



CENTER FOR AUSTRIAN STUDIES

of the
University of Minnesota

AUSTRIAN STUDIES NEWSLETTER

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NEW AUSTRIAN JOURNAL FEATURES FEMINIST PERSPECTIVE

In the past fifteen years scholarship on women and women's issues has burgeoned. *L'Homme: Zeitschrift für Feministische Geschichtswissenschaft*, a new journal based in Austria, carries this development a step further by providing a scholarly arena devoted to a feminist perspective on history. The journal acts as a forum for discussion of all fields of history, but concentrates on theoretical issues dealing with women and gender, social history, and historical-anthropological research. As the editors note in their first edition, this kind of forum has been absent in the German-speaking world up to now. Austrian historians interested in feminist theory founded the journal to fill that gap and to promote an international dialogue on feminist issues.

The title of the journal, according to the editors, highlights the need to rewrite history to incorporate women and gender analysis. Just as feminist theorists have attacked the semantic notion that equates "man" with "person," *L'Homme* works to erode a (sometimes unconscious) male bias and male dominance in the field of history.

In terms of geographic and temporal concentrations, *L'Homme* focuses on Europe from the end of antiquity onward. It appears three times a year; each issue contains approximately four articles on a particular theme, along with research and conference reports, review articles, commentaries, and book reviews. The editors envision theoretical discussions which will proceed from issue to issue. Further, for the *Aktuelles und Kommentare* section they encourage thoughts, reports, and

other commentary on the position of women in society today.

Nine editors, Edith Saurer, Erna Appelt, Heide Dienst, Birgit Bolognese-Leuchtenmüller, Eva Barilich, Waltraud Heindl, Herta Nagl-Docekal, Birgitte Mazohl-Wallnig, and Christa Hämmerle, work to produce the journal. They divide into smaller teams which are responsible for particular issues.

While religion serves as the theme for the first issue, the lead article is an overview by Nagl-Docekal of what feminist history is: "an indispensable project." She expounds on the meaning of "feminism," legitimacy of a feminist approach, and feminist historiography in an interdisciplinary context. The following three articles deal with religion: a topic, the editors note, which feminist theorists in some countries have pursued vigorously, but one that remains rather undeveloped in German-language feminist research. Two other articles, one on women's position in Austrian universities, and another on the results of a protest movement at the University of Vienna, fill the commentary section.

The list of themes for following issues is long and diverse, beginning with the upcoming issue on food and nourishment, and branching out to cover such topics as intellectuals, health, and nature.

To contact the editors write Eva Barilich, *L'Homme*. Z.F.G., c/o Institut für Geschichte, Universität Wien, Karl-Lueger-Ring 1, A-1010 Wien. For information on subscriptions or single issues of *L'Homme*, contact Böhlau Verlag, Karl-Lueger-Ring 12, A-1011 Wien.

FROM THE EDITORS

With this edition *Austrian Studies Newsletter* takes on a new task, that of incorporating the Society for Austrian and Habsburg History *Newsletter*. That by no means indicates SAHH will stop broadcasting its standard news; it is now one of our foremost contributors. However we all felt one mouthpiece could serve adequately for various scholars of Austrian studies, and save us all a little work.

Another new feature, one which may not be as discernable, is our new laser printer. Though our thought was to speed the process of desk-top publishing, debugging took longer than anticipated, hence a slight delay in publication.

Our "problem" of receiving so much information that we could not contain it to twelve pages continued from the last issue, again because of the fine work of our correspondents--many thanks!

We look forward to hearing from you. The deadline for material for the fall issue of *Austrian Studies Newsletter* is: 20 June 1991.

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NEWS FROM THE CENTER

LETTER FROM DAVID GOOD

Before I moved here, April was always a time for watching the dogwood bloom and for contemplating the end of the academic year. Of course, the ice has long broken up on the Minnesota lakes and spring is clearly in the air, but the end of classes under Minnesota's quarter system is still two months off. Thank God! How would we otherwise have time to finish all the projects we have underway!

As I write, the Center is in high gear. Volume XXII of the *Austrian History Yearbook* hit our distributor last week and will soon be on your shelf. (If you are not on the standing order list, join your colleagues by filling out the form on the back of *ASN*). The Editors hope you are pleased with their efforts and want you to know that they are deeply engrossed in preparing for the next issue.

The Center's big event for the 1990-91 academic year--the long-awaited symposium on "Women in Austria"--is just around the corner. The gathering brings together many top scholars from Austria with some of the best scholars in the field of feminist studies in North America. We look forward to a stimulating keynote speech by Alice Kessler-Harris of Rutgers as well as large crowds

and spirited debate at the seven sessions, focusing on the themes of culture, economy, politics, society, history, labor, education, sexuality, and law.

Despite the current rush of events, we are already making plans for the last half of 1991. I am especially pleased to announce that Professor Grete Klingenstein of Karl-Franzens-University of Graz will deliver the 1991 Robert A. Kann Memorial Lecture in early October. She will talk on "Modes of Tolerance and Intolerance in 18th Century Habsburg Culture."

Right after the Kann lecture, the Center will host an important colloquium on the rise of the Habsburg Monarchy (see page 14). We will welcome leading scholars in the field from the United States, Austria, Germany, England, and the Netherlands to this third in a series of conferences organized by Charles Ingrao of Purdue and Professor Karl Otmar Aretin of the Institut für Europäische Geschichte, Mainz.

Good news for scholars in Austrian Studies! This year's prize competition for the best book and the best dissertation in Austrian Studies will soon open (see article below).

Those of you who have something to say (and what readers of the *ASN* don't), please note our growing "opinion" page. Do not waste this opportunity to let your colleagues know what's on your mind!

Have a productive summer!

ACI BOOK AND DISSERTATION PRIZE COMPETITION

The Austrian Cultural Institute in New York funds annual prizes for the best book and dissertation in Austrian Studies, and the Center for Austrian Studies handles the selection process. The awards ceremony, which has taken place at the GSA meeting up to now, will change this year so that the 1991 prize award will be part of the Center for Austrian Studies' spring 1992 symposium. David Good is convening an ad hoc committee at this year's symposium to advise him on setting up permanent guidelines and procedures for the prize competition. The deadline for submissions will be in fall 1991. For complete regulations and ground rules, please write the Center after 15 May 1991.

RESEARCH SEMINAR BRINGS SCHOLARS TO MINNESOTA

In the past three months three speakers, William Johnston, Donald Daviau, and Paul Weingartner, took part in the research seminar series sponsored by the Center. Donald Daviau, executive editor of *Modern Austrian Literature* and Ariadne Press, and professor at the University of California, Riverside, delivered an address on "Major Myths of Turn-of-the-Century Austrian Literature" 7 February. The audience, crammed into the German Library, listened to Daviau's enumeration of misunderstandings: from Hugo von Hofmannsthal's "language crisis" to the characterization of fin-de-siècle writers as aesthetes. (See interview, page 8 for additional comments.)

William Johnston, professor of History at the University of Massachusetts, spoke on "The Cult of Anniversaries as a Vehicle for Austrian National Identity" 19 February. This research seminar, drawn from his new book *Celebrations*, engendered a stimulating discussion. (See page 5 for additional information.) Johnston also presented a public lecture on "How the Preposterous can Stimulate Creativity: Lessons from Austria," concentrating on the Austrian meaning of *skurril*.

On 4 March, Paul Weingartner, the director of the Institute of Philosophy at the University of Salzburg, gave a presentation on "Karl Popper & Austrian Philosophy." (See page 14 for additional information on the Minnesota Philosophy Department and its connections to Austria.) Weingartner characterized Popper as a philosopher within a long Austrian tradition, a tradition that consisted of realists (as opposed to idealists or extreme materialists) searching for scientific methodology. He went on to describe Popper's philosophy by means of five principles or theses.

In the coming weeks seminar participants can look forward to the (rescheduled) visit of Anton Pelinka, Professor of Political Science at the University of Innsbruck and currently Schumpeter fellow at Harvard University. Pelinka will give a public lecture on "Austrian Identity: Between Germany and *Mittleuropa*" on 22 May. His seminar on Austria's social partnership will take place the following day.

Austrian Studies Newsletter

Editor: Suzanne M. Sinke
Associate Editor: Dan Pinkerton

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versity of Minnesota:
David F. Good, Director
Barbara Krauss-Christensen, Exec. Sec.

Contributions or inquiries should be
addressed to:

Center for Austrian Studies
712 Social Sciences Building
University of Minnesota
Minneapolis, MN 55455
(612) 624-9811

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AUSTRIAN FILMS SHOWING AT FILM FESTIVAL

The Austrian film industry, which before the war produced such internationally acclaimed artists as Fred Zinnemann, Billy Wilder and Fritz Lang, fell on hard times by the 1970s. But during the mid- to late 1980s, it began to regain some of its former luster. Al Milgrom, head of the University Film Society, notes that "there has been a general decline in German films since the death of Fassbinder, and the Austrians have stepped in to make some of the more popular and respected German-language films." Indeed, the European edition of *Variety* recently declared that "the most challenging films today in the German-speaking world are coming from Austria."

The Austrian Film Institute (OFI) has been instrumental in providing funding for the Austrian Film industry. Major directors (Robert Dornhelm, Wolf Paulus, Axel Corti, Kitty Kino) have been winning international recognition. The one weakness in the industry has been a lack of quality screenplays (but doesn't Hollywood have that problem, too?); to help commission and discover good screenplays, OFI has joined a European script consortium.

Twenty feature films were produced in Austria in 1989—a large number for a country its size. Five films produced in Austria appear as a part of the University of Minnesota Film Society's 9th Annual Rivertown International Film Festival. The festival, a major film event, utilizes four theaters in the Minneapolis-St. Paul area, and presents 70 films from over 30 countries between 19 April and 4 May 1991. The Austrian entries are as varied as the rest of the festival.

The first two Austrian films are both showing Sunday, 21 April. The first, *Tunnelchild*, winner of major prizes at the 1990 Berlin Film Festival, is set in Austria during the time of the Czech purges following the "Prague Spring." It is the story of an emotionally isolated Austrian girl who crosses the border, is befriended by a Czech, and in turn, shows him her secret way back to Austria. Later that day the festival will screen popular Austrian director Kitty Kino's most recent film *True Love*. It is a witty, ironic tale of a man and a woman who meet on a Vienna street corner and fall instantly in love (or so they think)—but forget to exchange addresses.

