portuguese island of Madeira where the former monarch died in 1922. At the invitation of King Alfonso XIII of Spain, Otto lived for seven years in the Basque region where he studied foreign languages and learned the duties of a monarch. Ultimately, he became fluent in seven languages, including Latin and Hungarian. Next he moved to Belgium where he earned a Ph.D. in political and social sciences at the University of Louvain in 1935.

While studying in Berlin in the winter of 1931-32 he earned the enmity of Hitler by turning down two invitations to meet the *Führer* and endorse the rising Nazi Party. Unlike many aristocrats in Germany, Otto considered Hitler repugnant. *Mein Kampf* convinced him that Hitler was determined to start a new war. In both 1935 and 1938 Otto attempted to return to Vienna to lead a resistance movement against the Nazis. Fortunately, Chancellor Kurt von Schuschnigg, even though a monarchist himself, rejected the second attempt as a useless risk for the crown prince who was near the top of the Nazis' "hit list." It was no coincidence that Hitler's invasion plans for Austria were called "Operation Otto." The monarchists were the Nazis' most consistent opponents in Austria both before and after the Anschluss.

Even in Belgium Otto barely escaped the Nazis when they invaded the country in May 1940. He was offered asylum by President Roosevelt and escaped from Europe via Lisbon on a seaplane. During his four years in Washington, DC, he appealed to FDR and other influential Americans, as well as to Winston Churchill, to restore Austrian sovereignty. He partially repaired Austria's image, which had been badly tarnished by Hitler's reception in Vienna in March 1938. He is also credited with persuading the American President not to bomb several Austrian cities and with saving the lives of approximately 15,000 Austrians, including many Jews.

In 1944 Otto took up residence in France and Spain because he was again denied entry into Austria. Heavily in debt, lacking a valid passport, a home, and a regular income he embarked on a highly successful career as a journalist, public lecturer, and historian, writing weekly newspaper columns and publishing numerous books including a biography of his ancestor Charles V. He was widely acknowledged to be a well-informed, urbane, and entertaining speaker on European matters. In 1951 he married Princess Regina of Sachsen-Meiningen and purchased *Villa Austria* in Pöcking near



Lake Starnberg in Bavaria and close to Salzburg. Denied unrestricted citizenship in Austria, he had no trouble becoming a citizen of Germany and later Hungary and Croatia as well.

Two important events occurred in the life of Otto von Habsburg in 1961. He was offered the throne of Spain by Franco but declined on the grounds of the Habsburg dynasty's long absence from Spain. In the same year he reluctantly renounced his claim to the Austrian throne because doing so was the only way he could visit the land of his birth. Two years later an Austrian court formally lifted the ban on his entry into the country precipitating the "Habsburg crisis" in Austrian politics. I happened to be researching my doctoral dissertation in Vienna at that time and was tempted to believe from reading Socialist newspapers that Otto was poised on the borders of Austria ready to invade the country at any moment with a huge Habsburg army. He was not actually allowed to enter Austria until 1966 and even then he could not use the aristocratic "von" in his name. In 1990, he was urged to seek the presidency of the newly free Hungary, but he declined.

Otto became president of the international Pan-European Union 1973 holding that office until his retirement in 2004. In 1979, at the

age of 67, he was elected to the new European Parliament, running as a member of the conservative Christian Social Union of Bavaria. The only member of the Parliament to have been born before World War I, he was also the only member who never used translation earphones; he became its longest-serving member by the time he retired from that body in 1997. He fought for the rights of refugees; in 1991 he vigorously supported the independence of the Baltic States from the Soviet Union, as well as Slovenia and Croatia from Serbia.

Quite possibly his most memorable achievement was as the chief organizer of the Pan-European "Picnic" in the summer of 1989. He convinced the governments of Austria and Hungary to allow their common border gates to be opened for three hours on August 19 allowing 660 East Germans to escape to the West, thus hastening the final collapse of the Iron Curtain three months later.

On a personal note, my only connection with Dr. von Habsburg resulted from my sending him a copy of *The Habsburg Legacy, 1867-1939*, which was published in 1972. In thanking me for the autographed book he graciously said that he "was deeply impressed by the objective and clear way in which you re-establish historic truth. I do hope that the book will have the success it deserves." In a second letter he invited me to visit him, an invitation I deeply regret never having the opportunity to accept.

By all accounts a charming man with a remarkable memory and a ready smile, Otto von Habsburg was also a devoted family man with an impeccable personal life. He died peacefully in his sleep surrounded by his seven children. He was honored by no fewer than five funeral masses including one in St. Stephens Cathedral attended by 1,000 mourners from all over Europe. Over 100,000 spectators attended the funeral procession, along with 300 journalists. He was buried next to his ancestors in the Chapel of the Capuchins in Vienna; his heart was buried in Hungary. His was a long life well lived. He fully deserved the title of a "great European."

Bruce F. Pauley, History
University of Central Florida

report from New Orleans



Group photo of the Austrian Student Program for students with disabilities, April 2011. Photo courtesy CenterAustria.

CenterAustria at the University of New Orleans (UNO) continues to thrive on its student and faculty exchange programs with Austria. In the past year we had some 75 students from the University of Innsbruck, two from the University of Graz, and one from the Technical University of Graz study for a semester (and a few for a year) in various departments at UNO. Business and psychology students represented the strongest contingents. The "Austrian Student Program" brought almost 30 students from various Austrian universities to study at UNO during the month of February 2011 (and Mardi Gras!) during their Austrian semester break. In the second half of April, a special Austrian Student Program was offered for Austrian students with disabilities. Eight students with various disabilities (four in wheelchairs and two blind students) had a weekend field trip to Washington, D.C., were given special lectures on local history and culture, and took various excursions to concerts, museums and a plantation. This was a successful first step in international student mobility for disabled students.

