

ASN

THE CENTER *for* AUSTRIAN STUDIES
AUSTRIAN STUDIES NEWSMAGAZINE

Vol. 24, No. 1 • Spring 2012

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DEMOCRACY UNDER SIEGE IN HUNGARY

plus

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on European Muslims**

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ASN

Austrian Studies Newsmagazine

Volume 24, No. 1 • Spring 2012

Designed & edited by Daniel Pinkerton

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Mollie Madden, Kevin Mummey

ASN is published twice annually, in spring and
fall, and is distributed free of charge to interested
subscribers as a public service of the Center for
Austrian Studies.

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COVER: Budapest's Liberty Bridge (*Szabadság hid*) at night, with the Gellert Hotel in the background.
Photo by Mark van Hattem. See more of Mark's work at <http://markvanhattem.viewbook.com/>

editor's note

What's in a (new) name?

Welcome to the new ASN. Not only has it undergone the first comprehensive redesign since 2006, it has also been renamed.

Gone is the old *Austrian Studies Newsletter*, and in its place we have launched the *Austrian Studies Newsmagazine*. You might be tempted to say that a rose by any other name would smell as sweet, but the change signifies something important to us.

When I think of a "newsletter," I think of perhaps a 4-8 page document giving brief newsy items about an organization. In fact, the first ASN was only 12 pages, one of which was blank, and three of which were given over to a survey and an application form. It contained *no* photos or graphics.

But of course, the ASN has been much more than a newsletter for decades, functioning not only as a "house organ," informing readers about

CAS activities, but also as a magazine that carried feature stories about scholarship, arts, and society in and about Austria and the successor states of the Habsburg Empire. The interviews and book reviews have become welcome reading for our 3,000 subscribers. Despite the name *Austrian Studies Newsletter*, we really have evolved into what looks and reads like a . . . *magazine*.

When Klaas van der Sanden suggested expanding the ASN, I decided that now was also the time to rethink it completely. A complete listing of the proposed changes can be found in the fall 2011 ASN ("ASN: The shape of things to come," p. 4). The most important change for the purposes of this column is that (as you can see above), content is now organized roughly by subject matter. Like a . . . *magazine*.

And yet, I wanted to maintain some continuity and I recognized the value and global reach of



the acronym ASN. Therefore, I came up with the idea of calling it the *Austrian Studies Newsmagazine*, a name that would finally fit the publication that CAS actually produces—and a name whose acronym would still be ASN.

We still consider the new ASN to be a continuation of the old ASN; to avoid confusing readers and librarians, we are *not* starting as volume 1 of a completely new magazine.

There's a Viennese saying that roughly translates as, "It's important, but it's no big deal." The new name is both a big and a small step, but one that seems apt. I hope you agree.

Daniel Pinkerton

LETTER *from the* DIRECTOR

AS I AM WRITING THIS a search committee is meeting to discuss the applications for the new, permanent faculty director for the Center (see update, p. 6). While we are eagerly awaiting the campus visits of the finalists and are looking forward to welcoming the eventual new director, we are not sitting idly on our hands. We are moving forward proactively with both exciting programs that have proven their merit and with new ones.

We are renewing our commitment to support young scholars in training by offering, for the second year in a row, summer research grants for graduate students who specialize in Austrian and Center European Studies (see p. 7). We were very successful last year with many interesting scholarly and artistic projects to pick from. We expect to be equally successful this time around. The Summer Research Grants are an addition to the annual Voices of Vienna Scholarship, which will also be awarded for summer 2012. As you can read in the report of the fall meeting of the Austrian Centers in Budapest, the 2010 Voices of Vienna Scholarship winner, Kevin Humbert, presented at the symposium the research he did in Hungary with VoV support.

We are also gearing up for an exciting collaboration between the University of Minnesota and Central European University in Budapest, Hungary. Two of our faculty members associated with the Center, M.J. Maynes (history) and Leslie Morris (German, Scandinavian and Dutch), are working with CEU's Andrea Pető on a project entitled "Interrogating the Archive: Preserving and Interpreting Knowledges of the Past." The project has two components: first, a summer workshop in Budapest for graduate students from both institutions led by the three faculty members; second, followup seminars in the fall semester at both CEU and U of MN that will be linked through interactive TV and web connections. This second phase is sponsored by our sister center at Minnesota, the DAAD Center for German and European Studies.

The really busy time for the Center this spring will be the month of April. We are involved in two collaborative symposia on the University of Minnesota campus. In mid-April we are teaming up with our colleagues at the Center for Holocaust and Genocide Studies on a symposium entitled "Betrayal of the Humanities: The Univer-



sity during the Third Reich." The symposium aims to investigate and discuss the role of the German and Austrian academic world in the formulation, promotion and propagation of Nazi ideology in the 1920s, 30s and 40s. Austrian and Central European academics were an integral part of the Nazi thought regime, a role that has all too often been neglected in the historiography of postwar Austria.

The second April symposium is planned for the end of the month and represents collaboration between the Center and the Institute for Global Studies and the European Studies Consortium. The symposium is entitled "Islam and Muslim Communities in the Habsburg Empire and its Successor States." This year (2012) represents the 100th anniversary of the Habsburg *Islamgesetz*. The Habsburg Empire had to deal with its Muslim subjects and could not, as many Western European empires were able to do, summarily relegate them to colonial subjects. There might be lessons, good or bad, in the Habsburg example for the current European encounters with its Muslim citizens. We are particularly happy to welcome back last year's BMWF doctoral fellow, Thomas Schmidinger, as a co-organizer of the event. Thomas literally wrote the book about Austria and Islam. We are excited to be working with him again.

Besides the fact that in and of themselves these symposia are important scholarly interventions, they also are important as

continued on page 9

CAS spring calendar 2012

Thursday, January 12. Panel discussion. "What is the Future of Renewable Energy in the US and Europe in the Next Decade?" Shri Ramaswamy and Jason Hill, Univ. of MN Dept. of Bioproducts and Biosystems Engineering; Hans C. Kordik, Counselor for Agriculture and Environment, Austrian Embassy, Washington, DC; Marcel Frei, Bachmann Electronic Corp.; David Kolsrud, president, DAK Renewable Energy. 4:00 p.m., 710 Social Sciences. *Cosponsors: College of Science & Engineering, CFANS, Rechelbacher Foundation, Advantage Austria, Dept. of German, Scandinavian, & Dutch.*

March 22-30. Lectures. Each of the finalists for the position of CAS director will give a public lecture.

Tuesday, April 10. Lecture. Thomas Hörzer, history of medicine, University of Graz, 2012 BMWF Fellow, CAS. Topic: The influenza epidemic of 1919 in Austria and America. 3:30 p.m., 710 Social Sciences.

Wednesday, April 11. Reading. JM Stim, Austrian journalist, will read (in German) from his book "Hier ist Berlin." Time, place TBA. *Cosponsors: ACF-NY, Dept. of German, Scandinavian, & Dutch.*

Thursday, April 19. Lecture. Konstantinos Raptis, history, University of Athens. "Nobility in Central Europe during the Late 19th and the First Decades of the 20th Century: The Counts Harrach, 1886-1945." 4:00 p.m., 710 Social Sciences. *Cosponsor: Center for Modern Greek Studies.*

Thursday, April 26-Saturday, April 28. Symposium. "European Muslims: Islam and Muslim Communities in Central Europe a Centenary after the Habsburgs *Islamgesetz*." 614 and 609 Social Sciences. *Cosponsors: Institute for Global Studies, European Studies Consortium.*

Tuesday, May 1. Film. *Der Räuber* (The Robber), 2010, directed by Benjamin Heisenberg. Reggie Phoenix, an instructor at The Guthrie and Metropolitan State, will lead a postfilm discussion. 6:00 p.m., 710 Social Sciences.

Ivan Lacko, literature and drama, Comenius University, Slovakia, will give a presentation cosponsored by CAS and the Dept. of Theatre Arts & Dance. Date, time, place TBA.

Peter Mauritsch, classics, University of Graz, will give a lecture cosponsored by CAS and the Department of Classical and Near Eastern Studies. Date, time, place TBA.

CAS to host conference on European Muslims



The Center for Austrian Studies will host a conference that examines the past and present of Austria's and Europe's Muslim population, "European Muslims: Islam and Muslim Communities in Central Europe a Century after the Habsburgs *Islamgesetz*," from April 26-28 at the University of Minnesota.