Wednesday, 24 April at 7:15 p.m., the festival will feature the work of another



Karl (August Zirner) searches for his *True Love* in Kitty Kino's romantic comedy. The film will appear as part of the Rivertown Film Festival.

Austrian woman director. Ruth Becker-mann's controversial documentary *Nach Jerusalem*, a "road movie," takes the viewer down a 40-mile stretch of highway between Tel Aviv and Jerusalem to discover what has become of the age-old dream of an Israeli homeland.

Saturday, 27 April at 7 p.m., the festival presents this year's Oscar nominee from Austria, *Requiem for Dominic*. Director Robert Dornhelm revisits his Romanian birthplace to tell the remarkable story of a fictitious childhood friend caught up in the fall of Ceausescu. The director will be on hand to discuss the film following the screening.

The fifth Austrian film will show 1 May at 7 p.m. *Heaven or Hell* is this year's winner of the distinguished Max Ophüls prize. Set in the early 1970s in a small village in Burgenland, it is an atmospheric film in which a 10-year old boy learns about sexuality and death by observing his uncle's butcher shop, his father's movie theater, and the local pub.

Support for the screening of Austrian films comes from the Austrian Ministry of Culture and the Austrian Film Commission.

The festival features a variety of films from other Habsburg successor states. For locations and other information, call the University Film Society at (612) 627-4430. Tickets are \$5 for most showings, with various discounts and passes available.

MINNESOTA CALENDAR

24 April - Poetry and prose reading by Austrian writer Alois Vogel

2 May - Lecture, Jack Zipes, "The Holocaust, Modernity, and 'Tough Jews'"

9 May - Lecture, Wsevolod Isajiw, "International Migration, Ethnicity and Multiculturalism: A Canadian Perspective"

15 May - Application information available on ACI Book and Dissertation Prize: contact the Center

22 May - Austrian Government Awards Ceremony honoring Kinley Brauer and Richard Rudolph

22 May - Speech following ceremony, Anton Pelinka, "Austrian Identity: Between Germany and *Mittleuropa*"

23 May - Research seminar, Anton Pelinka, "The Crisis of Austria's Social Partnership"

20 June - Deadline for material for *Austrian Studies Newsletter*

1 October - Kann Memorial Lecture, Grete Klingenstein, "Modes of Tolerance and Intolerance in 18th Century Habsburg Culture"

3-5 October - International Colloquium, "The Rise of the Habsburg Monarchy"

NEWS FROM THE FIELD

OSI OPENS BRANCH OFFICES IN THREE COUNTRIES

The Austrian Institute for East and Southeast European Studies (OSI), with support from the Ministry of Science and Research, recently set up branch offices in Bratislava, Ljubljana, and Budapest. OSI has several goals for these new offices: first, the development and strengthening of contacts between academic institutions (universities, academies, research institutes) in Austria and the partner countries. Second, OSI plans to use these offices to promote academic gatherings: colloquia, symposia, speeches, courses, excursions. Many of these will be bilateral in nature. Third, the offices will provide support for joint research projects.

The branch offices are affiliated with at least one local institution: in Bratislava and Ljubljana with the Department of Philosophy at the University, and in Budapest with the Hungarian Academy of Sciences and the newly formed European Institute of Budapest. Each branch office consists of an academic director who is an Austrian citizen fluent in the language of the host country, and a bilingual secretary. The partner institutions provide funds for the office, secretary, and an official residence. OSI reciprocates with an equivalent amount of support for academic scholarships for researchers from that country in Austria. The first four Slovakian scholarship winners have already completed their one-month research programs at institutions connected with the University of Vienna.

The addresses of the branch offices, including their directors, are: Dr. Florian Žigrai, Leškova 5, CS-81104 BRATISLAVA; Dr. Feliks Bister, c/o Filozofska fakulteta, Aškerčeva 12, YU-61000 LJUBLJANA; Dr. Andreas Pribersky, c/o Europa-Institut Budapest, Ajtósi Dürer sor 19-21, H-1146 BUDAPEST, or c/o Geschichtswissenschaftliches Institut der Ungarischen Akademie der Wissenschaften, Úru utca 53, H-1250 BUDAPEST I.

While the OSI has been interested in such cooperative ventures for years, it was not until the political climate in Eastern Europe changed that it could push forward realistically with this project. It also drew on support from the Austrian Minister for Science and Research, Erhard Busek.

SOCIETY FOR AUSTRIAN AND HABSBURG HISTORY NEWS

CHARLES INGRAO

The Executive Committee of the Society for Austrian and Habsburg History held its annual meeting at the AHA in New York City. The Committee expressed its satisfaction over the role of the *Austrian Studies Newsletter* in keeping SAHH members current with developments in the field. It was a measure of this satisfaction that the Committee decided to discontinue its own *Newsletter*. Beginning with this issue, the SAHH executive secretary will write a regular column for inclusion in the *Austrian Studies Newsletter*. The Executive Committee concluded its meeting by replacing Karl Roider, whose 5-year term expired at the end of 1990. William McGrath of the University of Rochester was elected to take Karl's place on the Committee; I agreed to serve as executive secretary for 1991, which will be my last year on the Committee.

Another, rather fortuitous development over the past few years has been the sudden public interest in East-Central Europe that has followed the collapse of Soviet hegemony in the region. A welcome by-product of these developments can be found in recent issues of the AHA *Perspectives*, which listed no fewer than a half-dozen positions open to Habsburg scholars. It is my hope that we can reinforce this interest in the near future by issuing press releases drawing public attention to the historical background to the region's problems. At the same time the SAHH hopes to sponsor Austrian sessions at the forthcoming GSA meeting in Los Angeles and AHA convention in Chicago. In October the Center for Austrian Studies will host an international colloquium devoted to the history of the early modern Habsburg monarchy (see page 14 for details). Although the GSA and AHA submission deadlines have now passed, the Executive Committee will be pleased to assist individuals who wish to put together sessions at other meetings, such as the AAASS and the Consortium for Revolutionary Europe (whose program chair is Karl Roider). For instant communication I can be reached at my rather eccentric, but appropriate BitNet address: Habsburg@PurCCVM.

TRIBUTE TO KARL ROIDER

It will, of course, be impossible to fill Karl Roider's shoes as executive secretary. That should, however, hardly be necessary, given the strengthened state in which he has left the SAHH and the community of Austrian historians in general. Even before becoming executive secretary, Karl had made a major contribution to the field of early modern Austrian diplomatic history through his scholarship, which includes three thoroughly researched monographs and numerous articles.

His contributions during his four years as executive secretary have been equally apparent, especially to those of us who have had the pleasure of working with him on the Executive Committee. Beginning in 1988, Karl began the SAHH *Newsletter* at a time when there was no vehicle for disseminating news in the field; he subsequently produced a half dozen issues right up to the end of his term on the Executive Committee. He worked indefatigably to put Austrian themes on the programs of major conferences around the country.

Perhaps the most dramatic development in the past few years has been the intensifying institutional support for the promotion of Austrian history that Karl has done so much to foster. Nowhere is this commitment and energy more evident than at the Center for Austrian Studies, thanks largely to its new director and the new *Yearbook* editor, as well as to the editorial policies and procedures that they have instituted.

The Executive Committee also very much appreciates the special interest that Gerald Kleinfeld has taken in scheduling sessions devoted to Austrian themes at the annual conference of the German Studies Association. Most recently Director Kleinfeld has negotiated a commitment from the Austrian government to fund travel for up to three Austrian scholars delivering papers at German Studies meetings. Austrian consular officials have also continued to host receptions at major professional meetings (such as this past year's AHA convention and GSA meeting), a practice that Karl Roider helped inspire shortly after his election as executive secretary. I know I speak for all our colleagues in congratulating and thanking Karl for all that he has accomplished.

CULTURAL HISTORY AND AUSTRIAN IDENTITY: THOUGHTS FROM WILLIAM JOHNSTON

Professor William Johnston took part in the Center for Austrian Studies' research seminar lecture series on 19 February with his talk on "The Cult of Anniversaries as a Vehicle for Austrian National Identity." His book *Celebrations: The Cult of Anniversaries in Europe and the United States Today* (New Brunswick: Transaction Books, 1991) will also appear in French. An ASN interview:

How did you initially get interested in Austrian studies?

I was interested in the innovative philosophers, social theorists, psychoanalysts, and others emerging in Austria after 1848. From the thinkers I came into the study of Austrian society. So it was strictly academic motivation; I have no Austrian ancestry.

Is that a help or a hindrance--coming in from the "outside"--especially when you are considering Austrian identity?

That is hard to say. It is both. That is a question of my own identity if you will. My position is that the concept, the category, "cultural identity" is the key category of the 1990s. That is what everyone needs to explore and expound for themselves. My cultural identity--North American scholar, more specifically from New England, with an interest not only in Austria, but in France and Italy, and a strong interest in comparative history--makes me resolute that, yes, the most fruitful standpoint is to be the insider-outsider, and that comparative history, comparative social science, permits one to play this dual role. That is what we are called to do in the postmodern age.

How did you get the idea for Celebrations?

When traveling in Europe in the eighties I kept noticing how frequent commemorations were of the birth and death years of major cultural figures: Luther in '83, Haydn in '82, Kafka in '83. I became aware that anniversary commemorations are one of the few forums that command consent among academics, business people, civil servants, free lance intellectuals, and the media. I believe it is the only forum which commands assent across such a wide spectrum. And I connected this to the emergence of post-modernism in the 1980s. In an age without cultural authority and without clashing ideology, the consensus we have reached is that we will commemorate anything and everything for a very brief period, and that way we commit ourselves to nothing over the long term but we give every aspect of heritage

an airing. And this it seems to me is the postmodern solution. It also fits in with the Austrian quest for national identity.