The latest characteristic of our "Innsbruck" student population coming to UNO is that about one-third are students from Germany, indicating a greater international student mobility among young Germans. The waxing influx of German students enrolling in Austrian institutions of higher learning is creating all kinds of problems for Austrian medical schools and universities, given that many of them study in Austria and then return to work in Germany. It is not a "brain drain" phenomenon but a "numerous clausus" problem with German institutions – Austrian universities getting the overflow. The Austrian Minister of Science and Research Karl-Heinz Töchterle, a former Rektor of the University of Innsbruck, leaves it up to the individual institutions to deal with this massive German influx.

We have been blessed over the years with fellowships for advanced graduate students that arrive every year with the Austrian contingent. The Upper Austrian Alexander Smith, a political science and social/economic history student from the University of Innsbruck, was last year's fellow sponsored by the Austrian Ministry of Science and Research. Alexander was working on two dissertations at the same time – both dealing with the history of oil and current European energy supply policies. He volunteered to teach a course on "The History of Oil" in UNO's History Department last spring. Next to his research and teaching, he also worked as an editorial assis-

tant for Contemporary Austrian Studies and served as guest editor and contributor to *Global Austria*, volume 20 in the CAS series. The 2011-12 "Ministry Fellow" will be Salzburg native Eva Maltschnigg from the *Wirtschaftsuniversität Wien*. She will begin work on a dissertation on relations between American GIs and Austrian women during the post-World War II Austrian occupation.

The City of Innsbruck and the Land Tirol are funding a dissertation fellowship for a student from the University of Innsbruck as a tribute to the founder of the UNO Summer School in Innsbruck and CenterAustria at UNO Dr. Gordon "Nick" Mueller, who is now the CEO of the National World War II Museum in New Orleans. Last year's "Nick Mueller Fellow" Michael Fink worked on a neurobiology dissertation in UNO's Department of Psychology. The geographer Christian Scheiner will be the 2011-12 Nick Mueller fellow.

Fabian Luttenberger, an electrical engineering student from the Technical University in Graz was last year's "Bostiber Fellow" – a fellowship generously funded by the Dietrich Bostiber Foundation of Media, PA. Luttenberger will return this fall to finish an M.S. degree in Engineering Management.

The Marshall Plan Chair program continues to be a success, too. Dr. Monika De Frantz taught urban studies in 2010-11. Dr. Mariam Tazi-Preve will teach gender studies and the European welfare state in the Political Science Department in 2011-12. Both are from the University of Vienna and are generously funded through an endowment set up by the Austrian Marshall Plan Foundation.

A regular faculty exchange program has been going on between the University of Innsbruck and UNO since the mid-1980s. In the spring of 2011, Dr. Monika Antenhofer, an Innsbruck medievalist, offered courses in Medieval History and Renaissance Women in the UNO History Department. Dr. Molly Mitchel taught courses in History of the South and American Slavery in the American Studies Department in Innsbruck as a Fulbright Professor. Both institutions continue to profit richly from these student and faculty exchanges in this model transatlantic university partnership.

Günter Bischof
Director, CenterAustria

Franz Szabo *from page 21*

Alberta re-named the Centre the Wirth Institute for Austrian and Central European Studies in October of that year.

This and Szabo's other successful fundraising initiatives with individual donors and community groups allowed the Wirth Institute to mount an increasingly ambitious program. In his 13 years as Director the Institute has sponsored some 35 international conferences, which have resulted or will result in at least two dozen publications (some edited or co-edited by Szabo). The Institute has brought nearly 100 guest lecturers to Alberta, and the ambassadors and other government officials of the supporting countries are regular guests. Above all, the Institute has made a name for itself as a cultural center. During Szabo's tenure, the Institute has supported over 100 concerts, a dozen art exhibits, film festivals, and theatrical performances. At the same time Szabo was able to expand the personnel of the Institute by creating a Doctoral Research Fellowship program, supported by the Austrian government and the immigrant communities, which annually sees doctoral students from Austria, Croatia, the Czech Republic, Hungary and Poland serve as interns.

Though Szabo has certainly attempted to continue his scholarly output during these years—publishing above all his provocative revisionist account of the continental Seven Years War in 2008—he is anxious to return to his Kaunitz project. “Having examined the emergence and development of enlightened absolutism under Maria Theresa, I now want to address its flowering and crisis in the reigns of Joseph II and Leopold II,” Szabo says. “I am confident the Institute is in good hands with Joe Patrouch, and while I obviously leave it with mixed feelings, Kaunitz beckons!”

Joseph F. Patrouch
Director, Wirth Institute

Joseph Patrouch *from page 20*

past. “Instead of the hackneyed nationalist perspectives so often employed by historians and social scientists, my focus has been on the local or the transnational,” he points out. “The Holy Roman Empire and the Habsburg Dynasty are two subjects which allow for a wider and different way of seeing the world in the centuries on which I usually focus, the early modern period. While my first book, on the Traunviertel of Upper Austria, concentrated on the politics of the local, my second book examined the politics of the Habsburg Dynasty on a wider scale in the Holy Roman Empire and its neighboring kingdom of Hungary.”

Of course, Patrouch will have less time for research as he assumes the responsibilities of leading the Wirth Institute. He looks forward to the challenge of leading an institute with a broad multidisciplinary and interdisciplinary mandate. “I am excited to be able to follow in the footsteps of the Wirth Institute's founding director, Franz Szabo, and to take over the directorship of this dynamic operation,” Patrouch said. “It is an exciting place to be.” As an editor of the H-Net's HABSBERG discussion list, he is interested in increasing the utilization of digital and other technologies to bring the specialists in the field closer together.

As the hundred-year anniversary of the end of the Habsburg Empire in Central Europe nears, the study of the diverse cultures and histories of the lands it once connected continues fruitfully in the rich prairielands of central Alberta. The change of leadership at the Wirth Institute assures that this important asset for scholars of the region will continue to be directed by a historian committed to an interdisciplinary understanding of the past, present, and future of the region.

Franz A.J. Szabo
University of Alberta

SAHH NEWS

The steering committee of the Society for Austrian and Habsburg History would like to introduce its newest member, Professor Jeremy King of the History Department at Mt. Holyoke College. King will fill the position of outgoing member John Boyer. We thank Professor Boyer for his valued service on the committee.