The Habsburg Empire occupied Bosnia and Herzegovina in 1878 and annexed the territory in 1908. The Empire issued the so-called *Islamgesetz* in 1912, giving Sunni Islam official legal status as a congregation, and making Austria-Hungary the first Catholic-dominated European state to give Islam an official status. One hundred years later, this conference will discuss the consequences of this legacy for Islam and Muslim communities in the Habsburg Empire and its successor states. The present status of Islam in Austria and some of the other successor states of the Austro-Hungarian Empire is still affected by the structures and legal frameworks set up after the annexation of Bosnia and Herzegovina by Austria-Hungary.

This conference will discuss the historic development of Islam and Muslim communities in Austria and their present situation in the successor states of the Habsburg Empire. The scholars will also focus on contemporary Muslim communities in Bosnia and Herzegovina, Hungary, Slovenia, Croatia, the Czech and Slovak Republics, Poland, and the Ukraine.

TENTATIVE PROGRAM (as of February 13)

Panel 1: Early Encounters and Confrontations with Islam

Hasan Karatas (history, University of St. Thomas): "Ottoman-Austrian Encounters: The Ottoman Expansion in South-Eastern Europe and the Spread of Islam in Southeastern Europe"

Giancarlo Casale (history, University of Minnesota): "Prisoner of the Infidels: The Memoirs of Timesvarli Osman Aglia"

Comments: **Gary Cohen** (history, University of Minnesota)

Panel 2: Austria and the Slavic Muslims in South-Eastern Europe

Jan Kreisky (history, University of Vienna): "Islam in the Austrian-Hungarian Empire and the Consequences of the Annexation of Bosnia"

Esnaf Begic (University of Osnabrück): "Bosnian Islam Today"

Dunja Larise (political science, European University Institute, Florence): "Muslims in Slovenia, Serbia, Montenegro, and Croatia"

Comments: **Hakim Abderrezak** (French & Italian, University of Minnesota)

Panel 3: Islam in the Successor States of the Austro-Hungarian Empire

György Lederer (president, Alice Lederer Foundation, Budapest): "Muslims in Hungary"

Štěpán Macháček (Islamic studies, Ain Shams University, Czech Academy of Science): "Muslims in Czechoslovakia and in the Czech and Slovak Republic"

Konrad Pędziwiatr (sociology, Tischner European University): "Muslims in Poland, Ukraine, and Romania: An Overview of the Other Successor States of the Austro-Hungarian Empire"

Comments: **Brett Wilson** (religious studies, Macalaster College)

Panel 4: Islam in the Republic of Austria

Sonja Aziz (attorney, Forum emanzipatorischer Islam): "Islam and the Austrian State"

Karima Aziz (Forum for emanzipatorischer Islam, Caritas, University of Vienna): "Discourses about Muslims in Austria"

Duygu Özkan (journalist, historian): "Turkish Muslim Associations in Austria and the Influence of the Turkish State"

Comments: **Donna Gabaccia** (history, IHRC, University of Minnesota)

Panel 5: Non-Sunni Muslims in Austria

Zeynep Arslan (political scientist): "Alevi in Austria"

Thomas Schmidinger (political science, University of Vienna): "Between Orthodoxy and Heterodoxy: 12er-Shiites, Nusayris, and Ahmadiyya Muslims in Austria and Their Relation to Dominant Sunni Islam"

Comments: **Awa Abdi** (sociology, University of Minnesota)

This symposium is cosponsored by the *Institute for Global Studies* and the *European Studies Consortium*. For more info, see our website, www.cas.umn.edu, or e-mail Klaas van der Sanden at vande001@umn.edu.

NEW FROM CAMBRIDGE UNIVERSITY PRESS AND CAS

Austrian History Yearbook

Vol. XLIII • 2012

Editor: Pieter Judson
Book Review Editor: Robert Nemes
Associate Editor: Margarete Grandner
Assistant Editor: Mollie Madden

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AUSTRIAN HISTORY

Y E A R B O O K

Volume XLIII • 2012



Center for Austrian Studies, University of Minnesota

2011 R. JOHN RATH PRIZE

The Rath prize is awarded annually for the best article published in the *Austrian History Yearbook*. It is funded by the estate of the longtime Habsburg scholar and founder of the AHY, R. John Rath (1910–2001), and by contributions in his memory.

The 2011 competition was especially vigorous. The jury awarded the Rath Prize to **Matthew Rampley** and a runner-up prize to **Dominique K. Reill**. Both prizes featured cash awards.

Rampley's article, "Peasants in Vienna: Ethnographic Display and the 1873 World's Fair," was praised for its freshness and methodology. According to the jury, "Rampley's impressive analysis, combining historical, art historical, and ethnographic approaches to previously unknown or overlooked sources with a thoughtful and differentiated application of postcolonial theory to the Habsburg context, has resulted in fresh insights and interpretations. . . . This clearly written and convincingly argued article makes significant contributions to the study of the nineteenth-century science of ethnography, the history of exhibitions, and the sharpening of ethnic and national tensions in the Habsburg Monarchy."

Of Reill's "A Poet's Struggle for a New Adriaticism in the Nineteenth Century" the jury said, "This is a persuasive and engaging exploration of efforts to soften the edges of Adriatic nationalisms through the creation of a greater sense of regionalism."



On January 13, the Center for Austrian Studies held its fifth professional development workshop for secondary school teachers, “Renewable Energy: Wind, Solar, and Biofuels in the United States and Central Europe.”

The topics and speakers were: “The Green Heart of Europe,” Hans Kordik, Counselor for Agriculture and Environmental Affairs, Austrian Embassy, Washington DC; “Wind Energy,” Marcel Frei, Bachmann Electronic Corporation, Feldkirch, Austria and Grayslake, IL; “Solar Energy,” Shri Ramaswamy, Professor and Department Head, Dept. of Bioproducts and Biosystems Engineering, U of MN; “Biofuels,” Ulrike Tschirner, Professor, Dept. of Bioproducts and Biosystems Engineering, U of MN.

The workshop was created as a collaboration between physical and social science educators in an effort to broaden the approach in introducing to students the “how” as well as the “why” for investigating the use of renewable energy and examining the long-term effects on the well-being of society. We looked at the question of meeting current needs and how that will affect the needs of future generations.

The event was cosponsored by CAS, the Horst Rechelbacher Foundation, Advantage Austria, the College of Food, Agriculture, and



Natural Resource Sciences, the College of Science and Engineering, and the College of Liberal Arts. It was organized by Linda Andread, CAS administrative manager. Ulrike Tschirner developed the pedagogical materials and presentations for the teachers. ♦

Update: CAS director search

In October 2011, the College of Liberal Arts announced a search for a new director for the Center for Austrian Studies. Evelyn Davidheiser, longtime chair of the Center’s advisory committee, is chair of the search committee.

According to Davidheiser, “The college is eager to recruit an outstanding scholar in the humanities or social sciences who will continue the tradition of strong intellectual leadership that has been the hallmark of CAS directors over the years. The position has been widely advertised in both North America and Europe and has attracted a diverse group of candidates.”

Review of the applications began in January. As we go to press, the committee is on

the verge of announcing the finalists, each of whom will come to the University of Minnesota to give a presentation. Their presentations will be held between March 22 and March 30 and will be open to the public. Times and places will be announced on the CAS website.

Davidheiser expressed confidence that all will continue to go smoothly, saying, “We fully expect the new director to begin at some point during the coming summer.” The new director will be a tenured member of the faculty as an associate professor.

When the new director is appointed, we will post an announcement on the home page of our website. The ASN will, of course, carry an in-depth profile of the new director.

Daniel Pinkerton



CAS offers 2012 Summer Research Grants for University of Minnesota Graduate Students

For 2012, the center for Austrian Studies will again be able to offer four Summer Research Grants of \$4,000 each. These grants are intended to provide financial support to currently enrolled University of Minnesota graduate students in order to further their progress towards the degree. Applications from all disciplines with a connection to Austrian/Central European Studies are welcome.