The identity of the Second Austrian Republic rests it seems to me on three foundations: one is the grand coalition between the parties in both politics and in the job market. The second is the notion of perpetual neutrality, now somewhat outdated with the dissolution of the Soviet Bloc. And the third is the assertion that the Second Republic is the heir of the entire Habsburg Monarchy, not just of the German-speaking core states.

To publicize and dramatize the cultural luminaries of the entire Habsburg Monarchy nothing is more helpful than anniversaries. In the case of the current Mozart year, the Austrians extol a single figure as a carrier of Austrian identity. It boosts the Austrians' individual self-image. It gives a high profile image to Austria. And it encourages non-Austrians to think "Austria" when they hear the music of Mozart, as if the two are inextricably intertwined. In saying that the entire Habsburg heritage devolves upon the Second Republic, the creations of Czech culture, a figure like Franz Kafka, gets claimed as Austrian. And Czechs of course claim him as Czech, and Jews claim him as Jewish. And the Austrians don't sufficiently debate where Kafka belongs in a specifically Austrian identity.

Do you see a great deal of differentiation in how national identity finds expression?

Any discussion of national identity anywhere needs to distinguish it seems to me four levels. There is the supranational level: Europe. There is the national level. There is a regional level: in Austria the *Länder*. And there is the municipal level. And in fact any citizen has identity at those levels, and may even have a fifth level of a local neighborhood. In Austria it is quite striking that many people identify primarily with the *Land* or with the city rather than in the first instance with Austria.

Beyond that, if you press, "What is Austrian in your identity?", people will single out a variety of things, and this of course is where class background, education, and regional differences come to the fore. The more sophisticated Austrians will say "What I identify with is the Austrian tradition of literature represented by Robert Musil, the notion of the man without qualities. I am a man without qualities. And this means that I appreciate all the other expressions of



Austrian identity without fully affirming any of them." And that seems to me to be an expression of a deeply ambivalent national identity in which you do not identify with the major symbols of the culture. Instead you are picking and choosing.

I think what Austrians need is a greater willingness to adopt an outsider posture on their own problems. The crisis in Austrian identity would abate if Austrians studied in greater depth, say, the problems of French identity or German identity, and could see what is peculiar in their case instead of, I think, often wallowing in a kind of self-pity because Austrian identity is less firm and of course much more recent than German or French identity. In other words I think comparative studies of national identity would be a therapy for the Austrian crisis.

Do you consider gender as a category in your studies, particularly of national identity?

For me the primary category is not national identity but cultural identity. And plainly women define cultural identity differently than men. It is not something I have done research on but one of the major results of feminist discourse over the past twenty years is to show that difference.

What projects do you have lined up now that your book on anniversaries is out?

I have been working on an introduction to the English translation of Schnitzler's novel *Der Weg ins Freie*. We are bringing it out under the title used in the old English translation: *The Road into the Open*. That will be published by Northwestern University Press--I hope in the fall. And in the introduction I try to write an intellectual history incorporating new ideas from social history. There is a parallel between Schnitzler's diagnosis of the problem of the Jews and the diagnosis of today's historians of Jews. The very latest social history makes the novel seem more up to date.

WIENER MODERNE ATTRACTS INTERDISCIPLINARY GROUP

The University of Kassel hosts a major international conference on the *Wiener Moderne* 4-7 July 1991. Each of the four days of the agenda offers a spectrum of sessions ranging from culture to politics, psychoanalysis to language, music to architecture. The conference program also includes an evening concert and the opening of an exhibition on Symbolism.

Kurt Rudolf Fischer (Vienna) begins the scholarly program with a paper on "theorizing" fin-de-siècle Vienna. Johannes Weiß (Kassel), follows with a discussion of contradictions in the concept "modern." Only one other joint session stands on the program: Edward Timms' (Cambridge) presentation on creative interaction in the *Wiener Moderne*. Over eighty papers by scholars from ten countries fill the other sixteen sessions. Though the organizers grouped papers according to disciplines, there are four overarching themes: the world of Vienna, visions of doom and decay, rationalization and modernization, and nationalism and the production of ideology.

The organizers, Jürgen Nautz and Richard Vahrenkamp, note that the period, 1880 to 1930, is critical as a foundation for the twentieth century. Despite an increasing number of German language publications, U.S. scholars have dominated research until recently. This conference helps right the balance.

Following the *Weiner Moderne* Symposium is the Gustav Mahler festival, 7-14 July. The festival will center on Mahler's works of the middle period, including the Second, Fifth, and Sixth Symphonies. For information contact: Gustav Mahler Feste Kassel, Gudrun Beckmann, Friedrich-Ebert-Straße 161, Postfach 10 10 90, 3500 Kassel. Telephone 0561/203227; Fax 0561/780974.

Austrian Studies, the new English language journal from Edward Timms and Ritchie Robertson, about which the *Newsletter* reported in the Winter 1990 issue, is now available in the United States from Columbia University Press, 136 South Broadway, Irvington, NY 10533. Phone: (914) 591-9111. Fax: (914) 591-9201.

TWO DIRECTIONS, BUT ONE PURPOSE AT ARIADNE

Ariadne Press publishes works intended to bring Austrian literature and culture to an English-speaking world. To do this Donald Daviau, the founder, primary editor, and sustaining force behind the press, divides its offerings into two categories. The series "Studies in Austrian Literature, Culture, and Thought," is devoted to scholarly books and monographs that treat Austrian topics of the nineteenth and twentieth centuries. The second series consists of Austrian literature in English translation. By focusing on Austrian contributions, Daviau seeks to make the English-speaking world more aware of Austria as an autonomous nation with a distinct literature and culture.

Ariadne faces a significant challenge in terms of marketing. Both national distribution and newspaper coverage (in the form of reviews) depend largely on the size of the publisher. Universities and other libraries do not often buy from individual companies, but rather by blanket orders. Fortunately for Ariadne, Baker & Taylor, a distributor which serves major libraries, now picks up many of its titles. This still leaves the problem of marketing to bookstores, but Daviau is working on sales there. As he states: "I never figured when I got into Germanistic that I would end up a businessman."

At Ariadne one of the most difficult questions with any manuscript is financing. The Austrian government often subsidizes translations for living authors. For other works, however, funding comes from a variety of sources. In the case of a large (900 page) upcoming bibliography of Stefan Zweig support came from the Austrian government, from Notre Dame, from S. Fischer Verlag, and from the Zweig heirs.

Because Ariadne is not a vanity press, it neither requires authors to put up all the money, nor offers to publish anything that comes in with financing. As a rule, Ariadne does not publish dissertations, though it sometimes accepts such a work on stipulation that the author adapt it into book form. "The first change usually involves leaving out about 2000 footnotes," according to Daviau.

Currently, Ariadne offers a variety of titles in the "Studies" series, including: *The Verbal and Visual Art of Alfred Kubin*, *Introducing Austria: A Short History*, *Arthur Schnitzler and Politics*, and *Major Figures*

of Modern Austrian Literature. The translations range from Elisabeth Reichart's *February Shadows*, to *Puntigam or the Art of Forgetting*, by Gerald Szyszkowitz. Other works in this series include: Lili Körber, *Night Over Vienna*; Anton Fuchs, *The Deserter*, and György Sebestyén, *The Works of Solitude*.

The list of forthcoming books is substantial: nearly twenty books. One is a work by Simon Wiesenthal, *Krystyna*, a docunovel about a woman who is a courier in the Polish underground. Other works include Peter Rosei, *Von Hier nach Dort*; Friederike Mayröcker, *Night Train*; three late plays of Arthur Schnitzler; the third volume of the Austrian writers series, *Austrian Writers and the Anschluss: Understanding the Past--Overcoming the Past*; and *Reunion in Vienna*. This last work is the story of a refugee from the Nazi government in Austria who lives in California. The author gets an invitation to attend her 50th class reunion and goes. Then she compares what the people are like now with what they were like then.

Ariadne Press operates from 270 Goins Court, Riverside, California 92507, U.S.A., telephone (714) 684-9202.

ACTIVITIES ON SLAVIC AND BALKAN STUDIES IN USSR

The Institute of Slavic and Balkan Studies of the Academy of Sciences of the USSR is publishing a book, *The National Problem in East-Central Europe in the Nineteenth and the Beginning of the Twentieth Century*, which includes the papers presented at the conference held by the Department of Modern History of Central Europe in May 1989. A significant part of the book is devoted to the history of the Habsburg Empire. To order the book contact the Institute of Slavic and Balkan Studies, Moscow, Leningradski prospekt 7, T.M. Islamov.

In December 1991 the Institute is organizing a conference with the title "Austria-Hungary: Building of a Multinational State. Problems of Federalization, Territorial and Cultural Autonomy, 1848-1918." The conference will cover themes such as the mechanism of dual organization in the Monarchy, Austromarxism, national minorities in the regions of high concentration of nationally diverse population, and the role of historically inherited ethnic conflicts in the current situation. Contact the address above for further information.

THOUGHTS UPON LEAVING A MOZART CONGRESS . . .

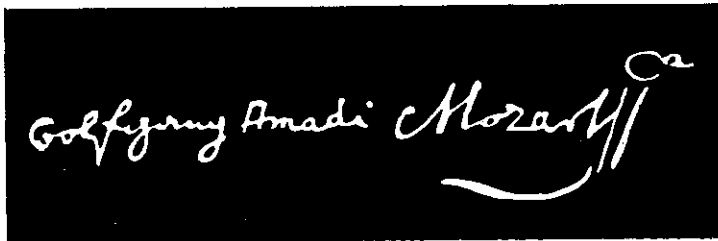
ISABELLE EMERSON

At the recent Mozart Congress in Salzburg (2-6 February), presenters gave roughly 125 papers, treating various aspects of the composer's work, life, death, relatives--in short, just about everything of possible interest. Scholar from Austria, Canada, France, Germany, Italy, the United States gathered to speak and to listen for five days. Each evening a concert confirmed the viability of Mozart's music and affirmed the worth of the daytime labors.