Jeremy King brings to the committee expertise in Czech and German History. Many readers of the *Austrian Studies Newsletter* will be familiar with his highly regarded book, *Budweisers into Czechs and Germans*. King's current research takes him in two new directions. The first is a book project entitled “Who Is Who? Separate but Equal in Imperial Austria,” which examines nationalities law before and after the Moravian Compromise of 1905, which partitioned political representation and public schooling between Germans and Czechs. It highlights the liberal dilemma of articulating group rights without violating individual rights. King's second project is closer to home, quite literally. He has taken up the politics of property in the Bohemian lands from the 1960s to the present. It stems from his close encounter with restitution, rent deregulation, and reconstruction in Brno, where his wife owns a grand but dilapidated building built by her great-grandfather in 1932. This work subjects to intellectual inquiry the bricks, mortar, and dust of building reconstruction.

In other SAHH news, the steering committee is pleased to announce sponsorship of several academic panels at the upcoming annual meeting of the American Historical Association in Chicago (January, 2012). The first panel is entitled “Communication and Communities in Late Medieval Central Europe.” Panelists will look at how scholars, ideas and manuscripts from France, England, Bohemia and German-speaking lands crossed paths and—in part through contentious church councils—sought to remake Europe by establishing new connections and shaping new communities. One paper examines the manuscripts of Jean Gerson

and reactions of his eager fifteenth-century readers. Another explores the “paratexts” that enveloped texts of Jan Hus printed in the early sixteenth century by Lutherans. A third investigates the novel and controversial Taborites, a radical community whose identity was formed through traditional religious rituals as well as through violence.

The second AHA panel, co-sponsored with the Society for the Study of Early Modern Women, is “Early Modern Habsburg Women, European Diplomacy, and Religious Patronage.” Here scholars will represent research showing the ways that Habsburg women created and handled the intricacies of dynastic politics. Of particular interest are Archduchess Magdalena of Austria and Archduchess Mariana of Austria, the latter of whom exercised formal political authority through dynastic right as mother of King Carlos II of Spain. Collectively, panelists will challenge the ideas that aristocratic and royal women's function was mainly to reproduce and that diplomacy was exclusively a male endeavor. Rather, women exerted significant political influence in the Imperial, Italian, and Spanish courts and shaped diplomatic and religious outcomes on the broader European stage.

The SAHH steering committee offers advice and support to the *Austrian History Yearbook* and to the centers for Austrian studies in North America. Current members are Maureen Healy, Joseph Patrouch, David Mengel, Paul Hanebrink, and Jeremy King. The steering committee serves as a line of communication among historians, and may be of help to scholars looking to organize a panel on any aspect of Austrian or Habsburg history at the AHA, the GSA or the ASEES. For assistance, inquiries about sponsorship, or help rounding out a panel, contact me at the Department of History, Lewis & Clark College, healy@lclark.edu.

Maureen Healy
Executive Secretary, SAHH

Beauty Contest: new art exhibit at ACFNY

The Austrian Cultural Forum New York and MUSA Vienna are presenting *Beauty Contest*, an art exhibition featuring works by 20 internationally acclaimed and emerging artists who critically reflect on contemporary global society's obsession and fascination with physical appearance.

Beauty Contest opened on September 20, 2011 and will be on view until January 3, 2012 at the Austrian Cultural Forum New York. The exhibition will then travel to Vienna in February 2012, where it will be shown in the galleries of MUSA Vienna.

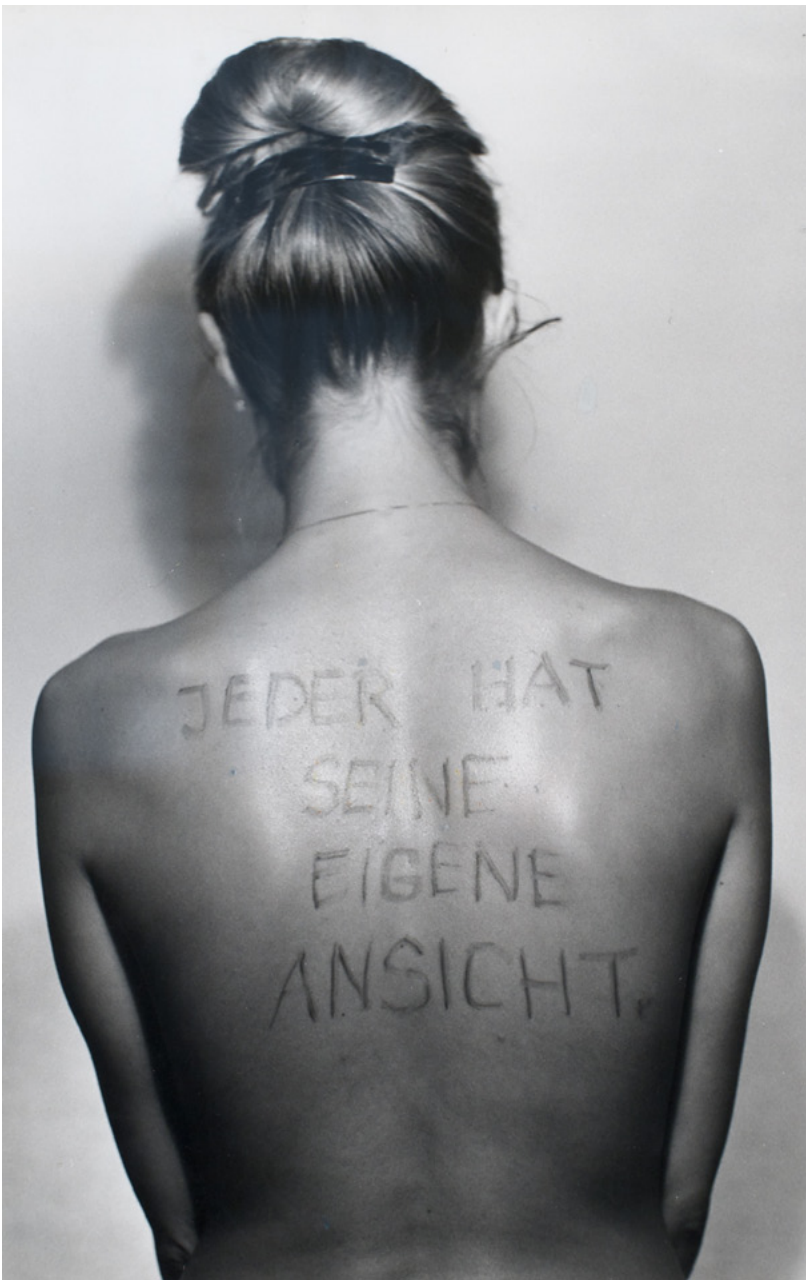
The exhibition deals with one of the most trivial everyday experiences: the daily encounter with human beauty and its social construction. A perennial anthropologic subject dating back to the writings of ancient Greek philosophers the exhibition will present critical viewpoints of some of the most antiquated notions of universal beauty. Evidence from the sexual revolution and feminism, as well as the gay, lesbian and transgender movements have eroded clear definitions of who and what is beautiful – and who and what is not. Through their artworks the artists examine the emancipation of hidden structures of repression toward gender, race, and age.