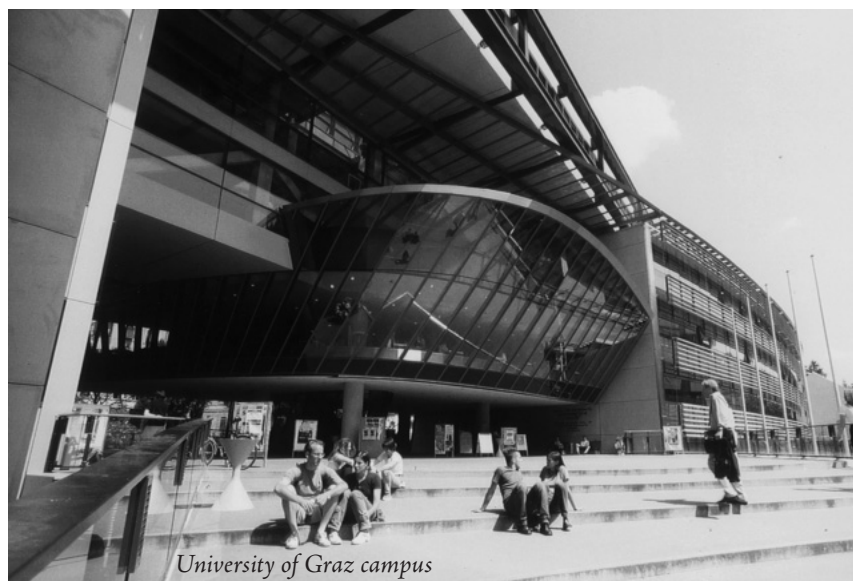
Eligibility

1. Applicants should be fully matriculated UMN advanced graduate students (pre or post prelims) who specialize in or intend to explore specialization in Austrian/Central European Studies. Applications from all disciplines are welcome.
2. Applicants who have an incomplete on their record at the time of application are not eligible.
3. Students supported under the Graduate Research Partnership Program for summer 2012 are not eligible.

Application

Students should e-mail the following as Word documents to Thomas Hörzer (thoerzer@umn.edu) by **4:30 p.m., March 19, 2012**:

1. A *two-page proposal* describing the scholarly work to be undertaken during the summer. The work must be related directly to your progress toward degree completion.
2. A *statement of academic progress* listing:
 - (a) year of entrance into the graduate program
 - (b) actual or projected dates of Ph.D. prelims, prospectus meeting, and Ph.D. defense, as appropriate
 - (c) remaining degree requirements to be completed, with a schedule for completion
3. *Transcript*
4. *Letter of recommendation* by the applicant's advisor



Selection Process

A faculty committee will evaluate applications and submit its recommendations to the director. Notification of awards will be sent by April 10, 2012.

Selection Criteria

(1) Excellence and merit of the proposed work. (2) Demonstrated record of timely progress toward the degree. (3) Contribution of proposed work to further degree progress.

For more information, contact: Thomas Hörzer, Center for Austrian Studies, 314 Social Sciences Building. E-mail: thoerzer@umn.edu

Nikolaus Day Party 2011



Above, left to right: Kathryn Keefer, who provided musical entertainment with her group Voices of Vienna; Erika Kahler and Herb Kahler, who provided the beautifully smoked turkey and other food. Photo: Daniel Pinkerton.



Left to right: Mollie Madden, CAS RA, and her husband Ed Snyder, who once again played St. Nikolaus for the children at the party. Photo: D. Pinkerton

CAS PHOTO GALLERY

by Daniel Pinkerton



October 21: Thomas DaCosta Kaufmann (at left) delivers the Kann Memorial Lecture, "Representation, Replication, Reproduction: The Legacy of Charles V in Rulers' Portraits in the Holy Roman Empire."



Above, left to right: Dr. Wendelin Ettmayer and Ambassador Martin Eichtinger, each of whom delivered a lecture on politics and diplomacy on September 22 at the Center.



Above: Sonja Puntischer-Riekmann, spoke about "European Brinksmanship: How Governments Try to Turn Back the Clock and Destroy the EU."



CAS started 2012 with a panel discussion, "What Is the Future of Renewable Energy in the U.S. and Europe in the Next Decade?" Above, left to right, are panel members Jason Hill, Dave Kolsrud, Hans Kordik, Marcel Frei, and Shri Ramaswamy.



Right: The first-ever reunion of past BMW Felloes. Left to right, Thomas König, Stephen Hametner, Daniel Pinkerton, Thomas Burg, Silke Stern, Mirjam Marits. Photo: Klaas van der Sanden.

CHGS TO HOST SYMPOSIUM ON THE UNIVERSITY DURING THE THIRD REICH

We think of the university as a safeguard of the values of Western civilization. It stands as a beacon for such fundamental principles as critical thought, free inquiry, and ethical research. Yet history tells us that this has not always been true. Under National Socialism in Germany (1933-1945), the universities and the academic disciplines themselves became in many cases all-too-eager accomplices in the perpetration of Nazi ideology. Not only did the normal administrative structure of the university become corrupted, but learning itself also betrayed its own mission as prestigious disciplines propagated Nazi racial science and beliefs.

In order to investigate the process whereby critical thought was replaced by blind obedience, the Center for Holocaust and Genocide Studies will host a symposium, "The Betrayal of the Humanities: The Universities during the Third Reich," April 15-16 at the University of Minnesota. The symposium, co-organized by Bernard Levinson, Berman Family Chair in Jewish Studies and Hebrew Bible, and Bruno Chaouat, director of the Center for Holocaust and Genocide Studies, will explore the mutation of academic ideals under National Socialism, when the German university system promoted Nazi ideology and helped the state eliminate its diverse community. Thirteen scholars from both the U.S. and abroad will examine core academic disciplines including anthropology, philosophy, classics, Assyriology, theology, law, and music.

The Third Reich's relationship to the university will serve as a case study to understand the role of the transmission of knowledge in Western civilization and the importance of free inquiry to sustain democratic societies. Although a Nazi-like ideology may never resurface in the West, we must understand what kind of ideologies could today or tomorrow stifle an ethical quest for the truth and for intellectual and artistic accomplishment.

The Center for Austrian Studies is but one of a host of departments and organizations that are funding this symposium. The complete list includes the University of Minnesota's Center for Holocaust and Genocide Studies, Classical and Near Eastern Studies, Center for German and European Studies, Center for Jewish Studies, Department of German, Scandinavian and Dutch, Department of French and Italian, Department of Anthropology, Department of Art History, Department of Philosophy, Department of Political Science, Department of History, Religious Studies, Institute for Law and Rationality, the Law School, Humphrey School of Public Affairs, Human Rights Center, Institute for Advanced Study, Legal History Workshop, Institute for International Legal & Security Studies. Additional support came from Jonathan Paradise Hebrew Language Fund, Imagine Fund Special Events Programs, Berman Family Chair in Jewish Studies and Hebrew Bible, Wexler Special Events Fund for Holocaust and Genocide Studies, an International Travel Grant from the Global Programs & Strategy Alliance, and the Checkpoint Charlie Stiftung.

DIRECTOR'S LETTER *from p. 3*

collaborations with sister centers on campus. As I have written before, the continued success, indeed the very future of research centers like CAS, will depend on partnering with others. We will continue on that road.

I started out the list of programs with the Center's support for young scholars. I am happy to report that we will also continue our support for the established field. We are in the process of renewing our contract with Cambridge University Press for another three-year cycle to publish the *Austrian History Yearbook*. Publications in the field of Austrian Studies are a core mission of the Center. We are delighted that we are able to partner with Cambridge to keep doing this.

Klaas van der Sanden
Interim Director, CAS



Martin Heidegger (very short man in center) during the parade celebrating his inauguration as Rektor of Freiburg University in May, 1933.

PROGRAM

PUBLIC LECTURE/KEYNOTE SPEAKER

7:30 p.m., April 15, Cowles Auditorium

Alvin Rosenfeld (Irving M. Glazer Chair in Jewish Studies; director, Institute for the Study of Contemporary Antisemitism, Indiana University), "Is There an Anti-Jewish Bias in Today's University?"

OTHER SPEAKERS:

Michael Cherlin (School of Music, University of Minnesota), "Schoenberg, Creation, and Catastrophe"

Robert Ericksen (Kurt Mayer Chair of Holocaust Studies, Pacific Lutheran University), "Göttingen: A 'Political University' in the Mirror of Denazification"

Emmanuel Faye (philosophy, University Paris Ouest-Nanterre La Défense, France), "Does Heidegger's Philosophy Embed National Socialist Ideology?"