The Salzburg Congress was among the first of many Mozart bicentennial festivals that will take place this year in such disparate locations as Halifax, New York, San Francisco, Vienna, and Las Vegas. During the Salzburg Congress the New Mozart Edition celebrated its completion with the publication of *Così fan tutte*. Every composition by Mozart will be performed in New York City during the course of 1991; Phillips is committing to put every work on CD, including the fragments (listening to these is a disconcerting and often frustrating experience--particularly with the longer fragments, since the music halts abruptly just where Mozart, for whatever reason, halted). In the record stores Mozart's music sells, if not like hotcakes, at least far better than other classical music. The credit for this goes not so much to the celebration of the bicentennial of his death but to his transformation by Peter Shaffer into the funky character of the film *Amadeus*. Two centuries after his untimely demise, Mozart has become a hit.

For his contemporaries, Mozart's music apparently was too dense and complex, too much at odds with the spirit of the time which demanded variety and contrast in a simple, pellucid texture. To many composers of the nineteenth century, Mozart represented either clarity and restraint or the demonic as in *Don Giovanni* and the D minor piano concerto. Twentieth-century scholars have devoted much of their energy to establishing definitive editions that would in turn facilitate authentic performances (insofar as "authentic" is at all possible two centuries later) and to discovering just what sort of person Mozart was. This has led to the

often shocking, always provocative, views given us by Wolfgang Hildesheimer in 1977, by Volkmar Braunbehrens in 1986, and, yes, by Peter Shaffer. We have learned to know Mozart the gambler, Mozart the womanizer, Mozart the eternal child, Mozart of the foul mouth (or pen), Mozart the rebel, Mozart the fool, Mozart the success, and of course Mozart the failure. Perhaps these are all true and at the same time all false. Indeed, the letters of the Mozart family can be read to support almost any thesis. It is a truism that each age, each generation, creates its own image of past art. But the figure of Mozart seems particularly vulnerable to interpretation and invulnerable to identification. Even during his lifetime, even to those close to him, Mozart was an enigma. Consider the statement of his brother-in-law, Joseph Lange: "From his



conversations and actions, it was hardest to recognize that Mozart was a great man when he was busy with an important work. Then his speech was not only confused and muddled, but he also occasionally made jokes of a kind unusual for him; indeed he even deliberately neglected his manners. But he did not seem to be mulling over or thinking about anything in particular. Either he was intentionally hiding his inner exertion by being frivolous on the outside, for inexplicable reasons, or else he liked to contrast the divine ideas of his music with inspirations of a common kind, taking delight in a kind of self-irony. I can understand that such a sublime artist, out of deep respect for his art, might degrade and neglect his own person, as if mocking it." (Lange, *Autobiography*)

Maybe Lange's description suggests the most valuable approach to the composer: if, after all, Mozart excluded his friends from the innermost workings of his being, can we--two hundred years

later--hope to discover what his close acquaintances could not? Furthermore, what role does biographical information about Mozart play in our perception of the music?

Certainly knowledge about contemporary performance practice, performing forces, arenas of performance, and skills of performers is pertinent and helpful, and often yields new insights into perception and rendition of the music. But when we seek tirelessly to dig up new information about Mozart's person, are we truly on the trail of deeper understanding of his art, or has the track run out in a dead-end of voyeurism? Are our efforts to pin down the elusive Mozart relevant to the pursuit of a more profound comprehension of his work? We have his music--the music that for more than two centuries has found an audi-

ence, no matter how large or how small. Is the popularity of Mozart's music today due to a more accurate knowledge of his character? Who can say? We can document, however, that the music is performed ever more widely and that it has a spectacularly diverse audience in the late twentieth century. What, then, is

the value of tidbits of information about the complicated person that Mozart, clearly, was? How important is it to find out more about how he died?--however fascinating and tragic the circumstances of his death before his 36th birthday, how does more investigation of this enhance our musical experience with Mozart?

The Salzburg Congress set a high standard for this bicentennial year both in its emphasis on scholarship and performance and in its concentration on musical rather than physical aspects of Mozart's life. One must question the possibility of ferreting out new data concerning Mozart's life, but such hard-working scholars as Wolfgang Plath and Alan Tyson have shown that it is at least possible to gain new information concerning dating of works by means of handwriting and paper studies. Their work provides a basis for further interpretative endeavors.

We have the music--and perhaps, especially in the case of Mozart, the music is legacy enough.

DONALD DAVIAU ON HIS WORK AND AUSTRIAN LITERATURE MORE GENERALLY



After Donald Daviau's presentation as part of the Austrian Studies Center research seminar series, he agreed to an interview.

In your lecture you mentioned that you think persons studying literature are romantics. Do you consider yourself a romantic?

Definitely! I think most literary scholars are. Literary scholars, literary historians, and maybe even historians are incurable romantics. And I mean it in this sense, that they tend to like to make stories, sort of in the way that authors do themselves. We have a certain body of facts, but we have to interpret them. How we interpret them is colored by how we look at the world—we are terribly judgmental. This tendency to make stories out of the material then has a tendency to escalate to where it becomes a canonical myth.

The best example I can think of is this talk of Hofmannsthal and the "language crisis." Everybody preaches the same line. I have spent twenty years of my life trying to eradicate this myth. I don't know why the field is being so darn stubborn about this when the evidence is incontrovertible. I think it is a sign that fewer people go back to the sources, they just borrow from other books.

Young scholars just starting out—sometimes I feel that I am just at the beginning myself—have such a wide open field, and they have access to so much more material. The archives in Vienna are just chocked full. For example, the Hermann Barr *Nachlass* is there: 50,000 letters, unpublished works, essays, massive diaries. There is a career there for several people. And then the reevaluations.

What research projects are you pursuing now?

I am doing a series of seven volumes called "Major Figures in Austrian Literature"; three are out now. The next one is on the interwar period. It is a fascinating period that does not get too much attention. There

is such a thing as Austrian expressionism, and I want to highlight that. I have two more volumes planned on the post-war period. A seventh volume will be current voices.

Alongside this I am preparing a lexicon of Austrian authors born after 1938, again to start tracking the young writers. If you hear a name you really don't have anywhere to look it up. In addition, I am working on an edition of the correspondence of Stefan Zweig and Felix Braun.

You host a annual symposium, correct?

Yes, this is the sixth one. Actually it should be the eighth one. First there were two on exile groups, and then six in this series. After the first ones I decided to go back to my own bailiwick, Austrian Literature, and that is what I have been doing ever since. Generally we cover the 19th and 20th century. This will be the third year in a row that we are covering the contemporary period.

This spring we are doing literature and film, it turned out to be a really interesting topic because we are getting all young people. The old guard is not interested in film; they aren't adapting to the new medium. It will give me a nice chance to meet the next generation. We will be inviting a number of directors, and some writers who work with film.

How did you get involved with creating Modern Austrian Literature?

We started a Schnitzler organization in 1962—it's how chance plays in your life. I just happened to be giving a paper at a conference when I saw a notice about a meeting that evening to talk about starting a Schnitzler organization. So I went, and ended up being vice-president before the evening was over. We started out with a newsletter; it was a little mimeographed thing. I didn't play much of a role until 1972 when the editor got sick. The President, Robert Weiss called me and said, "If you don't take it over then I am going to put it out of existence." So that's how I got to be editor of the journal. And then I just decided that we really had to improve it, so we changed it and expanded coverage. Eventually we have made it into an internationally recognized journal that can hold its own with other journals in the field.

Modern Austrian Literature is now a quarterly, but we do two single issues, and then combine the September and December issues for a special issue on a theme. The latest one, on the contemporary scene,

contained the best papers from the symposium in 1989. I took those which fit together in a cohesive fashion, for an overview of what was happening at the end of the 1980s. The special issue this coming December is on Arthur Schnitzler. He died sixty years ago, and we are honoring him.

Publishing companies are doing this now, celebrating the anniversaries of their writers. Here we are, exactly one hundred years from the beginning of the *Jung Wien*. Some want to feature that and see how the turn of the century is doing now in Austria. Unfortunately we don't have anything of the same magnitude or really of the same quality. The present scene is still shaking out. If you go by media coverage then the two hottest writers are Elfriede Jelinek and Peter Turrini. They get more ink and more coverage than anyone else. And they both know how to play the media to a tee. The other side of the coin is Friederike Mayröcker, whom everybody acknowledges as simply the queen of writing poetry, one of the exquisite pure writers of today. She works away and doesn't try to get into the newspaper, so as a result she gets the notices: "yes she has done it again, another masterpiece" but then it is "what else is new?"

You are also heavily involved with Ariadne Press.

We are operating on a shoestring, so I really do everything that is connected with it. We started the press as an extension of the journal, but with a different audience. The idea is to bring the works not just to the scholars but to the public; that's where the translations come in.

Everything that I do is for the same purpose, to create an Austrian image in the United States. There are still scholars, Germanists, who refuse to accept Austria as a separate entity. They feel that anything in German is "German literature" and that this is just a subcategory. We are taking it out from under that rubric. We did a bibliography once of perspectives on what is Austrian literature, trying to reach the scholars and persuade them that Austria is to be taken seriously on its own. I think we have managed that.

The MLA now recognizes Austrian Literature as a separate category, we have sections at every scholarly meeting on Austrian literature. In the last few years Austria has been dominating at the AATG meeting. We have the Swiss extremely envious.

MOZART IN MINNEAPOLIS

Mozart's final year stands as one of the most productive and brilliant in his career. While residing in Vienna (with side-trips to Prague), he composed such operatic masterpieces as *The Magic Flute* and *La Clemenza di Tito*, his Clarinet Concerto, Requiem, and other works. This year the Minnesota Orchestra's Viennese Sommerfest explores both the life and music of Mozart, focusing on the composer's last year. Further, the festival illuminates the effect Mozart's music had on his contemporaries as well as his influence to this day.

From 10 July to 3 August members of the Minnesota Orchestra join a roster of guest artists: conductors David Zinman, Zdenek Macal, and Joseph Silverstein; pianists David Buechner, Garrick Ohlsson, Angela Hewitt, and Hélène Wickett; violinist Elmar Oliveira; and clarinetist David Shifrin. The program retains its usual features of an Opening Gala, Thursday and Saturday Symphony Nights, Kaffee Konzerts on Friday mornings, Six O'Clock Serenades on Saturdays, the Piano Spectacular, and the climactic Festival Finale.