The artworks, which include videos, paintings, sculptures, installations, and performance art, are drawn from the self-examination, self-perception, and self-definition of the individual artists, many of whom are influenced by female avant-garde artists such as Austrian artist Maria Lassnig and New York based Cindy Sherman.

Beauty Contest is curated by Berthold Ecker, Claude Grunitzky, and Andreas Stadler, with assistance from Natascha Boojar and Roland Fink. A fully illustrated catalogue will be published by Passagen in February 2012.

A series of talks will be organized as part of the Walls and Bridges Season 3 (www.wallsandbridges.net), and a performance by artist Maria Petschnig is being organized in conjunction with Performa 11 (www.performa-arts.org). Another performance, "When I Walk Alone on the Streets," by artist Clarina Bezzola, was presented on September 21st, in collaboration with Times Square Alliance.

The Austrian Cultural Forum is located at 11 East 52 Street, New York, NY 10022 (between Madison Avenue and Fifth Avenue). The gallery is open daily from 10 a.m. to 6 p.m., and admission to exhibitions, concerts, and other events at ACFNY is always free. ♦



From *Beauty Contest*: Birgit Jürgensen, Everybody has his own point of view (1979). B/w photograph on barite, vintage print. 12.5 x 8 inches. Courtesy of MUSA, Vienna (The Art Collection of the City of Vienna). Image courtesy ACF New York.

Botstiber Foundation funds new visiting professorships

The Austrian-American Educational Commission is pleased to announce that it has received a \$120,000 award from the Deitrich W. Botstiber Foundation to fund two one semester Fulbright-Botstiber Visiting Professors of Austrian-American Studies—one for Austrian scholars to be hosted by institutions in the U.S. and one for U.S. scholars to be hosted by institutions in Austria—for three years starting with the 2012-13 academic year.

The purpose of these awards is to promote the understanding of the historical relationship between Austria and the United States. The Austrian Fulbright Commission and the Botstiber Foundation are particularly inter-

ested in soliciting applications in the fields of history, the social sciences, economics, and law but also will welcome qualified applications from other disciplines, including but not limited to literature, music, and the arts.

The awards will function in a mirror reverse manner. Grant proposals require the collaboration of potential Fulbright-Botstiber scholars and potential host faculty from institutions in Austria or the United States, respectively. Host faculty will be responsible for effectively anchoring visiting Fulbright-Botstiber scholars in the curriculum, host department, and other activities of the host institution. Flexible combinations of lecturing and research will allow Fulbright-

Botstiber Visiting Professors of Austrian-American Studies to reach out to students and to make scholarly contributions to their disciplines at the same time.

The inaugural Fulbright-Botstiber award for Austrians going to the United States in 2012/13 will have an application deadline of October 30, 2011. For more information, interested scholars should consult www.fulbright.at. For information about the parallel award for U.S. citizens going to Austria, please consult the website of the Council for International Exchange of Scholars: www.cies.org.



Above: a panel at the conference “Immigration, Integration, and Islam: New Policies in the Context of Present Political, Security and Economic Challenges” in Washington, DC. Left to right: Sonja Aziz, Zainab al-Suwaij, Thomas Schmidinger, Jocelyne Cesari, and Michael Werz. Photo: Milena Jurca.

A tale of two cosponsored conferences

In May 2010, the University of Minnesota and the Johns Hopkins University coorganized two conferences, one in Minnesota and one in Washington, DC.

On May 6, the Center for Austrian Studies, the European Studies Consortium, the Immigration History Research Center, Global REM, and the Institute for Global Studies hosted a conference, “Migration, Integration and Discourse in Europe.” On May 25, the Johns Hopkins University, in cooperation with the University of Minnesota, the Friedrich Ebert Foundation US, the Heinrich Böll Foundation US, and the Austrian Cultural Forum, Washington DC, hosted the conference, “Immigration, Integration, and Islam: New Policies in the Context of Present Political, Security and Economic Challenges.” The proceedings of both conferences will be jointly published in a book edited by the political scientists Thomas Schmidinger (the 2010-11 BMWF research fellow at the CAS) and Vedran Džihic later this year.

At the University of Minnesota, Annemarie Steidl, Bernhard Perchinig, Mary Kreutzer and Thomas Schmidinger delivered an overview of European perspectives on migration. Vedran Džihic, Meropi Tzanetakis, Alexander Prvulovic and Alicia Allgäuer gave some insights on the Austrian debate about migration and integration. Philip Lewis, from Bradford University, gave an overview of the situation of Muslim immigrants in Britain. Sina Arnold, from Berlin, gave insights into the migration debate in Germany and Kristine Sinclair, from the University of Southern Denmark, gave a talk about “Islam and Integration in Denmark.” Finally, Donna Gabaccia offered a critical examination of the self-perception of the US as a “nation of immigrants.” Discussions between scholars created an intense exchange about the commonalities and differences between the debates on migration and integration within Europe, but also between Europe and the US.