Anders Gerdmar (theology, Uppsala University, Sweden), "Theological Anti-Semitism and Its Lasting Impact upon the Discipline"

Oren Gross (director, Institute for International Legal & Security Studies, University of Minnesota), "The Political Theology of Carl Schmitt"

Suzanne L. Marchand (history, Louisiana State University), "The Impact of National Socialism on the Discipline of Classics"

Stephen H. Norwood (U.S. history & Judaic Studies, University of Oklahoma), "Appeasing Nazis: American Universities and the Hitler Regime, 1933-1939"

Johannes Renger (Institute of Ancient Near Eastern Languages and Civilizations, Freie Universität), "Assyriology as an Instrument of Nazi Ideology"

Alan Steinweis (director, Center for Holocaust Studies, University of Vermont), "New Perspectives on the Third Reich and Its Impact upon the Humanities"

Eric Weitz (history; Distinguished McKnight University Professor; Arsham and Charlotte Ohanessian Chair, University of Minnesota), "The Disciplinary History of Holocaust Studies: Universalism or Particularism in Genocide Theory"

ACFNY 10 YEARS OF AN ARCHITECTURAL MIRACLE

The building and its buzz

From the moment that Raimund Abraham's model for the new Austrian Cultural Forum building in New York was displayed, the building began to garner praise. Within a few years, the city put it under landmark protection, a testimony to Abraham's ability to solve the problems inherent in a space only 25 feet wide and 81 feet deep in a manner both practical and attractive.

By the time the dedication came on April 19, 2002, New York—not an easy city to impress—was buzzing with news of the ACFNY's new home. The opening was attended by throngs of guests, including more than a few celebrities (I remember spotting Walter Cronkite). A series of opening concerts was broadcast live in Austria.

Architectural critics praised it. Herbert Muschamp of the *New York Times* called it a "lucidly rational modern glass tower" that provides a "gateway into the tradition of modernity associated with Vienna at the turn of the last century." In the *Wall Street Journal*, Ada Huxtable said, "Mr. Abraham has given New York a lesson in how to build beautifully, in an appropriately contemporary manner, in a city that seems to have forgotten how to do so with relevance and style."

What's in a name?

With the opening of the building, the Austrian Cultural Institute became the Austrian Cultural Forum. Director Christoph Thun-Hohenstein was very enthusiastic about the change. In a 2002 ASN interview, he said, "It reflects the idea of the meeting of people and ideas in the arts, of having a continuing discourse on interesting themes in the arts. And it certainly sounds less bureaucratic than the Austrian Cultural Institute. Here in New York, in my perception at least, the new name and concept is really being applauded and fits well with the new building."

Time has proven him right. Its exhibitions, seminars, concerts, and readings have rightly garnered attention but, guided by the name, critics have continually referred to ACFNY as a place where ideas are offered and political, social, aesthetic points of view from around the globe are

expressed and exchanged. As *Citysearch* said, "ACF is as much a forum for artistic exploration as it is a center for cultural advocacy."

The ACFNY also serves as a place where creativity of the past and present can meet and enrich each other. As Andreas Stadler, current ACF director, has remarked, "The ACF makes an effort to live up to [Austria's] reputation, both in its old and new role... to underscore the value of creativity in present-day Austria alongside its cultural heritage revolving around Mozart, Klimt, and other great minds of the past."

Directors and their challenges

For the first five years, Thun-Hohenstein, a diplomat specializing in cultural affairs, was director of ACF. (He was ACI/ACF director from 1999-2007.) He set the tone for the cultural events that ACF would commission and sponsor. A poet in his youth and a lover of all types of music (by the time he left New York, he owned 6,000 CDs), he wanted to emphasize all the arts: music, literature, visual arts, performance art, theatre, film—and perhaps even encourage a crosscultural, crossmedia dialogue.

Stadler was appointed director of ACFNY in 2007. He had previously served as the adviser on arts, science, and culture to the president of Austria. While Thun-Hohenstein and his staff had the opportunity to open the building, Stadler and his team of curators have the opportunity to create a year of programming that will celebrate its tenth anniversary. Each task, of course, presents its own challenges.

During his tenure, Thun-Hohenstein was fond of saying, "You really have to beat the drum to get people to notice you in New York." People certainly did notice the new building, but as he said to the *New York Times* in 2007, "The danger was that we would just have the opening and it's over, and nobody would take notice of what's taking place there."

That certainly didn't happen, and Stadler—along with Hannah Liko (deputy director and curator for literature and drama), Natascha Boogar (art), Manfred Kapper (film), and Mar-



ACFNY exterior. Photo courtesy ACFNY.

by Daniel Pinkerton

It hardly seems possible, but ten years have flown by since the opening of the striking Austrian Cultural Forum (ACFNY) building on 52nd St. in Manhattan. But they have, and ACFNY is now in the midst of a yearlong celebration that is, of course, a celebration of contemporary Austria itself.

tina Laab (music, dance, performance)—must maintain high artistic standards and keep drawing the attention of audiences and critics to ACFNY activities. In this era of diminished government budgets, the task is a challenge.

Stadler has said that having a staff with expertise in specific areas of the arts helps him considerably. Thun-Hohenstein, in many ways, functioned as the cultural expert in all fields, involving himself in all aspects of ACFNY events and often getting as little as 2-3 hours of sleep. Stadler, while dedicated, appreciates the opportunity to delegate. After all, ACFNY is still staging approximately 50 concerts each year in the genres of contemporary, classical instrumental music, jazz, and world music. They also hold 100 or so events in the areas of film, literature, science, dance, and performance, and feature 4-5 museum quality art exhibits, like 2011's witty "Beauty Contest," in which 20 international artists critically reflected on global society's obsession with physical appearance.

How to celebrate an anniversary

ACFNY is creating a host of events both at the tower and at other locations in New York to celebrate the opening of the building.

Ten special anniversary concerts featuring newly commissioned works and dedications by contemporary composers will comprise the musical portion of the anniversary programs. While most of the featured composers are Austrian, the performers will be renowned Austrian and American contemporary ensembles, such as Klangforum, Talea Ensemble, ICE Ensemble, the Argento Chamber Ensemble, the Aron Quartet, and the JACK Quartet.

The concerts, which will take place throughout the year, reflect the cutting-edge creativity associated with Austria from 2002-2012. Composers such as Bernhard Lang, Kurt Schwertsik, Manuela Kerer, and Johannes Maria Staud are at the forefront of contemporary music and as such, the ideal representatives of what Austrian music has to offer. Many concerts will juxtapose newly commissioned work with other twentieth-century music from Austria and Central Europe. Most concerts will take place at ACFNY, but a few ensembles, such as Klangforum, will perform both at ACFNY and at a larger venue.

This is, of course, in addition to the regular ACFNY concerts, which include jazz, chamber music, and, for 2012, a series focusing on Schoenberg.

ACFNY is also planning a film series for the anniversary, "10 Years ACF: 10 Outstanding Films of the Last 10 Years," to be held in cooperation with the Anthology Film Archives. (ACFNY often partners with them.) Readings and at least one exhibit will also be tied to the anniversary. Visit the ACFNY website, www.acfny.org, for complete information.

Additional information supplied via the ACF press office. ♦



Part of the T-shaped director's office at ACFNY. Photo courtesy ACFNY.



Christoph Thun-Hohenstein in 2002. Photo: Daniel Pinkerton.



Andreas Stadler in Minnesota, 2010. Photo: Daniel Pinkerton.



Poster for the current ACFNY art exhibit at the building entrance. Photo courtesy ACFNY.

A History of Austrian Immigration to Canada

by Anna Katharina Windisch

The Wirth Institute for Austrian and Central European Studies at the University of Alberta presented an exhibition on the history of Austrian and Austro-Hungarian immigration to Canada. The exhibition was on display from December 2, 2011 through January 13, 2012 in the entrance hall of the Old Arts and Convocation Hall on the university campus. It came into being as part of Québec's 300th anniversary festivities in 2008 and was initiated by the Austrian Embassy in Canada. Besides the Wirth Institute, the Austrian-Canadian Council in Ottawa and the Austrian Cultural Forum acted as sponsors and patrons of the exhibition. The project was curated by Prof. Franz A. J. Szabo, the founder and former director of the Wirth Institute, who has been working for decades to maintain good relations between Austria and Canada.

The sensitive topic of immigration is subject to constant social and historical changes, and its connotations are often very subjective. The differences between Canada and most European countries with regard to public opinion on the subject of immigration are striking. This is possibly due to the fact that for many Canadians, the immigration experience lies only two or three generations behind. When issues of immigration are addressed in the Austrian media they usually imply a negative connotation, speaking of problems of integration, crime, or unemployment.