Michael Steinberg, the festival's artistic director, organizes the evening concert programs around Mozart's musical legacy. For example, the "Mozart Marathon," 20 July, is a reenactment of a concert Mozart led in 1789. Nine compositions, including two piano concertos, two symphonies, and two virtuoso arias, grace this all-Mozart evening. Several other programs pair Mozart with his successors, such as the 18 July "Mozart and Beethoven" concert. Further, "The Comic Mozart" features bawdy canons and witty arias set in context with readings from the composer's letters--plus his instrumental work, *A Musical Joke*. Other concerts focus on "Vienna, City of Dreams," and "Mozart the Mentor."

As in the previous eleven seasons of the Sommerfest, the Minnesota Orchestra pays tribute to various aspects of Vienna's musical legacy: the Strauss waltzes, marches, overtures, and songs that made Vienna a great musical center. And the Marktplatz opens every concert evening and weekday lunch hour in Peavey Plaza, bringing an outdoor cafe atmosphere to the grounds outside Orchestra Hall. In any case the strudel and Sacher Torte are not bad. For a complete concert schedule contact: Sommerfest, Minnesota Orchestra, 1111 Nicollet Mall, Minneapolis, MN 55403. Telephone: (612) 371-5656/ (800) 292-4141.

AUSTRIAN ARCHITECTURE AND DESIGN ON EXHIBIT

In a year when the focus is on Mozart and a traditional image of Austria, the Art Institute of Chicago presents an exhibition devoted to outstanding exponents of the contemporary scene in Austrian architecture and design, revealing avant-garde tendencies. The show, "Austrian Architecture and Design: Beyond Tradition in the 1990s," will run 7 June 1991 to 2 January 1992 at the Art Institute.

Works by Hans Hollein, Gustav Peichl, Günther Domenig, Heinz Tesar, and Coop Himmelblau comprise the architecture section. The central exhibits will be Hans Hollein's designs for the HAAS House in Vienna and the Guggenheim Museum in Salzburg, and Gustav Peichl's Stadel Museum. Coop Himmelblau is showing the Werkstatt Anselm Kiefer and a project by the Los Angeles Studio, Melrose I.

The design section consists of works by designers Michael Wagner and Werner Schmidt, jewelers Gart Mosettig and Fritz Maierhofer, and firms such as Porsche Design. Together they reveal the diversity of the design scene in Austria today.

John Zukowsky, the curate of architecture, along with Ian Wardropper and Eloise Martin of the section on European Decorative Arts and Culture and Classical Art at the Art Institute organized the exhibition. Zukowsky, Wardropper, and Amy Gold wrote the essays for the accompanying exhibition catalog, which places these works in the context of architecture and design in Austria today. For further information contact: Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603. Telephone: (312) 443-3600.

GRADUATE STUDENTS IN AUSTRIAN LITERATURE

Students in Austrian literature, have you notified *Zirkular* of your dissertation or master's thesis title? The Dokumentationsstelle für Neuere Österreichische Literatur (DNÖL) publishes listings of authors and titles in each edition of the *Zirkular*. The journal has separate sections for works in progress and those recently completed. It further divides each of the sections into thirteen thematic categories. To submit a title or for further information, contact the DNÖL, Gumpendorferstr. 15/13, A-1060 Vienna, Austria.

COMPOSERS' COMPETITION

On 24 January Claudio Abbado outlined plans for an annual Vienna International Composers' Competition. Composers from any country who are under forty are eligible to submit entries. This year's event will focus on chamber music, and a jury consisting of Luciano Berio, Friedrich Cerha, Roman Haubenstock-Ramati, György Ligeti, and Wolfgang Rihm, will make the final selection.

The prize-winning work will earn its composer 150,000 Schillings and receive its first performance during the final concert of this year's Wien Modern festival 24 November (Claudio Abbado conducting): The theme for the 1993 competition will be "Music and Video," the 1994 competition will focus on chamber opera, and in 1995 a new opera will receive the prize and its first performance.

SEMINAR ON MOZART IN VIENNA THIS SUMMER

The National Endowment for the Humanities (NEH) awarded a major grant to two professors from the University of Dayton (UD) to direct an institute in Vienna this summer on "Mozart and His Operas." Richard Benedum, professor of music, and R. Alan Kimbrough, professor of English, will lead the program, which runs from 17 June to 12 July. The organizers will choose thirty participants, high school teachers of English and music from throughout the United States, to take part in the institute.

The faculty for the program includes several guest lecturers: Thomas Froeschl, history professor at the University of Vienna; Wolfgang Greisenegger, professor of history and theater at the University of Vienna; Christian Otto, professor of architectural history at Cornell University; Lawrence Flockerzie, assistant professor of history at UD; Thomas Lasley, professor of teacher education at UD; and Julane Rodgers, music instructor at UD.

The NEH sponsored a similar summer institute, also on Mozart, organized by Benedum last year. When he is not applying for grants, Benedum serves on the NEH review panel. He also conducts the Dayton Bach Society, for which Kimbrough serves as organist. For further information contact the Department of Music, UD: (513) 229-3936.

OPINIONS

BROADENING THE MISSION OF THE CENTER

What is Austrian Studies? Up to now the Center for Austrian Studies has pursued a social sciences model of regional studies. This model applies social sciences such as political science, economics, sociology, and of course history to analyzing contemporary events and trends either in a single country (e.g. Polish Studies) or much more often in a transnational region (e.g. Balkan Studies). In its classic form, regional studies groups a number of nation-states into a historical region such as Scandinavia, Eastern Europe, or the Near East.

If the regional model were closely followed, Austrian Studies would include not just the Second Republic of Austria but those portions of Central and Eastern Europe that until 1918 comprised the Habsburg Empire. Emphasis in Austrian Regional Studies would fall on Czechoslovakia, Hungary, and Austria, whose present territory was contained entirely in the Habsburg Empire. Southern Poland, Western Romania, Northern Yugoslavia, and Northeastern Italy by way of contrast are harder to integrate into Austrian Regional Studies because for the last seventy years these regions have been ruled from capital cities (i.e. Warsaw, Bucharest, Belgrade, and Rome) that never knew Habsburg hegemony. A case can be made that Austria, Hungary, and Czechoslovakia constitute the core of Austrian (or Habsburg) Regional Studies. So conceived, Austrian Regional Studies would impel researchers to compare the Second Republic of Austria with these two neighbors who share a post-Habsburg identity.

There is a second way of enlarging Austrian Studies. Instead of focusing on political and economic factors, regional studies can focus on cultural ones. The term German Studies, for example, customarily encompasses all aspects of German life and culture, including literature, philosophy, music, and art. German Studies tends to emphasize *Kultur* rather than politics or economics. Scholars of German literature, German music, German theater, and German art participate

jointly in this approach. By analogy Austrian Studies can be construed to emphasize not just the social sciences but those disciplines in the humanities where Austrian creators have flourished. These include literature, music, theater, and the fine arts. Writers like Hofmannsthal, Kafka, and Schnitzler belong to Austrian Studies along with composers like Haydn, Mozart, Beethoven, and Schubert, as well as theater innovators like Max Reinhardt and painters like Klimt, Schiele, and Kokoschka or architects like Otto Wagner, Adolf Loos, and Josef Hoffmann.

To include these luminaries in Austrian Studies is all the more appropriate because the Second Republic of Austria exploits them as carriers of national identity. Since 1955 the Second Republic has founded its national identity upon three pillars: 1) the pursuit of perpetual neutrality 2) the practice of Social Partnership and 3) the celebration of cultural heroes who incarnate the qualities of *der österreichische Mensch*.

Since the 1970s Austria has organized lavish commemorations of world-renowned luminaries whose Austrianness bolsters national identity. Nowhere is this more evident than in the field of music. The 150th anniversary of Beethoven's death in 1977, the 150th anniversary of Schubert's death in 1978, the 250th anniversary of Haydn's birth in 1982, and currently the 200th anniversary of Mozart's death in 1991 have provided occasions for proclaiming Austrian national identity.

In keeping with the Second Republic's publicizing of cultural heroes, it would make sense for the Austrian Studies Center to promote a similar emphasis. In particular, musicologists and art historians who work on Austrian figures should be encouraged to participate in the Center, for unlike scholars of Austrian literature they frequently have fewer academic ties to Austria. Scholars of Mozart, Schubert, and Mahler could contribute their expertise and gain in return an updating of their knowledge of Austria's political and social history. Historians of Klimt, Schiele, Gerstl, and Kokoschka have much to contribute concerning turn-of-the-century Vienna. If

scholars of Dvořák and Bartók explore Bohemian and Hungarian culture, so much the better for Austrian Regional Studies.

The Center for Austrian Studies ought to enlarge its mission beyond the present emphasis on the social sciences so as to include Austrian cultural studies. Hundreds of musicologists and art historians who work on Austrian topics throughout the United States should have their names on the Center's mailing list. Since contemporary Austrian identity rests on cultural achievements fully as much as on political and economic ones, the Center would mirror contemporary Austria more truly if it combined the study of music and art history with that of history and social science.

William M. Johnston

THE NOMENCLATURE PROBLEM

Reading the *Austrian Studies Newsletter* and countless other material published on Austrian Studies, I am troubled by a serious nomenclature problem in our discipline, to wit: the use of the meaningless phrase "German-speaking" when referring to ethnic Germans in the former Habsburg Empire and in the two Austrian Republics. Austria has always been the name of a country in which the people are "Austrians" in the sense of citizenship but Germans, Slovenes, Czechs, Hungarians, Jews, etc. in the sense of nationality.

The history of our area of specialization gives ample evidence of this truism. Suffice to say, the ambiguous term, "German-speaking" strips the Germans in Austria of their nationhood identity while hopelessly blurring the lines of national identity vis à vis the other nations within Austria. For example, the soon to be published *Austrian Yearbook*, defines Austrian as the "German-language area" of Austria. But since all of Austria was a "German-language area," it confuses those of us conscious of the national identities of non-Germans in Austria.

The term "German-speaking" merely means the ability of an individual to master the language of Goethe, Schiller and Stifter. Thus the phrase overtly includes

any educated member of all national groups within Austria; an inclusion Slovenes, Poles, and others would strenuously challenge! Further, if people within Austria are to be denied their national identities, then logic would lead one to use equally meaningless terms like "Slovene-speaking", "Czech-speaking" to describe minorities in Carinthia, Vienna, etc.