Thomas Schmidinger, Mary Kreutzer and Vedran Džihic also spoke at the Conference in Washington DC together with Katherine Fennelly, who gave an overview about post 9/11 changes in US immigration policy. Elisabeth Collet from the Migration Policy Institute in Brussels and Washington gave a presentation entitled, “Immigrant Integration in Time of Austerity. Documentary filmmaker Angela Huemer gave an insight about the human tragedies happening on the Mediterranean sea, where thousands of refugees try to enter the “Fortress Europe”, while Jonathan Laurence from the Boston College and the Brookings Institution presented a paper about transatlantic perspectives on North Africa. Muzaffar Chishti from the Migration Policy Institute of the New York University gave a talk, “America’s Nexus

between Security and Migration.” In the final panel, Jocelyne Cesari from Harvard University, Michael Werz from Georgetown University, Sonja Aziz from the Vienna-based Forum for Emancipatory Islam and Zainab al-Zuwaij from the American Islamic Congress offered some transatlantic insights into the debates about Islam and Muslim Immigrants.

While the conference in Minnesota had a more intimate character and gave space for the intellectual exchange of the involved scholars, the conference in Washington DC was more policy-oriented and had a broader audience. Journalists, officials from American offices and European embassies, and an interested public listened and discussed with the panelists. In both cases, there were fruitful discussions that will also be visible in the published proceedings. ❖

Szabo new coeditor of Purdue’s CES book series

Purdue University Press recently announced that Franz Szabo has joined Gary Cohen and Charles Ingrao as coeditor of its highly successful Central European Studies book series. Szabo has just completed a decade as founding director of the Wirth Centre for Austrian and Central European Studies (see p. 19). He is also the author of the award-winning *Kaunitz and Enlightened Absolutism, 1753-1780* (Cambridge University Press, 1994) and, more recently, *The Seven Years’ War in Europe, 1756-1763* (Longman, 2007).

Charles Ingrao welcomed the addition, saying, “Franz will expand the series’ reach both in the early modern period and among Canadian scholars who work on the country’s ample Austro-Hungarian diaspora.” Gary Cohen also praised Szabo’s “enormous expertise on eighteenth and early nineteenth-century Austria’s domestic and foreign affairs and the history of the Enlightenment in the

Habsburg lands,” agreeing that this expertise would strengthen the series.

As of this writing, the CES series has produced 36 highly praised volumes—monographs, collections of essays, and translations of important European monographs. And one more hand will make much lighter work.

“The series has prospered in recent years,” Cohen noted, “with not only an increasing number of volumes coming out each year, but also a growing number of submissions. Franz’s expertise as a scholar and experience as an editor will help us respond to the increased workload.”

The new editorial troika will redistribute editorial responsibilities. Cohen will continue to evaluate manuscripts that cover the monarchy’s final century, Szabo will assume primary responsibility for the early modern period, and Ingrao will retain responsibility for the monarchy’s Balkan periphery. ❖

Salzburg 2011



Is the festival finally responding to the world?

Two scenes from Faust. Left: Josef Ostendorf, Sebastian Rudolph, Patrycja Ziolkowska (Video). Right: Felix Loycke (operating puppet), Birte Schnöink. Photos: Arno Declair, Salzburg Festival.

by Barbara Lwatsch Melton

A succession of crises dominated this summer, and some of them had immediate impact on Europe and Salzburg. Reports of the famine in East Africa were alarming, the Greek debt crisis came to a head, and, on a more local level, a scandal at the Salzburg Festival caused by inadequate oversight was still being discussed in July. During the opening week, Europe was in shock because of the horrific mass murder in Norway. Would a Festival associated with costly productions and lavish parties seem out of place at a time like this? Could it in any conceivable way offer an appropriate response to such a serious crisis?

Of course, the Festival must set its program and contract the artists far in advance. This year the decisions fell to Markus Hinterhäuser, who used to be responsible for the concert program and assumed the position of general director for just one interim year. A concert pianist, Hinterhäuser lacks any hint of shallow flamboyance. He proved his extraordinary musical instincts during years of his association with the Festival, and showed his willingness to challenge audiences by incorporating a good deal of 20th century music. His thoughtful approach was evident in this year's motto, a quotation from the 20th century composer Luigi Nono: "Das Ohr aufwecken, die Augen, das menschliche Denken" ("To open up the ears, the eyes, human thinking").

The decision of Salzburg's local government to drop its original choice of inaugural speaker, Swiss activist Jean Ziegler, sparked protests, but his proposed speech was widely disseminated. It denounced the current "cannibalistic" world order that permitted thousands of children to die of hunger, but Ziegler also praised the ability of art to move even the rich and powerful towards change—in line with the Festival's motto. Joachim

Gauck, who was invited in his stead, and other speakers at the inaugural ceremony expressed their views in less provocative terms and focused more narrowly on Europe. But they too emphasized the imperative of solidarity, particularly with European countries currently in financial crisis, and the power of art to effect change. Salzburg governor Gabi Burgstaller even denounced the "cynicism of financial markets" and the "replacement of traditional virtues through greed." Heinz Fischer, Austria's president, reminded the audience of Europe's remarkable journey not just to prosperity, but to shared values like tolerance, rule of law, and rejection of dictatorial regimes. Both suggested that the Norwegian massacre sprang from a rejection of these values and must be counteracted by cultivating a Europe of tolerance and understanding. Like Fischer, Joachim Gauck pointed out that freedom from dictatorship is not a given. Gauck, who had spoken up courageously in opposition to the Communist regime of the GDR, also pointed to the power of art to "open eyes, ears, and minds" to new ways of thinking and opposition to the powerful few.