The differing histories of immigration on the two continents result in different opinions among the contemporary public.

More than 70,000 migrants from Austria found a new home on Canadian soil and contributed to Canadian society in various ways over the course of the past centuries. It was the aim of this exhibition to remind us and future generations of the historical, political, and social circumstances that made many Austrians leave their native country and take their chances in Canada. The exhibit also illustrated the possibilities and new perspectives that came for many people with this fateful decision.

The display contained 11 panels that followed a chronological order and were divided into three major parts marked by historical events. From countless interviews, census data, and official immigration documents, the curator composed a show that offers an overview of the history of the immigration waves and highlights personal stories of individuals.

Starting with the first officially-documented immigrant in the seventeenth century—an Austrian soldier registered in a French colonial regiment—the exhibition depicted the political, social and economic circumstances of immigrants during the Austro-Hungarian (Habsburg) monarchy. Reasons to leave the home country were, aside from political factors, the prospect of free (farm) land and cheap accommodation, which Canada could offer during that time. Further-

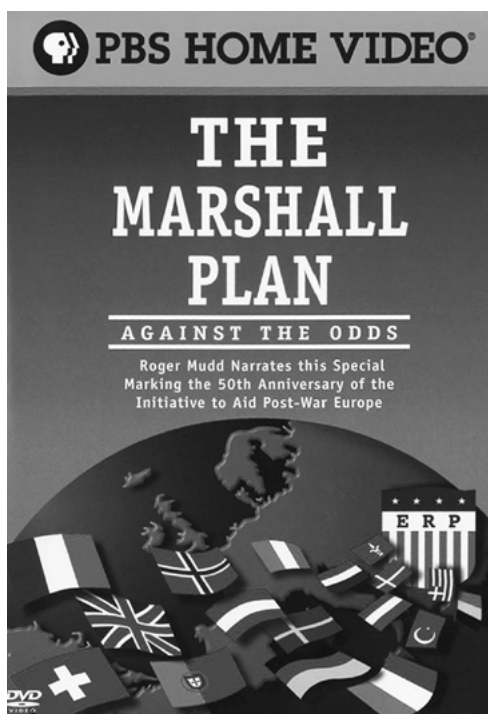
more, the show presented statistical data and information on the immigrants and their settlement history in Canada. Contemporary maps illustrated geopolitical border shifts. Memorable moments in Austria's political history, such as the announcement of the First Republic in 1918, the annexation in 1938, and the declaration of independence in 1945, were also mentioned (Era of the First Republic to the Nazi Regime). The concluding section marked individual life stories of Austrians who emigrated during or after World War II, bridging the themes from the immigration waves after the two World Wars to the twenty-first century. This part of the exhibition also contained descriptions of the cultural, intellectual, and economic contributions of particular immigrants.

The exhibit successfully combined relevant historical information with biographical narratives. Visitors were reminded of the obstacles and struggles most immigrants experienced in building a new future for themselves and their descendants, far from home and often apart from their families. This interconnection of history and individual stories was a strength of the exhibition. The viewer could discover the profundity and significance—despite or maybe because of the simplicity—of the visual material, selected to represent these stirring experiences.

One image showed a lone man, sitting on a children's swing, surrounded by sparse land. He

continued on next page

Marshall Plan documentary now available on DVD



A new DVD version of *The Marshall Plan: Against the Odds* has just been released. The 1997 documentary was coproduced for PBS by Educational Film Center (EFC) and Christenson Associates. It is narrated by distinguished print and television journalist Roger Mudd. This new DVD, now available at PBS.org (see links below), includes special features, enhanced resolution, and subtitles.

At the time of the show's premiere, *The Washington Post* said, "[This] important hour-long film achieves the impossible by making the Marshall Plan not only understandable but fascinating—as important and engaging a history lesson as you're likely to get this year. *The Marshall Plan: Against the Odds* deserves its title in more ways than one."

The film has been called both timeless and timely, showing how Secretary of State George Marshall's long-range vision and pragmatism required the creative cooperation of all participating countries, including the United States.

The special features illustrate major facets of the recovery program:

- Vintage newsreel clips demonstrate Europeans' efforts to revive their own economies with Marshall Plan help, including creating ski resorts and luxury hotels in Austria and handbuilt racing shells in Italy, farming with newly-available American tractors, and much more. As economies grew, so did hope.
- A gallery of photos chronicles the postwar cry for help in Europe through the process of rebuilding to new economic strength.
- Rare and colorful images of the winning 25 out of 10,000 posters from a 1950 Marshall Plan competition illustrate its strong promotion of European cooperation.

If you would like to buy or show it, here are the links:

- *PBS Home Video* for showing in homes and "face-to-face" classrooms: <http://www.shoppbs.org/>
- *PBS Educational Media*, including rights to show it in larger venues: <http://teacher.shop.pbs.org/>

Linda Christenson

Salzburg 2012: More is more

The interim directorship of Markus Hinterhäuser, which resulted in a splendid 2011 Salzburg Festival, has come and gone. Some have wondered: What is new Festival director Alexander Pereira going to do to top that?

The answer is change, change, and more change—and all of it ambitious.

The first and most noticable change will be in the area of opera. Pereira has announced that, starting in 2012, opera revivals will become virtually nonexistent.

"I am convinced," he wrote in this year's festival brochure, "that a festival should be unique

Immigration *from previous page*

moved to Canada on his own at first, leaving his family behind until he had established himself in the new world. This image perfectly captured the fate of many individuals in the postwar era. Biographical insights like these formed a narrative focus of the exhibition.

One of the individual stories focused on Kurt Päuemann, a Viennese man who left Austria voluntarily in the course of the protests after the annexation in 1938. The next portrait featured the patron of the Wirth Institute, Manfred F. Wirth, who immigrated to Canada in 1952. Frank Stronach (né Franz Strohsack) is probably one of the most famous Austrians who carried out the "American Dream" in Canada by establishing the successful company Magna International and gaining worldwide fame. Another image showed the Calgary-based choir "Heimat-echo" that performed at this year's Christmas concert held by the Wirth Institute on December 11. Since its formation in 1980, the choir is one of many clubs and associations that pass down Austrian musical traditions in Alberta.

Because the exhibition was set up to commemorate Québec's anniversary, most of the accounts were dedicated to people who settled in the eastern parts of Canada. One of these eastern-centered panels presented the fate of the Habsburg family led by the Empress Zita. She settled with some of her children in Québec in the 1940s after fleeing from the Nazi regime.

For readers interested in related literature, we recommend the book *A History of Austrian Migration to Canada* (ed. Frederick C. Engelmann, Manfred Prokop, and Franz A. J. Szabo). The work, the first of its kind, comprehensively documents the history of Austrian immigration to Canada by combining the contributions of nine scholars from both countries writing on diverse aspects of this multifaceted experience.

Anna Windisch is the Visiting Doctoral Researcher from Austria at the Wirth Institute for Austrian and East Central European Studies, University of Alberta. ♦

every year. [...] Revivals only make sense to me if the same team which produced the premiere also continues for the revival." But it's not something he wants to happen often.

This means raising an additional 3 to 4 million euros a year—that's the difference in cost between a festival with all premieres and one with three or four revivals. Donors have responded well so far. In addition, ticket sales were up last year from previous years, and already some 2012 performances are sold out (good luck getting into Netrebko's *La Bohème*).

Second, the festival will start earlier. The first concert—Haydn's *The Creation*, with Sir John Eliot Gardner conducting the Monteverdi Choir and the English Baroque Soloists, will be performed on July 20.

Third, events, including premieres, will be more spread out over the length of the concert, encouraging audiences to stay. For example, Zimmerman's *Die Soldaten* opens on August 20.

Fourth, perennial favorite soprano Cecilia Bartoli has been appointed director of the Pfingsten Festival (May 25-28), replacing Riccardo Muti. The theme is Cleopatra, and Russian composer Rodion Shchedrin has been commissioned to write a work (in Russian) for Anna Netrebko. And Bartoli will star in Handel's *Giulio Cesare in Egitto*, which will also be repeated at the Salzburg Festival beginning on August 23.

Fifth, Pereira promises a new emphasis on sacred music at the festival. "However," he writes, "we will not limit ourselves to the Catholic and Protestant tradition, but will invite a different confession and its music to Salzburg every year, illuminating not only the topic of music and religion in public discussions, but also the relations between the confessions. In 2012, the focus will be on the Jewish faith."