In closing, I am well aware of the concerted attempt by politically motivated people to establish an "Austrian" nationality, serendipity style since WWII. But serious historical research should not be influenced by political whims. We in Austrian Studies should refrain from employing the senseless phrase "German-speaking" and identify the Germans in Austria by their correct national identity.

John A. Fink

[Editors' Note: Both AHY and ASN encourage (and print) submissions on all areas and linguistic groups of the Habsburg Empire and its successor states. ASN also invites responses to the issue of national identity both during the Habsburg period and thereafter.]

WHAT IS JEWISH?

I read Dagmar Lorenz's article "The Legacy of Jewish Vienna in the Eighties" with great interest; however, I am not sure that her facts are always correct or complete. To my knowledge, Johann Strauss was not Jewish (although one of his ancestors from around 1720 was a Jew). Bettauer and Hundertwasser both had one parent who was Jewish, and one who was not. Bettauer and Hofmannsthal were Christians, Bettauer having been a Protestant and Hofmannsthal a Catholic. Incidentally, Hofmannsthal had a Jewish grandfather (and he resented being referred to as a Jew). Dagmar Lorenz could have mentioned several other prominent Austrians who were Jewish or partly so. Some of them (Ehrenfels, Wittgenstein) were nominal or practicing Christians, e.g. Catholics.

Peter Horwath

THE AUTHOR'S REPLY

My article "The Legacy of Jewish Vienna in the Eighties" takes as a point of departure a social and cultural, rather than religious phenomenon: Vienna's

Jewish heritage and tradition which since the turn of the century until the "Anschluss" in 1938 created a special ambience and cultural production. My wider definition of the term "Jewish" follows recent studies by Gilman, Carmely, Hofmann, Bering and Beller, who describe a secular Jewish culture forming as a result of emancipation and assimilation. Sander Gilman ("Jüdische Literaten und deutsche Literatur. Antisemitismus und die verborgene Sprache der Juden am Beispiel von Jurek Becker und Edgar Hilsenrath," *Zeitschrift für deutsche Philologie*, 107/2 (1988), 269-94) applies the designation "Jewish author" for someone who, labeled as Jewish, responds to this definition in his or her literary production. Steven Beller considers assimilation and conversion as part of Jewish history, even if the goal of the assimilationists is to become non-Jews. According to Beller, Hofmannsthal and Wittgenstein--neither one Jewish by religion and by origin only in part--belong to an identifiable group with special social characteristics--he mentions that until 1909 all psychoanalysts were Jewish and that Renner was the only non-Jewish Austromarxist. (Beller, "Class, Culture and the Jews of Vienna, 1900," *Jews, Antisemitism and Culture in Vienna*, ed. Oxaal, Pollak, Botz. London, 1987, 42.) According to Klara Pomeranz Carmely those who did not share one fact in common: the gentile environment identified them as Jewish--assimilation is ultimately not a matter of an individual decision. (Klara Pomeranz Carmely, *Das Identitätsproblem jüdischer Autoren im deutschen Sprachraum. Von der Jahrhundertwende bis zu Hitler*. Königstein: 1981.)

In the 20th century religious and, in the above sense, secular Jewish culture, were highly developed and productive in Vienna: the former because of the presence of numerous communities--Reform Jewish, Orthodox, Sephardic, Hasidic--and large numbers of immigrants from Eastern Europe; the latter because of the intense involvement of Viennese Jews and immigrants and their often apostate children in the cultural, political and social avant-gardes. Theodor Herzl, Moritz Szepe, Karl Kraus, Gustav Mahler, Bertha Pappenheim, Elias Canetti as well as the personalities I mention in my article (who are also claimed for "Jewish Vienna" in a 1989 brochure of the Jewish Welcome Service, Vienna, endorsed by Chief Rabbi

Paul Chaim Eisenberg) belong to this social stratum of Jewish background in spite of the fact that a number of them--some only formally--are members of the Catholic Church. To assess the situation one needs to remember that young Herzl, like Karl Kraus, had recommended mass baptism as a solution to the "Jewish Question" before becoming the founder of the Zionist movement.

It is in the secular cultural, and particularly socialist Jewish tradition from which a number of post-Holocaust Viennese Jewish and Jewish identified intellectuals derive their inspiration and creative models.

Dagmar C. G. Lorenz

BOOK AWARDS

GÜNTER BISCHOF won an award from the Kuratorium des Ludwig-Jedlicka-Gedächtnispreises in Vienna for his dissertation, "Between Responsibility and Rehabilitation: Austria in International Politics, 1940-1950," Harvard University, 1989.

JOHN KOMLOS *Nutrition and Economic Development in the Eighteenth-Century Habsburg Monarchy* (Princeton: Princeton University Press, 1989), won another award--this time the Phi Alpha Theta International Honor Society in History prize for second or subsequent book.

JAMES VAN HORN MELTON won the Biennial Book Prize awarded by the Conference Group on Central European History for his work *Absolutism and the Eighteenth Century Origins of Compulsory Schooling in Prussia and Austria* (Cambridge University Press, 1988). The group wrote: "we have nothing but praise for a work that ranges interestingly and informatively over such topics as the history of Pietism, proto-industrialization, and prevailing forms of popular culture. The author traces the rise of compulsory education in central Europe to the search of absolutist regimes for new, less overtly coercive means of social control . . . noting that such success as the absolutist states achieved probably contributed as much to the rebelliousness of the Prussian and Austrian populaces in 1848 as to their deference in earlier years."

Peter Hayes, Chairperson

RESOURCES

AUSTRIAN RESISTANCE MOVEMENT ARCHIVES IN VIENNA

As was common throughout Europe in the 1930s, many Austrians supported Fascism. While the French and Yugoslav anti-Nazi partisans have been well-publicized, the fact that many Austrians opposed Nazi party rule and a number actively resisted is not as widely known. In addition to the thousands of Jewish and Christian Austrians who were imprisoned in concentration camps, 2,700 Austrians were tried and executed for anti-Nazi activities. Those in Austria and abroad who fought against Nazi power from 1938-1945 are the subject of Vienna's *Dokumentationsarchiv des österreichischen Widerstandes* (Austrian Resistance Archive).

Former members of the resistance together with historians founded the archive in 1963. Their goal was to educate the youth of Austria about the consequences of the Anschluss and the activities of the resistance. In addition, the founders felt it was their duty to warn constantly against the dangers of fascism and the radical right. They conceived of the archive as both a memorial to resistance fighters and a center for research on the National Socialist period as well as radical right and neo-Nazi activities since 1945. The first director (from 1963 to 1983) was Dr. Herbert Steiner. Since 1983, Dr. Wolfgang Neugebauer has directed the center and its staff of 10, aided by 40 volunteers.

The archive has two exhibits for the general public. The first is a permanent exhibit of historical artifacts from the resistance struggle against the Nazis. This includes weapons and uniforms of the Austrian partisans, artifacts from various concentration camps, and items such as a chest with secret drawers for holding "illegal" anti-Nazi literature. The last part of the exhibit details radical right and neo-Nazi activities since 1945, and warns of their dangers.

The second, a traveling exhibit which is entitled "Austrians in Exile 1934-1945," documents the 130,000 Austrians who fled the country during this period for political or "racial" reasons and helped in the struggle against fascism. It includes a critical juxtaposition of materials on fascism in the

thirties and neo-fascism as a warning to the current generation. A complementary packet of posters and information on the exhibition is available for a nominal charge.

For scholars, the archive has several valuable resources:

Publications: The archive publishes two series of documents. *Documentation of Resistance and Persecution in Austria* includes volumes covering Vienna, Burgenland, Upper Austria and the Tirol so far. *Austrians in Exile* has published volumes on Austrians in France, Belgium and Spain. In addition, the archive publishes *The Extreme Right in Austria since 1945* (now in its fifth edition).

Library: The archive's library contains approximately 15,000 volumes, including a large number of works by Austrians in exile, and a general section of books on resistance and persecution internationally. It also carries a selection of Nazi and neo-Nazi publications, such as the *Völkischer Beobachter* (1938-1945). Of special interest is the collection of over 8,500 "illegal" printed works from the Nazi period, including resistance newspapers, brochures, and flyers.

Archive: The archive contains over 20,000 original documents, plus many photocopies of documents and a large microfilm collection. The photo collection of the archive contains over 17,000 photographs, and the collection of original anti-Nazi posters numbers over 1,700.

Oral History Project: This project currently includes over 2,100 recorded interviews with victims of national socialism, including Holocaust survivors. The Archive is publishing a new series of books based on this material.

The *Dokumentationsarchiv des österreichischen Widerstandes* is located at Wipplingerstraße 8, Altes Rathaus, Stiege 3, A-1010 Wien. It is open 9 a.m. to 5 p.m. Monday, Tuesday and Wednesday, year round. For further information concerning book orders or the collections, please call the archive at (222) 534-36/332. You may also write to Dr. Neugebauer at the address listed above. Also contact him if you have materials to add to the collection.

LITERATURE IN PRAGUE

The Archive of Literature (*Literární archiv*), one part of the Museum of Czech Literature in Prague (*Památník Národního písemnictví*), has its origins in the 1830s when the Slavist Josef Dobrovsky bequeathed his manuscripts to the museum. The growth of this manuscript collection led in the 1920s to the creation of a separate archive to preserve them. In 1966 the museum and archive reincorporated their holdings.

This history helps explain why the archive contains more than literary collections in the strict sense of the word, because at an earlier stage the archive acquired works from a wide spectrum of scholarly and artistic disciplines as long as they related to Bohemia. This includes the *Nachlässe* of historians and philosophers such as Franz Palacký and Bernhard Bolzano. In 1958 the museum published a list of these collections: František Bat'ha, *Seznam literárních pozůstatků a korespondencí v literárním archivu Národního musea* (Knihovna a literární archiv Národního musea v Praze. Inventáře a katalogy. Sv. 2).