As Governor Burgstaller noted, it seemed more than coincidence that Nicolas Stemann, one of Germany's leading young directors, devoted a year to staging an eight-hour marathon of Goethe's *Faust* I and II. His critique of capitalism, including projections of anti-capitalist slogans, was unnecessarily demonstrative, yet it is grounded in Part II's plotline involving the introduction of paper money. Having Faust and Mephistopheles played serially by one actor powerfully conveyed the idea that man harbors within himself the voice of temptation and the "Geist der stets verneint" ("the spirit that always negates"). This arrangement made for excellent theatrical effect, as the outstanding young actors appearing in both parts of the drama,

Sebastian Rudolph, Philipp Hochmair, and Patrycia Ziolkowska, modulated their voices, alternated body language, and sometimes even adopted different dialects. This arrangement showed Faust as a thoroughly modern figure who is too impatient to accept moral boundaries and whose restless individualism leaves a path of destruction behind.

This concept demands that Part II follow immediately, as it depicts the pernicious effects of Faustian character in several astoundingly contemporary areas: one economic, showing the consequence of deficits and debt. Part II also explores the transgressive reach of science in the creation of Homunculus, and the manic rush to colonize and develop, with complete disregard for those standing in the way. When Faust magically drags Helen of Troy into his presence, the hopelessness of their marriage is evoked by a clutter of banal bourgeois paraphernalia. How prophetic that the offspring of this supposed dream match, Euphorion, is a maddeningly overactive “second Icarus”, vividly portrayed by dancer-actor Franz Rogowski. Goethe even foreshadowed man-made environmental catastrophe, as the frantic construction performed by “Lemuren” (“zombies”!) ushers in Faust’s own death. Counterbalancing the sparseness of monologues and the industrial architecture of the Perner Insel stage, director Stemann inserted musical selections (some of which might have been shortened or cut) and video projections by Claudia Lehmann, including those of academic “talking heads” analyzing Goethe’s texts. This technique made sense in view of Faust’s profession and the pervasive ethos of scholarly expertise in German culture. At various points in the action, foam rubber puppets supplied by the group Das Helmi provided welcome comic relief. They also helped, along with the pop-chorus finale, to keep the ending sufficiently ambiguous.

By contrast, Alban Berg did not concern himself much with visions of heavenly afterlife in his opera *Lulu*, which shockingly portrays the fatal effects of unbridled passion and struggle for dominance. Yet when young Anglo-Austrian soprano Anna Prohaska performed in Berg’s *Lulu Suite*, which he based on his own opera, her pure and astoundingly agile coloratura may have convinced the audience that *Lulu* deserved salvation after all. The composer’s *Der Wein* with soprano Dorothea Röschmann offered worldly relief from the relentless pressures of life. These selections by a Mahler admirer were followed *Das Klagende Lied*, an early work by Mahler himself, who stood at the center of this year’s orchestral and solo programs because of the centennial of his death. The libretto’s fairy tale shares with this year’s other offerings the theme of a man’s ruinous pursuit of his own desire at the expense of another, here manifested in a brother’s slaying for the sake of gaining the hand of a queen. Prohaska and Röschmann were joined by alto Anna Larson and Johan Botha. Botha’s brilliant tenor and focused performance made his contribution particularly memorable. The same can be said for the Vienna Staatsoperchor and the Vienna Philharmonic under the masterly, restrained baton of Pierre Boulez. The orchestra played with the authority of an unbroken tradition going back to the composer, but with youthful inspiration, bringing out every color of Berg’s and Mahler’s complex scores.

A similarly captivating balance of dark themes and exquisite beauty pervaded the recital of star baritone Matthias Goerne, who alternated lieder by Mahler with selections of Dmitri Shostakovich. Leif Ove Andsnes accompanied the singer on the piano, at once completely attuned to Goerne’s interpretations and expressive as a soloist in his own right. Inevitably one had to think of grieving Norwegian parents and the suffering of children worldwide during their haunting rendition of Mahler’s *Kindertotenlieder*, particularly shattering in evoking the memory of children’s joyful presence. Young lives cut short on past and present battlefields came to mind during *Revelge (Reveille)*, with its disturbing contrast of upbeat march-like music and the narrative of youthful soldiers killed in battle. Having completed the recital with *Der Tambour’sell (The Drummer Boy)*, another heart-wrenching Mahler song based on *Des Knaben Wunderhorn*, Goerne left the audience on a more hopeful note, with Beethoven’s *An die Hoffnung* as an encore.

Several of this year’s opera productions sounded similarly serious themes, and some dwelled on cruelty or violence perpetrated and endured, above all Verdi’s *Macbeth*. Mozart’s *Nozze di Figaro* is not normally associated with such weighty subjects, yet Claus Guth’s somber production, a revised version of last year’s, plays down the humorous aspects. Instead, it emphasizes more serious ones, including abuse of power and struggle for domination, the destructive force of Eros, and outright violence. The sets—primarily an elegant, spacious, but desolate stairwell—serve the concept well, although the Orchestra of the Age of Enlightenment under



Matthias Goerne. Photo: Marco Borggreve, Salzburg Festival.

Robin Ticciati did not offer any new revelations. Erwin Schrott’s Figaro is at once fully alive but more seriously flawed than the portrayal one usually sees. When he describes the hardships of military life to Cherubino (“Non più andrai...”), he is not merely rubbing it in, but also roughing up and eventually gagging poor Cherubino. This makes perfect sense, especially since Figaro in turn has to deal with pressure from above in the person of the Count. Almaviva is himself under the capricious rule of Eros, personified in this production as a winged youth, much like the ancient god. His antics, elegantly performed by Uli Kirsch, were nonetheless superfluous and somewhat distracting in an already captivating production with a cast of superb young and attractive singer-actors. Genia Kühmeier stood out as a deeply affecting Countess, whose “Dove sono” set a standard in musicality and expression. Similarly, Marlis Peterson gave an excellent vocal performance as a graceful, highly appealing Susanna. Their mutual solidarity thus grew naturally from their personalities and emphasized that the destructive cycle of unconstrained passion, power, and retribution can only be ended by the transcendence of blind egocentrism.