Other changes include a greater role for the Vienna Philharmonic (which required the negotiating of a new contract—quite amicably—on both sides); more events for families and children, especially the Opera Viva! series and a children's version of *The Magic Flute*; and new special events at the festival's close—a dinner, concert, and formal ball on September 1.

In terms of contemporary composers, concert director Mattias Schultz (along with Pereira) has chosen to focus on Bernd Alois Zimmermann, Witold Lutosławski, and Heinz Holliger. Holliger has been commissioned to write a new work for the festival. A series of chamber concerts will focus on the chamber music of Dvořák, his contemporaries, and composers of chamber music who were influenced by him.

The ASN will, of course, send a reviewer to the summer festival. In the meantime, you can go to www.salzburgerfestspiele.at for complete information in German and English and to order tickets. ♦



Alexander Pereira. Photo: Suzanne Schwiertz.



Cecilia Bartoli. Photo: Alberto Venzago.



Anna Netrebko.
Photo: Dario Acosta.



Hungarians protesting in front of the National Theatre.

DEMOCRACY UNDER SIEGE IN HUNGARY

by Katie Evans

A Young Democracy

What would you think if you went to bed in the United States of America and woke up the next day in America? What changes by changing a name? The Republic of Hungary became just Hungary as part of a new constitution that took effect on January 1, 2012.

Walking along the streets of Budapest throughout the first decade of the 21st century, you would have felt the energy of transformation. Workers assiduously polished marble and gold plated fixtures inside historical churches, construction workers jack-hammered uneven streets into pleasant pedestrian walkways, and landscapers created modern green spaces and bike trails that crisscrossed the city. Many older buildings were restored to a gleaming white after being cleaned of the layer of black pollution that coated their exteriors for decades.

Budapest had an edgy vibe to it. It was embracing democracy and capitalism with participation, development and innovation. Tourists flocked to see this transforming city, drawn by the promise of inexpensive good food, reasonable accommodations, fascinating history, well-developed culture, and a vibrant nightlife. Foreign investors were enticed to open businesses by tax incentives and a growing middle class that demanded the trappings of a middle class lifestyle. Budapest was *the* hot spot of Eastern Europe—modernizing with a raw energy and excitement not felt in big cities in long-established democratic countries.

Joining the European Union in May 2004, Hungary could say that they successfully transitioned to a capitalistic, democratic country fifteen years after the fall of communism. But how to handle the past? The debates and charged rhetoric about a not-so-distant era was part of the energy of the newly democratic country. Political debates hotly raged about how to mark national events and how to regard Hungary's history. March 15 and October 23, national holidays that mark the 1848 and 1956 revolutions respectively, provided opportunities for politicians to make grand speeches about Hungary's historical greatness and their long struggle for freedom.

History, in the press and in textbooks, is being rewritten. For example, 1956 was officially considered a counter-revolution under the communist regime. Now Hungary has changed that label from a counter-revolution to a revolution in the history books.

Signs of this tension and debate could be found in small details on the street. In 2003, a cockade pin appeared on politician's lapels, ostensibly to show national pride. This tiny badge tried to pose as a national symbol of Hungarian-ness, but in reality only served to further differentiate between party ideologies. It publicly marked one's political party preference and contributed to a deeper division within society.

Hungarian political parties also use historical events to unite around particular policies. One can see evidence of this in the form of a bumper sticker in the shape of Hungary's pre-1920 borders, which includes the present-day countries of Serbia, Croatia, Slovakia, and Romania. Trianon, the treaty signed in 1920 (after WWI) that reduced Hungary's size by two thirds, has been used as a rallying point for many government-given benefits to be extended to all ethnic Hungarians whether they reside in the country or not. The bumper sticker is a small manifestation of a larger policy to bring ethnic Hungarians living outside of Hungary back into the national fold.

Two years, too much?

Much of the defining and redefining of national symbols can be attributed to the growing pains of a young democracy. But does the pendulum swing too far in one direction when one party wins a landslide election victory and uses that parliamentary majority to push through a new constitution and remake the legal infrastructure?

The critical point was in April 2010 when the Hungarian Civic Union (Fidesz) received 52% of the vote in a fair and democratic election defeating the Hungarian Socialist Party (MSZP). Fidesz formed a coalition with the Christian Democratic People's Party (KNDP) to control two-thirds of the National Assembly. Fidesz previously had held the majority of seats in Parliament from 1998-2002. After eight years, Fidesz was back in control

and Viktor Orbán returned as Prime Minister. Since their recent electoral victory, they have been able to easily pass legislation. The opposition hasn't been able to penetrate the partisan voting bloc.

Since the transition from a one-party system under communism to a multiparty democracy, there has been a continual struggle within and between the parties to solidify their policy platforms *and* maintain a stable voting bloc. MSZP, the successor party of the Communist party, consistently captures the left voters. Fidesz, a party founded in the late 80s by young anticommunists began as a liberal party, but its ideology has crept farther and farther right. These two have been among the longer lasting, more powerful parties. However, because Hungary uses a proportional voting system, minor parties that can capture at least 5% of the vote prove to be valuable allies for the major parties. Under MSZP's government leadership from 2002–2010, they had a coalition with the far left party, Alliance of Free Democrats (SzDSz). SzDSz was the most liberal of the Hungarian parties, but in the 2010 election did not receive enough votes to be represented in the National Assembly and disbanded. A newly formed left wing party, Politics Can Be Different (LMP), won enough votes in 2010 to gain some parliamentary seats, but thus far have not been able to block major conservative initiatives by Fidesz. The far-right party, Movement for a Better Hungary (Jobbik), captured enough votes in the last election to become the third largest political party despite their antisemitic, anti-Roma, anti-homosexual, and extreme nationalistic rhetoric. In Hungary, political parties can disintegrate with poor showings in one election and new ones can rise just as quickly.

A sweep in one democratic election should not give the victorious party permission to completely rework the political and legal structure of a country. Fidesz, however, has done exactly that, using its party platform and party values to write a new constitution. There was so little consultation with opposition parties that the left wing Hungarian Socialist Party (MSZP) and Politics Can Be Different (LMP) abstained from even voting on it. On January 2, 2012, one day after the new Constitution took effect, tens of thousands of Hungarians protested the new constitution in the streets in front of the neo-Renaissance opera house while inside, government officials celebrated it.

Since 1989, Hungarians haven't been shy about using their democratic right to demonstrate in the streets. Numerous organized protests have been staged by both the left and the right. How are these protests today different than any other protests by disgruntled minority political party members? While most of the protests in 2011 against the government's policies were from opposition members, the protest on January 2 against the new Constitution had multiple stakeholders from different sections of society and the political spectrum.

The new Constitution is the latest and farthest-reaching issue that has brought Hungarians out into the streets. In the first 18 months under Fidesz rule, nearly two hundred laws were passed. Besides the sheer amount of new legislation, it has eliminated or severely curtailed the checks and balances that are needed for democracy to function. As *The New York Times* wrote about Hungary on December 21, 2011, "Democracy here is dying not with a single giant blow but with many small cuts."

Case in point: the new Constitution allows Fidesz, with its current two-thirds majority to radically change the composition of the judicial system. It changed the retirement age for judges from 70 to 62, which has the immediate result of forcing hundreds of judges into retirement. The number of judges on the Constitutional Court was increased with the new positions being filled by Fidesz candidates. The Constitutional Court authority to review laws that impact the budget has also been severely restricted. Overall, the changes have crippled the judicial system both by limiting its authority and by increasing political control over positions of influence.

The fourth estate

Another key example that perfectly encapsulates the effects of the new legislation are the new media laws Fidesz proposed and later passed last



Hungarian prime minister Viktor Orbán.

year. In January 2011, Hungary assumed the rotating presidency of the European Union. At the same time they were set to pass a package of media laws. The EU strongly condemned the laws and pressured Hungary to amend portions of the laws. Some of the new laws would limit the freedom of the media by increasing the state regulation of media and creating devastating fines for non-compliance of 'balanced' content as defined by the state. It also adds many oversight positions to be filled with political appointees. While Fidesz did bow to EU pressure and amend a few sections of the law, it still passed largely intact. This incident was the beginning of EU concern about the direction Hungary is heading.

One effect of the media laws were massive layoffs from state-run media organizations. In a country the size of Hungary, the scale of the layoffs has flooded the journalism market and made competition extremely fierce. While lip service is paid to the freedom of the media, in practice, journalists feel indirect pressure about the stories they choose to pursue. According to one former journalist, most media outlets proceed cautiously with publishing or broadcasting material because advertisers favor papers that don't provoke confrontations with the government. Journalists fear losing their jobs and media outlets fear losing their license.