After 1966 the archive narrowed its collecting focus to literary collections, specifically to works produced in Bohemia or later in the region of the Czech Republic. The Moravian Museum in Brno preserved the collections of Moravian authors, while the Archive of Literature of the Slovakian National Library (*Matica slovenska*) assembled the collections of Slovakian authors.

Today the Czech archive consists of approximately 1,700 collections. It has a staff of thirty employees, about half of whom are specialists or research assistants with specialized training. For each collection the staff prepares an inventory for publication as well as entering individual items in the card catalog. Thus far about 460 inventories are complete. News of their publication appears in the Yearbook of the Archives (*Literární archiv*). For the collections without inventories, information remains a problem. The archive is preparing a general guide to the collections, which should be available this year.

(CONTINUED)

THE LUTHERAN BROTHERHOOD REFORMATION LIBRARY

Many of the nineteenth century collections stem from workers at the Bohemian Museum--historians, Slavists, or lexicographers. Only at the end of the last century do the holdings in Czech literature come into their own, particularly with the collection of the leading poet of the Czech neo-romantic movement, Julius Zeyer. Many of the collections come from persons who listed their occupation as "translator."

A number of collections from authors who wrote in German are in the archive, among them collections from Egon Erwin Kisch and his brothers, and Arne Laurin, the executive editor of the *Prager Presse*. Processing of the Laurin collection and the correspondence in the Kisch collections is largely complete.

Other collections of special interest for those studying Austrian literary history are the collections of Friedrich Adler, Paul Leppin, and Pavel Eisner. The collection of Otokar Fischer, renowned Germanist and student of August Sauer, is also available, including an inventory.

Since January 1990 patrons may use the archive without having to obtain special permission, and knowledge of Czech is not necessary. Part of the collection is stored outside Prague, and the staff only shifts materials every two weeks, so the archive encourages patrons to write at least three weeks in advance with a project description so that the staff can order anything necessary. The archive is open all day Monday through Thursday (with the exception of lunch pauses), and until noon on Friday.

For further information contact the director: Dr. Marta Dandová, Památník národního písemnictví, Literární archiv Strahovské nádvoří 1, 118 38 Prague 1 -- Hradčany, Czechoslovakia.

[Adapted and translated from Gerhard Renner, *Zirkular*, 13-1990: 8-10]

AUSTRIAN SUMMER SCHOOLS

Austrian Information, volume 44, no. 2/3, 1991, contains a pull-out section on summer schools in Austria. Besides describing 46 programs, it highlights their 1991 activities. For a copy contact the Austrian Press and Information Service, 31 East 69th Street, New York, NY 10021-4976.

The Lutheran Brotherhood Foundation Reformation Library contains a significant collection of sixteenth century primary sources for Central Europe, including all Christian parts of what would later become the Habsburg Empire (or already was the Empire, depending on the date of the document). Many documents are on microfiche or microfilm; the latter is the most frequent medium of preservation and publication.

Publications can be borrowed for up to six weeks through Interlibrary Loan. Below is a listing of some current publications (as of 1 January 1991). These may be of use to Early Modern Austrianists.

SELECTED COLLECTIONS

Flugschriften des frühen Jahrhunderts [microform]. Hrsg: Hans-Joachim Köhler, Hildegard Hebenstreit-Wilfert and Christoph Weismann. Zug, Switzerland: Inter Documentation Co., 1978-87. 1956 microfiches: 11x15 cm. ADDED TITLES: Sixteenth-Century Pamphlets. CALL NO.: IDC (1501-1530), Fiche#. Includes information concerning the Reformation in Germany and Austria; the Peasants' War in Germany; general German and Austrian history.

[Folz, Hans, 15th century]. *In diesem büchel vnd Tactel: ist beschriben ain seer güt nützlich vnd cöstlich Regiment vnd Ertzney, wider die Pestilenz, vnd ander Pestilenzische Fieber, als Preün vnd dergleich* [microform]. [Vienna: Johann Singriener], 1530. [12] leaves; (4to). REFERENCE: VD 16, F 1779. CALL NO.: KrP/Yg 5245. Medicine in the 15th and sixteenth centuries.

Guarini, Battista, 1538-1612. *Oratorio In Funere Invictiss. Imperatoris Maximiliani II* [microform] / Bap. Guarini Iun. Ferrarie: Excudebat Victorius Baldinus, 1577. [8] leaves; (4to). REFERENCE: BM STC Italian, 1465-1600, p. 317. CALL NO.: 251.61 Theol. (2). Funeral sermons.

Horvath, Marcus. *Historia Obsidionis Et Oppugnationis Argis Azibeth In Vngaria* [microform] / a Marco Horuuarth ... VVitebergae: excudebant haeredes Petri Seitzij, M.D. LVII [i.e. 1557]. [6] leaves; (4to). REFERENCE: VD 16, H 5130. CALL NO.: Acton b.54.42(11), C14. History of Hungary and the Ottoman Turks.

In diesem büchlein findt man etliche mandat wider die newe empörung des

Glaubens, so aussgange, nämlich von Herzog Ferdinando inn dem Herzogthumb von Wirtemberg [microform]. [Nürnberg: H. Hergot], M.D. XXiiij [i.e. 1520]. [18] leaves (the last leaf blank); (4to). REFERENCE: Pegg (IC), 642. CALL NO.: KrP/Cu 7773. Reformation religious thought.

Melanchthon, Philipp, 1497-1560. *Ein Christliche Ermanung ... an den Hochgeborenen König Ferdinandum [etc.] yetzt jungst zu Speyer geschriben, Aus dem Latein jns Teutsch gebracht* [microform] / Philippi Melanchtonis. [Nürnberg: Friedrich Peypus], M.D. xxix. [i.e. 1529]. [4] leaves; (4to). REFERENCE: VD 16, M 4005. CALL NO.: Tr. Luth 53(7), 0176. Ferdinand I, Emperor of Germany, 1503-1564.

[Mennel, Jakob, d. 1532?]. *Cronica Habsburgeñ nuper Rigmaticæ edita* [microform]. [Konstanz: Johann Schäffler, 1510]. [14]p.; (fol.). REFERENCE: VD 16, M 4612. CALL NO.: KrP/Yg 6236. Austrian House of Habsburg, rulers.

Strotschius, Ibrahim. *Türckischer Botschafft Ebrahims Strotschen, Gebornen Polecken, anbringen, so er auff diesen Waaltag allhie in Frankfurt, Anno 1562. den 27. Nouembris, feur Keiser König, Chur vnd Fürsten, in Schlaunischer Sprach gethan. Item, von seinen Herrlichen Geschenken Keiserlicher May. presentiert. Auch ein kurtze verzeichniss seiner Diener, Rossen, Gezeug vnd Camelthiern* [microform]. Franckfurt: [s.n.], 1562 [14] p.; (4to). REFERENCE: NUC Pre-1956 Imprints v. 574, p. 7. CALL NO.: 214.4 Hist. (9). Holy Roman Empire's relations with the Ottoman Empire.

Wratih, Caspar Elogius. *Leictpredig uber Maximiliani des anderen Groszmechtigsten, vnd frommen Römmischen Reysers, Absterben vnd Begrebnuß. Darinn als in einer Chronica zu sehen, Was von anfang der Welt* [microform] / Durch Caspar Eloogij VVratih. Gedruckt zu Prag: bey Michael Peterle, [1576?]. [14] leaves; (4to). CALL NO.: 251.61 Theol. (3). Funeral sermons.

For a brochure or further information on the collections contact: Rev. Terrance L. Dinovo, Curator, Lutheran Brotherhood Foundation Reformation Library, 2375 Como Ave., St. Paul MN 55108. Telephone: (612) 641-3234.

A HALF CENTURY OF GEMÜTLICHKEIT: MINNESOTA AND AUSTRIAN PHILOSOPHY

Burnham Terrell

In the academic year 1940-41, the late Herbert Feigl began his long and distinguished career in the University of Minnesota Department of Philosophy. He was the initiator of a special tie that has linked Austrian philosophy to philosophy at Minnesota during the past half century. Feigl came to this country from Vienna, where he had been a member of the *Wienerkreis* that had formed around Moritz Schlick. Trained as a physicist, he brought to Minnesota a strength in the Philosophy of Science and the Vienna Circle's logico-analytical approach to philosophical problems. A few others of like persuasion—Wilfrid Sellars and John Hospers of Philosophy and Paul Meehl and Kenneth McCorquodale of Psychology—formed with him a discussion group they called the "Minneapolis Pentagon."

Feigl and Sellars co-edited an influential volume published in 1949, *Readings in Philosophical Analysis*, intended to provide readily accessible and worthwhile reading material in modern philosophical analysis." It included a substantial introductory chapter on "Logical Empiricism" by Feigl and essays by other notables of the Vienna Circle: Schlick, Carnap, Hempel, Waisman. *Readings in the Philosophy of Science* followed, edited by Feigl and May Brodbeck. Brodbeck, trained by another Vienna philosopher, Gustav Bergmann, joined the Minnesota department, and the Minneapolis Pentagon, in 1947. Again Austrian philosophy was well represented.

In 1953, on the initiative of Feigl and Sellars, then Chair of the Philosophy Department, the University established the Minnesota Center for the Philosophy of Science, with Feigl as Director. From its inception, it was the major international center of research in philosophy of science. Paul Feyerabend, a younger scholar who in 1954 met Feigl in "the pleasant and stimulating atmosphere of a Viennese coffeehouse" became a frequent visitor at the Center, likening it to the Vienna Circle.

The impact of Feigl's philosophical career on philosophy in Minnesota and throughout the philosophical world appears in a 1966 volume edited by Feyerabend and Grover Maxwell, *Mind, Matter, and Method: Essays in Philosophy of Science in Honor of Herbert Feigl*. Grover Maxwell was a young professor of chemistry who came to Minnesota for a summer of research and

stayed to eventually become Feigl's successor as Center Director. Among the contributors to the book were many with Austrian roots, including Karl Popper and Victor Kraft.