Many of the productions thus touched upon common themes, which were in turn tied to ideas evoked at the inauguration of the Festival. Can art help an audience work through catastrophic events? Everyone will have to decide for him or herself, but this year’s Festival productions did suggest a response, one that rejects violence and pleads for solidarity over the single-minded pursuit of self-interest. To reinforce the message, collections benefitting the victims of the hunger catastrophe in East Africa continued through the summer. Several dress rehearsals were opened to the public as benefit concerts, including a completely sold out performance featuring international stars Anna Netrebko and Piotr Beczala to support the reconstruction of the Muza Kawasaki Symphony Hall in Salzburg’s Japanese sister city. One hopes that such initiatives will continue and even expand in years to come. ❖

Announcements

INTERNATIONAL CONFERENCES & SYMPOSIA

England. International conference. The 11th International Postgraduate Conference on Central and Eastern Europe, "Crisis: Interruptions, Reactions, and Continuities in Central and Eastern Europe," February 15-17, 2012, The School of Slavonic and East European Studies, University College, London. Crises have been common in the history of Central and Eastern Europe. This conference examines the concept of crisis from a plethora of disciplinary angles within the Central and Eastern European context. It offers a platform for discussing a complex set of interactions, interruptions and continuities that various forms of crises provoke. The disciplines include, but are not limited to, anthropology, art history, cultural and literary studies, economics, geography, history (medieval to modern), linguistics, politics and sociology. For info: <http://www.ssees.ucl.ac.uk/postgradconf2012.htm>.

United States. International and interdisciplinary conference. "AEIOU: Global Austria." The Annual Conference of the Austrian Studies Association (the new name for the Modern Austrian Literature and Culture Association), April 26-28, 2012, California State University, Long Beach. Organized by Nele Hempel-Lamer of the Department of Romance, German, Russian Languages and Literatures, CSU-Long Beach. Confirmed Keynote Speakers: Harald Friedl and Barbara Neuwirth. AEIOU, the unofficial motto of the Habsburg dynasty, claimed that the whole world was subject to Austria (Alles Erdreich ist Österreich untertan). In 1951, an alternate motto was suggested: Austria Europae Imago, Onus, Unio: Austria is Europe's double image, burden and unification. This conference will explore images of Austria on the world stage, images in Austria of that world stage, and cultural ties that reach between Austria and other cultures. For info: <http://www.malca.org>.

England. International symposium. "Great Exhibitions in the Margins, 1851-1938," April 26-27, 2012, University of Wolverhampton, UK. Research has for a long time focused on world fairs, great exhibitions or *expositions universelles* in the capitals of Europe and in the large cities of the USA. In the heyday of these spectacular events—in the second half of the nineteenth and the first half of the twentieth century—smaller cities and regional centers, such as Liège, Poznań, Edinburgh, or Wolverhampton, staged their own "great exhibitions" modeled on those held in the national (or imperial) centers. These smaller shows usually had large ambitions and tried to engage not only the local population but also national and international audiences and exhibitors. This symposium focuses on the exhibitions of arts and industries in the regions outside the capitals and on the assumptions that lay behind them. For info about the symposium: <http://greatexhibitions.blogspot.com>.

Bosnia-Herzegovina. Call for Papers. Turkish Studies Project Conference III: "The Ottoman Empire and World War I," May 16-20, 2012, Sarajevo, Bosnia-Herzegovina. The Turkish Studies Project at the

University of Utah and the University of Sarajevo are delighted to announce a jointly-organized three-day conference to examine the causes and the short and long-term socio-political impact of World War I (WWI) on the post-Ottoman spaces and on the formation of the modern nation-states. The conference will address the following broad themes in the context of the Ottoman empire: mobilization, ethnic/civic/religious nationalism, mass education, public opinion, modernity, modern warfare, (counter)insurgency, decision-making processes under war conditions, popular legitimacy, nation-building, re-colonization, and memory. The conference will be divided into the following sections: The International System and the Major European Powers; The Balkans; Anatolia; The Caucasus (Armenia, Azerbaijan, and Georgia); and The Arab Provinces. The organizers will provide accommodation and meals for the duration of the conference, but we would be grateful if you could approach your own institution in the first instance to cover travel costs. If travel cost cannot be obtained from scholar's home institution, the conference will provide partial support for travel. Participants should plan to arrive at Sarajevo airport on May 16. The conference will begin on the morning of May 17, and end in the late afternoon of May 20. The title of your paper and a 250 word abstract will be due **December 15th, 2011**, and a first draft by **March 15th, 2012**; this will enable us to put the papers on a dedicated website before the conference starts. The papers will be edited and published in the course of 2013. We very much hope that you will be able to participate. Organizers: M. Hakan Yavuz (University of Utah); Edin Radusic (University of Sarajevo); Mehmet Hacisalihoglu (Yildiz Teknik Universitesi) For more info: http://www.poli-sci.utah.edu/turkish_index.html. **Deadline: December 15.**

United States. Call for papers. "Women's Organizations and Female Activists in the Aftermath of the First World War: Moving Across Borders," May 26-28, 2012, Hamline University, St Paul, Minnesota. Recent developments in the social and cultural history of modern warfare have done much to shed new light on the experience of the First World War, and in particular how that experience was communicated in popular and high culture, and in acts of remembrance and commemoration after 1918. The postwar period (ca. 1918-1923) is distinctive, both within individual nations and as a point of international comparison. It is characterized by the often troubled transition from a wartime to a peacetime society, continued conflicts over the repatriation of refugees and POWs; revolutionary and counterrevolutionary violence in parts of central Europe; and new ethnic and national conflicts arising from the collapse of the former Russian, German, Austro-Hungarian, and Ottoman empires, and the cultural anxieties that surrounded these events. Within this context, the role of organized women's movements and female activists in the postwar period takes on a new importance. This conference will explore major comparative themes such as citizenship, suffrage, nationalism, and women's desire to respond to extremes of need in the post-war era (dislocation, internment, violence and hunger) from a national, international and transnational perspective. It will examine the work of organizations and

individuals able to move across international borders, such as the Women's International League for Peace and Freedom (WILPF) or the journalist Eleanor Franklin Egan, who reported on social conditions throughout postwar Europe. The role of such women and organizations in bringing about reconciliation and facilitating cooperation between former enemy nations (cultural demobilization, "the dismantlement of the mindsets and values of wartime"—John Horne) will also be examined, as will the role of nationalist women's organizations in perpetuating discourses of war and in facilitating the rise of new forms of ethno-nationalism and racial intolerance ("cultural remobilization") during the period 1918-1923. Proposals for papers and/or panels are welcome from any field or discipline, including literary and cultural studies, sociology and social anthropology, women's and gender studies, peace and war studies, as well as history itself. Please send abstracts (500 words) to Ms. Ingrid Sharp i.e.sharp@leeds.ac.uk and Dr. David Hudson, dhudson@gw.hamline.edu. **Deadline: December 15.**