The latest academic study on Hungarian media freedom, conducted by the Center for Media and Communication Studies, concluded, "The study finds that Hungary's media laws are largely inconsistent with the cited European practices and norms, based on an examination of the legal precedents provided and on the expert analyses of how these precedents are implemented in these European and EU-member countries."

In an official blog post, Hungary's Communications Authority dismissed the academic study and called it a "revolutionary reinterpretation of the role of social sciences," among other sharp criticisms of the research. Last month the European Commission announced it has appointed a high-level EU task force to review national media laws in Hungary. The media law and the ineffectual diplomatic maneuvers clearly show that Fidesz is forging ahead with their own agenda.

Hungary's diplomatic disregard

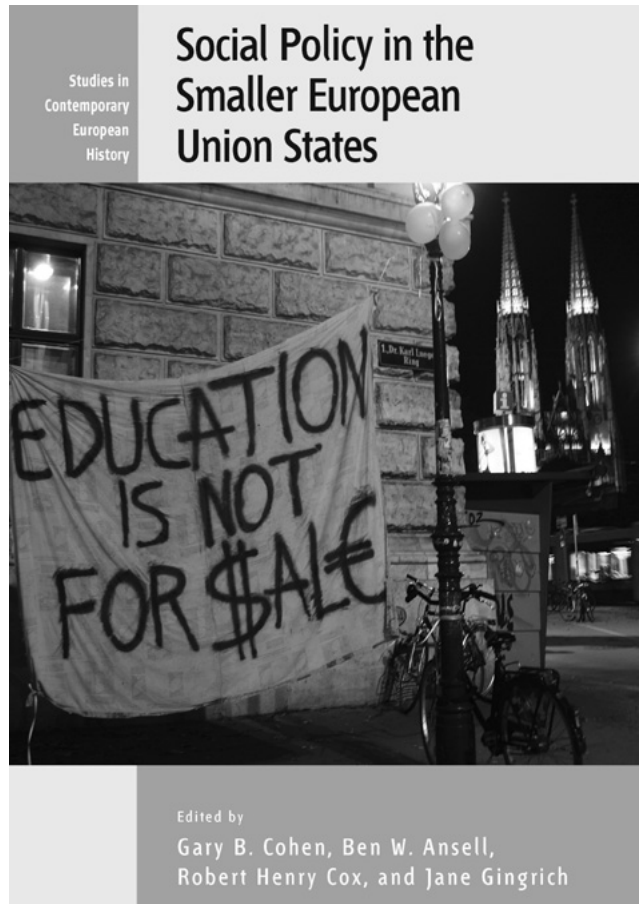
Reactions from the U.S. and E.U. have been almost uniform in expressing concern about the direction Hungary has been heading over the last year. In June, U.S. Secretary of State Hillary Clinton reminded the Hungarian government that, "...our constitutions and institutions ensure strong checks and balances across party lines and from one government to the next." In December, the U.S. Ambassador to Hungary published a carefully worded article in *Heti Valasz*, a weekly Hungarian newsmagazine, expressing

continued on page 16

Social Policy in the Smaller European Union States

Edited by Gary B. Cohen, Ben W. Ansell, Robert Henry Cox, and Jane Gingrich

New York: Berghahn, 2011. 300 pages, 29 figs & tables. Cloth, ISBN: 978-0-85745-263-4, \$95.



In Europe and around the world, social policies and welfare services have faced increasing pressure in recent years as a result of political, economic, and social changes. Just as Europe was a leader in the development of the welfare state and the supportive structures of corporatist politics from the 1920s onward, Europe in particular has experienced stresses from globalization and striking innovation in welfare policies. While debates in the United Kingdom, Germany, and France often attract wide international attention, smaller European countries—Belgium, Denmark, Austria, or Finland—are often overlooked. This volume seeks to correct this unfortunate oversight as these smaller countries serve as models for reform, undertaking experiments that only later gain the attention of stymied reformers in the larger countries.

ARTICLES

How Globalization and the European Union are Changing European Welfare States by *Robert Henry Cox*

Family Policies, Education, and Female Labor Market Participation in Advanced Capitalist Democracies, by *Robin Stryker, Scott R. Eliason, Eric Tranby, and William Hamilton*

Double Transformation: How to Adjust Institutional Social Policy? by *Juho Saari*

The Social Investment State: A New Trend in Social Expenditure or Merely a Popular Political Discourse? by *Jorma Sipilä*

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Humboldt Humbled? The Germanic University System in Comparative Perspective by *Ben W. Ansell*

Beyond the Welfare State: Consumer Protection and Risk Perceptions in the European Union and Austria by *Paulette Kurzer*

Conclusion: Ideas and Social Reform by *Robert Henry Cox*

HUNGARY from page 15

concern about the direction Hungary has been heading. The EU continues to issue statements disapproving of the Hungarian government's policies and has begun to take action. Time will show how effective the EU can be in influencing national politics. While international pressure has been loud in its grumblings about the new Constitution and the unorthodox policies that Hungary has been practicing, no one has taken any action and Fidesz has brushed off the criticism.

Hungary's future

Krisztian Simon, a Hungarian citizen and currently a student at Columbia in the School of International and Public Affairs, said when asked about Hungary's future, "I remember that even ten years ago, lots of people I talked to said they are going to vote for the lesser of the two evils. For some it was Fidesz, for others MSzP, but even though most of the voters didn't really like any of them, there was no real alternative. Now we still don't have this alternative. I don't see any solution at the moment and I am afraid that even after this term ends people will continue to vote for Fidesz...enough to stay in power thanks to the new election law and the gerrymandered electoral districts. In the long run, however, I hope that this situation can lead to the emergence of new political powers and it could end the decade(s) [sic] of corruption and ineffective governing. It would be nice not to go bankrupt before this happens."

As a foreigner living in Budapest, I followed the political debates then

with what I called "detached fascination." Detached, because as a foreigner, I believed I was not affected by political decisions. Fascination, because everyone was deeply concerned about the specifics of each new law and what politicians were saying. That kind of intimate political knowledge is often reserved here in the U.S. for state or local political levels. In Hungary, the national political news is part of daily conversation. Hungarians are not only acutely aware of what is going on, but they feel the effects of politics more immediately. Adjustments in tax policy were quickly felt in the grocery bill or paycheck. Hungarians pay attention to politics because its effects influence their lives.

Today, however, I follow the current political debates with concern. Democracy and government by the people, while not disappearing overnight, is being undermined surreptitiously and systemically. The new Constitution in Hungary will have long-term consequences for the underpinnings of the government. The number of political appointees, the powerful positions, and lengthy terms they hold will shape policies for years. If the United States and European Union want to promote democratic principles, they need to be more vigilant about what happens in countries when democratic principles are threatened. As Hungary endeavors to make itself into a stable democracy, it is vital to monitor and actively discourage deviations from that path.

Katie Evans is a staff member of the Center for German & European Studies at the University of Minnesota. She has studied and lived in Hungary. ❖