When I joined the Minnesota department in 1949, I had neither an Austrian background nor an Austrian philosophical mentor, but I had been attracted to the philosophy of Franz Brentano while a graduate student at Ann Arbor. Interest in Brentano usually stems from his role in the pre-history of phenomenology as Edmund Husserl's teacher at the University of Vienna, the one who had introduced Husserl to intentionality. My interest in Brentano was as the one who at the beginning of his career had challenged philosophic *Romantik*, proclaiming that "the true method of philosophy is the method of the natural sciences." At the time I joined the Minnesota department I was writing a dissertation on the implications of Brentano's *Sprachkritik* for ethical theory. This perspective made me very much at home among the logical empiricists of the Minneapolis Pentagon, now seven in number but holding on to the old name.

A Fulbright Scholarship took me to Innsbruck in 1960 to work with Franziska Mayer-Hillebrand, then the editor of Brentano's *Nachlass*. I also met regularly for discussions of philosophy and modern logic with three advanced students of philosophy. This small group called itself *der Innsbruckerviereckige Kreis* [Innsbruck Square Circle]. The student members, Reinhardt Kamitz, Paul Weingartner, and Rudolf Wohlgenannt, all went on to become prominent in Austrian philosophy. Kamitz is currently Professor and Dean at Graz. Weingartner has been active in the Institute for Theory of Science at Salzburg, modelled on the Minnesota Center, since 1962 and the Institute's Chairman since 1972.

Homer Eugene Mason, a member of the Minnesota department since 1957, represents still another perspective on Austrian philosophy. His work on the later philosophy of Ludwig Wittgenstein has brought to the University for his and students' use a complete (100 volumes) photocopy set of Wittgenstein's *Nachlass*. A copy of G.H. von Wright's reconstruction, based on the *Nachlass*, of successive stages of his *Philosophical Investigations*, is also here. My interest in Brentano prompted the Franz Brentano Foundation to select

the University Library as one of three American repositories of a complete microfilm set of Brentano's unpublished papers.

Another aspect of the Minnesota Austrian connection was an exchange program. The first such exchange occurred in 1981-82, when Jasper Hopkins went to Graz and Johannes Marek and Gerhard Streminger came to Minnesota. My last teaching assignment before my 1989 retirement was at the University of Graz in exchange with Peter Koller. C. Anthony Anderson and Alfred Schramm were exchange partners in 1990 and William Hanson will teach in Graz next year. We are currently in the process of establishing a partnership between this University and the University of Salzburg. It is evident that the special tie initiated by Herbert Feigl fifty years ago will continue and will flourish.

FALL COLLOQUIUM

On 3-5 October the Center for Austrian Studies and the Center for Early Modern Studies will co-sponsor an international colloquium that will focus on the rise of the Habsburg monarchy during the seventeenth and eighteenth centuries. The program will include scholars from Austria, Germany, Great Britain, the Netherlands, and the United States, and will feature sessions on Religion in the Counter-Reformation; Elite Society and Culture; Economy and Society; and Military, Diplomatic and German affairs.

The meeting represents a distinctively Austrian sequel to two previous colloquia that concentrated primarily on Germany before the Revolutionary Age. The first two meetings took place at the University of Chicago in 1984 and at the Institut für Europäische Geschichte in Mainz in 1986.

As program chairperson, Charles Ingrao of Purdue University is coordinating the organization of the program together with his German counterpart, Karl Otmar Freiherr von Aretin, and Grete Klingenstein, who heads an Austrian contingent that will include Herbert Knittler, Helmut Lorenz, and Karl Vocelka. SAHH members are welcome to attend the colloquium. For more information, contact Prof. Charles Ingrao, History, Purdue University. Bitnet: Habsburg@PurCCVM.

ANNOUNCEMENTS

UPCOMING CONFERENCES

Sixth Annual Symposium on Twentieth-Century Austrian Literature and Culture: Contemporary Austrian Literature and Film. 2-4 May, 1991, University of California, Riverside. For registration and more information: Donald G. Daviau, Coordinator, Dept. of Languages and Literatures, University of California, Riverside, CA 92521.

Symposium Wiener Moderne. 4-7 July, 1991, Universität GH Kassel, Germany. Conference followed by the *Gustav Mahler Festival*, 7-14 July 1991. For information, contact Wiener Moderne Symposiumbüro, Universität GH Kassel, Nora-Platiel-Straße 4, D-3500 Kassel, Germany.

Alpbach European Forum. 17-21 August 1991. *Alpbach Dialogue Congress.* 28-31 August. Alpbach, Tirol, Austria. For information, contact Austrian College, Reichsratsstrasse 17, A-1010, Vienna, Austria.

German Studies Association. 26-29 September 1991, Los Angeles. For information on registration fees, schedules, etc., please contact Prof. Gerald R. Kleinfeld, Dept. of History, Arizona State University, Tempe AZ 85287-4205.

Mozart in seiner Zeit und seiner Umwelt. 27-29 September 1991, Salzburg, Austria. Co-sponsored by Universität Salzburg and Hochschule Mozarteum. For information, write to Univ.-Doz. Dr. Brigitte Mazohl-Wallnig, Universität Salzburg, Rudolfskai 42, A-5020 Salzburg, Austria.

Social Science History Association. 1-3 November 1991. New Orleans, Louisiana. For more information, contact Howard Allen, Executive Director of SSHA, at the Department of History, Southern Illinois University, Carbondale IL 62901. Anyone may attend, but only members will receive advance programs; Dr. Allen will assist in obtaining membership if you so desire.

The Radical Right in Western Europe. 7-9 November 1991, Minneapolis. For further information, contact Western European Area Studies, University of Minnesota, 314 Social Science Tower, Minneapolis MN 55455.

Austria-Hungary: the building of a multinational state. December 1991, Institute of Slavic and Balkan Studies, Moscow, U.S.S.R. For further information, contact T.M. Islamov, Leningradski prospekt 7, Moscow.

1992 American Association of German Teachers Annual Meeting. Strasbourg 17-19 July, and Baden-Baden 19-20 July (both 1992). Call for papers: Write to AATG, 112 Haddontowne Ct. #104, Cherry Hill, NJ 08034 for proposal forms; please indicate which session (Landeskunde, Literature or Pedagogy) you prefer. Proposal deadline: 16 September 1991.

The European Section of the Southern Historical Association. 11-14 November 1992, Atlanta GA. Call for papers: Send proposals for papers and sessions to Karl Roeder, Department of History, Louisiana State University, Baton Rouge LA 70803. Deadline: 12 November 1991.

GRANTS, SCHOLARSHIPS

Competition for 1992-93 Fulbright Grants opens 1 May 1991. Sponsored by the United States Information Agency, the J. William Fulbright Foreign Scholarship Board and the Institute of International Education, these grants for a years' research (or professional training in the creative arts) abroad are for students who have: 1) U.S. Citizenship; 2) a bachelor's degree, M.D., or four years of professional training in the creative or performing arts; 3) sufficient proficiency in the language of the host country to carry out their proposed research or study. Fulbright Grants provide round-trip international travel, maintenance for the tenure of the grant and tuition waivers, if applicable. All grants include basic health and accident insurance. Students currently enrolled in a college or

university should contact their on-campus Fulbright program advisor for brochures, application forms and further information. At-large applicants should contact the U.S. Student Programs Division at IEE's New York headquarters, (212) 984-5330. Each individual college has its own Fulbright deadline; contact your Fulbright advisor. At-large applicants have a deadline of 31 October 1991.

OPPORTUNITIES FOR STUDY IN AUSTRIA

German for foreigners in Vienna. Organized by the Austro-American Society in cooperation with the Goethe Institute. Four sessions: 3 June-28 June; 1 July-26 July; 1 August-30 August; 2 September-27 September (all 1991). Students may sign up for as many sessions as they want or need. Instruction in German on six levels in accordance with Goethe Institute regulations. Cost: AS 3,400 per session or 6,750 for two sessions. For registration and further information: Austro-American Society, Stallburggasse 2, A-1010 Vienna.

Study Fine Arts in Vienna. 2-27 July, sponsored by New York University. Visits to view and experience art, architecture, theater, music and opera will be combined with informative lectures by NYU faculty. Optional weekend excursions to Salzburg, Linz and a Danube cruise to Budapest are also offered. Contact Cynthia Jones at the Dept. of Art and Art Professions, NYU, 239 Greene St., 735 East Building, NY 10003 (212) 998-5700. Deadline: 15 May 1991.

Perspektiven: Österreich, Landeskunde und Literatur in Graz. 14-30 July, 1991. A two-week seminar for teachers of German at all levels that includes lectures on all aspects of Austrian culture, excursions, and an optional trip to Vienna. The cost is \$600, which includes program costs, most meals, and housing in the Josef-Krainer-Haus. Participants are responsible for their own transportation to Graz. The application

deadline, along with a deposit of \$100, was March 15, 1991 but the AATG is continuing to accept applications and deposits. For an application form, write to: Helene Zimmer-Loew, Executive Director, American Association of Teachers of German, Inc., 112 Haddontowne Ct. #104, Cherry Hill NJ 08034; or call (609) 795-9398.

Summer School of the University of Vienna. 14 July-23 August, 1991, Wolfgang Campus, Strobl (near Salzburg). Open to upper division and graduate students only. Both undergraduate and graduate courses offered in international relations and social sciences. Taught in English except for graduate seminars. Intensive courses in German language and Austrian culture also offered. Cost: AS 23,500 for tuition, room and board, courses, excursions and registration fee. Includes visits to the Salzburg Festival. For registration and further information: University of Vienna Summer School, Währingerstrasse 17, A-1090 Vienna, Austria.

East European Languages in Austria. At the Study Center of the Association for East and Southeast European Studies at Unterweissenbach, Upper Austria. Term: Russian, 25 August-7 September; Czech and Hungarian, 1-14 September (both 1991). Intensive language study offered on three levels (beginning, intermediate and advanced). Cost: AS 6,000 for Russian, AS 5,500 for either Czech or Hungarian. Accommodations not included but can be arranged. Registration and further information: Gesellschaft für Ost- und Südostkunde, Bismarckstrasse 5, A-4013 Linz, Austria.

LOCUS

New FAX numbers for the Österreichische Ost- und Südosteuropa-Institut (OSI):

Vienna, 43-222-512 18 95/53.

Bratislava, 42-7-497680.

Budapest, 36-1-156 63 73.

Ljubljana, 38-061-302 236.

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