United States. Call for Papers. The Thirteenth Annual Czech Studies Workshop, April 27-28, 2012, University of Texas at Austin, welcomes proposals for papers on Czech topics, broadly defined, in all disciplines. Slovak topics will also be considered. In the past, our interdisciplinary conference has drawn participants from colleges and universities in the United States and abroad. Areas of interest have included: anthropology, architecture, art, economics, education, film, geography, history, Jewish studies, literature, music, philosophy, politics, religion, and theater. Work in progress is appropriate for our workshop format. Junior faculty and advanced graduate students are particularly encouraged to participate. Limited funding is available to reimburse participants' travel and accommodation costs. To submit a proposal for the workshop, please send an abstract of approximately 450 words and your CV to: czechstudies2012@gmail.com. Please include your name, full address, institutional affiliation, daytime telephone and e-mail address. Alternatively, you may send a hard copy of your abstract and personal data to: Tatjana Lichtenstein, Department of History, The University of Texas at Austin, 1 University Avenue B7000, Austin, TX 78712. For more info: tatjana.lichtenstein@mail.utexas.edu. **Deadline: January 8, 2012.**

OPPORTUNITIES FOR SCHOLARSHIP

James K. Cameron Faculty Fellowship 2012-13. This Fellowship is open to any colleague in a faculty post with research interests in the field of Early Modern religious history. It covers the cost of accommodation for a semester in St Andrews (in a university-owned apartment) together with the costs of transportation to and from St Andrews from the holder's normal place of work. The Fellowship carries no teaching duties, but the Fellow is expected to take part in the normal seminar life of the Institute for the duration of his or her stay in St Andrews. Candidates should apply by submitting to the Director a curriculum vitae, together with the names of two academic ref-

erees and a plan of work for the proposed tenure of the Fellowship. The Fellowship may be taken during either semester of the academic year (September to December or late January to May). Send applications to: The Director, Institute for Reformation Studies, University of St Andrews, St Andrews, Fife KY16 9AL. E-mail: refinst@st-andrews.ac.uk. **Deadline: December 2, 2011.**

The U.S. Holocaust Memorial Museum's Center for Advanced Holocaust Studies is accepting proposals from Workshop Coordinators to coordinate two-week research workshops at the Museum during the months of July and August of 2012. Established in 1999, the Center's Summer Research Workshop program provides an environment in which groups of scholars working in closely related areas of study—but with limited previous face-to-face interaction—can gather to discuss a central research question or issue; their research methodologies and findings; the major challenges facing their work; and potential future collaborative scholarly ventures. Workshops consist of two weeks of intensive discussion, culminating in a public presentation of the group's results. Participants will have access to more than 60 million pages of Holocaust-related archival documentation; the Museum's extensive library; oral history, film, photo, art, artifacts, and memoir collections; and Holocaust survivor database. In addition, participants have access to the digitized holdings of the International Tracing Service (ITS), which contains more than 100 million documents relating to approximately 17.5 million victims of Nazism who were subjected to arrest, deportation, murder, slave labor, and displacement through the end of World War II and beyond. Many of these sources have not been examined by scholars, so participants have unprecedented opportunities to advance

Fulbright Grant opportunities in Austria

Since 1951, the **Fulbright Program** has sent American students and scholars around the world for teaching and research opportunities, and brought students and scholars from other countries to the U.S.

Since 1962, the Austrian-American Educational Commission also has facilitated the placement of 2,800 U.S. college and university graduates in the Austrian Ministry of Education's **Anglophone Teaching Assistantship Program (ATAP)** that provides native speakers of English with opportunities to enhance language instruction in Austrian classrooms. In this past year, 140 U.S. Teaching Assistants taught in over 200 different schools in all nine Austrian provinces and had contacts with thousands of students on a daily basis.

APPLICATION DEADLINES AND WEBSITES FOR INFORMATION

For US Citizens to Austria

January 15, 2012	ATAP Program for 2012-13, www.fulbright.at
August 1, 2012	U.S. Fulbright Scholar Program for 2013-14, www.cies.org
October 17, 2012	U.S. Fulbright Student Program for 2013-14, www.iie.org

For Austrian Citizens to USA

October 30, 2011	Austrian Fulbright Scholar Program for 2012-13, www.fulbright.at
November 15, 2011	Austrian Fulbright German Language Teaching Assistantships for 2012-13, www.fulbright.at
May 1, 2012	Austrian Fulbright Student Program for 2013-14, www.fulbright.at

the field of Holocaust studies. A staff scholar from the Center with expertise relevant to the proposed topic will be assigned to each workshop. The Center will also provide meeting space and access to a computer, telephone, and photocopier. For non-local participants, awards include (1) a travel stipend; (2) lodging for the duration of the workshop; and (3) \$500 toward the cost of incidental expenses. Local participants will receive a stipend of \$200 for the two weeks. The workshop coordinator(s) assume(s) responsibility for assembling the application package. Available 2012 dates are July 9-20, July 23-August 3, and

August 6-17. The coordinator(s) will rank the dates in order of preference. Detailed application instructions are available on the website at www.usmmm.org. Send inquiries and applications to Krista Hegburg, Program Officer, United States Holocaust Memorial Museum, Center for Advanced Holocaust Studies—University Programs, 100 Raoul Wallenberg Place SW, Washington DC 20024-2126. Phone: 202-488-0459; Fax: 202-479-9726; e-mail: khegburg@ushmm.org; website: www.usmmm.org. **Deadline: January 27, 2012.** Selections will be announced in writing by March 2, 2012.

Working Papers in Austrian Studies

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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