WITTGENSTEIN AS CULTURAL CRITIC

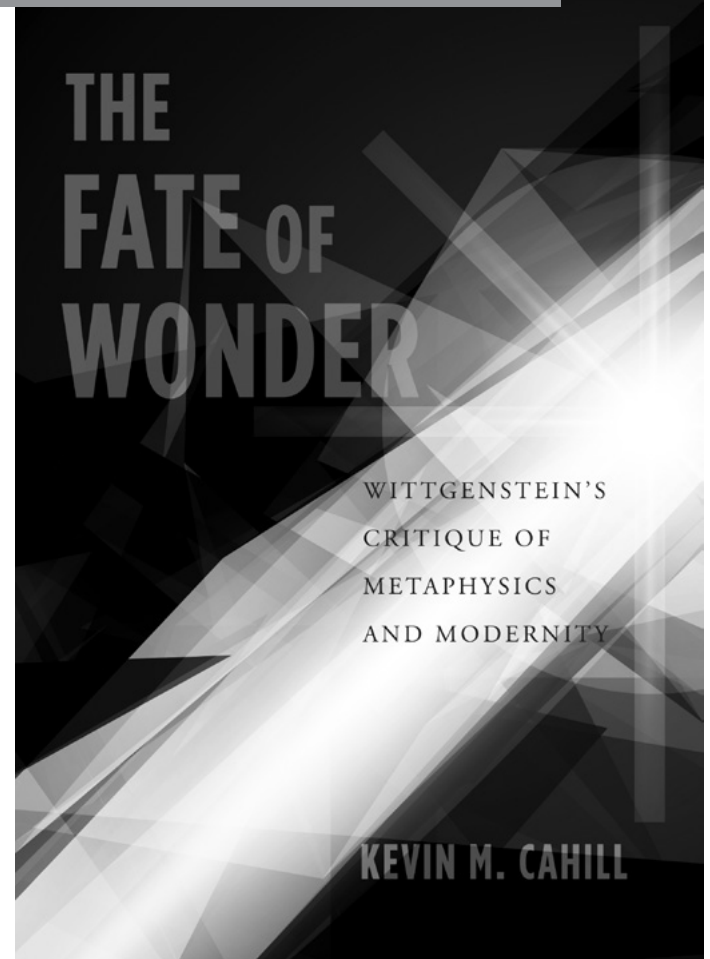
Kevin M. Cahill, *The Fate of Wonder: Wittgenstein's Critique of Metaphysics and Modernity*. New York: Columbia University Press, 2011. 272 pp. Cloth, ISBN: 978-0-231-15800-8, \$45.

Kevin Cahill's *The Fate of Wonder: Wittgenstein's Critique of Metaphysics and Modernity* is a book of multiple ambitions, skillfully juggled and substantially realized. His aim to portray Wittgenstein as a cultural critic, with something to say about the spirit of his (and our) times, something of interest to readers who are neither Wittgenstein scholars nor even professional philosophers, however, comes up against his aim to make the case for that reading of Wittgenstein through a complex (and specifically argued for) combination of close textual reading and historicized contextualization that demands of his reader a great deal of scholarly attention. The problem is intrinsic to the text, to the book's ambitions, and to Cahill's view of Wittgenstein's ambitions.

Along with many prominent recent interpreters of Wittgenstein, Cahill rejects the idea that there is a sharp break between the earlier and later work. In particular, he combines a "resolute" reading of the early *Tractatus* with a "therapeutic" reading of the later *Philosophical Investigations*. Resolute readings take Wittgenstein at his word when he says that understanding what he is trying to accomplish in the *Tractatus* includes understanding that the book is, paradoxically, nonsense. The point of the *Tractatus* is not, as some have argued, to show us ineffable facts about the necessities underlying our mirrored relationships to language and to the world, but to guide us through the most scrupulous possible effort to do just that in order to leave us aware of its impossibility: we end up babbling under the misapprehension that we are making sense. Therapeutic readings of the *Investigations* take that book similarly to aim at getting us to stop making demands about how language has to work, to accept the contingencies of "what we do" as ground enough, and to break the grip of the picture given by the scientism of the modern world that everything can—and must—be explained, independently of any particular, contextualized, locally resolvable puzzlement. It is this demand for explanation that undermines the sense of wonder that Cahill argues Wittgenstein wants to reawaken.

Cahill argues that what leads us astray is not—as he finds in Stanley Cavell's reading of the *Investigations*—features of the human condition, but specifically the scientism of modernity. Here is where Cahill makes the most significant demands on his readers' scholarly attention, since he finds evidence for the claim throughout Wittgenstein's *Nachlass*, including lecture notes and students' reminiscences. He is particularly in search of the sources of ideas that helped inform Wittgenstein's deeply pessimistic view of the modern world (e.g., Spengler). In this, Cahill is following the lead of Stephen Toulmin, Allan Janik, and others who read Wittgenstein as deeply rooted in the *Weltanschauung* of fin de siècle Vienna.

Here, issues of readership become intrinsic to the arguments of the text and to Cahill's reading of Wittgenstein. On his understanding of the *Tractatus* its aims are both narrower and deeper than one might expect. Deeper in that the defining features of philosophical theorizing are shown to collapse into nonsense. But narrower in that "the removal of the obstacle of speculative philosophy is all . . . he thought philosophy itself could achieve." (p. 87) This conclusion might be earth-shattering for philosophers, but it doesn't say much about what, if anything, might ail everyone else. Perhaps features of the modern world lead philosophers astray without its being the case that those features of the world are problematic for those fortunate enough not to



be gripped by philosophical demands.

It is, however, central to Cahill's argument that Wittgenstein was deeply alienated from the *Weltanschauung* of the modern West. Both his own attitude and his account of Wittgenstein's are not entirely clear: While much of the discussion supports a negative judgment about western modernity, Cahill stresses that Wittgenstein was not judging but rather expressing only his own sense of alienation, which he expected some few others to share. In the context of the book as a whole, the idea that the discontent with modernity is merely a personal sentiment is not compelling. We can, in any event, ask about what might follow from sharing it, a question that leads to a central question of the book: Was Wittgenstein an essentially conservative thinker?

Cahill answers negatively, arguing not that any other political position can be ascribed to Wittgenstein (a conclusion that is certainly right), but that nothing he says entails conservatism. Part of the argument for Wittgenstein's conservatism concerns the question of what might ground a critique of actual practice, once we break the grip of the picture of transcendent standards. Cahill's response to this question leads to what I find most troubling in the book, much of which is taken up with detailed drawing of connections between Wittgenstein and Heidegger. (While others have drawn such connections, they have typically done so with relation to Wittgenstein's later work, while Cahill is especially concerned with finding Heideggerian themes beginning in the *Tractatus*.)

Judging the aptness of Cahill's claims is beyond me; I confess to having read very little Heidegger. But the particular problem

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Hungarian “Vie Bohémè” demythologized



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

Since the early nineteenth century, the lives of artists have been framed by two myths: the Romantic notion of an artist driven by individual creative genius and the Bohemian ideal of the artist living in poverty on the fringe of polite society. Until recently, art history has reinforced these stereotypes since scholars have tended to focus on individual artists and the development of their style. In the past twenty years this has begun to change, especially with the work on Bohemia and the Paris art scene by Jerrold Siegel, Elizabeth Wilson, and Mary Gluck. By looking at the social and economic contexts of the artists' lives recent scholarship has overturned the starving artist and the social outsider stereotypes in favor of a more nuanced view of Bohemia and the origins of artistic modernism.

Erika Szívós takes on this task of demystification for Hungary in the Dualist era, 1867-1918. Like their European counterparts, it turns out that the bohemian starving artist was one phase of a Hungarian artist's career. As young students, the artists were indeed poor, living in garrets and striving for the purity of their artistic vision. By middle age many artists had not only figured out how to make a living but even achieved public recognition, financial success, and social advancement through their

art. Szívós organizes her analysis of this social phenomenon into three sections.

The first section is an overview of the relevant literature both in Hungary and the rest of Europe. Szívós deconstructs the romantic myth of the artist in the European context and lays out her rationale for doing this in the Hungarian case. She also concisely outlines her basis for comparing Hungarian and European art institutions and economic milieus.

The second part of the book attends to the meat of Szívós's argument and stands as the main contribution of her research. The romantic myth of the starving artist actually masks a much more interesting social transformation of the fine artist from a tradesman and small businessman into a professional and member of the middle or even upper middle class. Equally noteworthy is her discussion of the place of women in the art world and their ambiguous status as amateurs or professionals.

The third section analyzes the relationship between the artistic community and Hungarian cultural, social, and political institutions. As this part of the book makes clear, the state played a significant role in Hungarian artistic life during the Dualist era. Given the underdeveloped private art market from the mid to late nineteenth century, the Hungarian Ministry of Culture served as the main patron for the fine arts in the Dualist Era. They also provided funds for art education, stipends for young artists to study at art academies abroad, and money for the construction of two significant buildings in Hungarian artistic life, the Exhibition Hall (Műcsarnok) and the Museum of Fine Arts. The history of the first decades of the twentieth century became one where the artists pushed for more autonomy from the state, while still seeking to retain its substantial financial and social support.

Szívós's methodology is the book's greatest strength, and her analysis of the primary sources is her most significant contribution to the literature. In terms of methodology, Szívós explicitly foregoes the formal analysis that characterizes the majority of art historical scholarship. In fact, she doesn't examine specific works of art. Instead, Szívós systematically analyzes the different dimensions of the artist's cultural, social, and economic status. The book unfolds as a social history, where the relevant quantitative analysis is supported and illustrated by the telling detail or anecdote.

Evidence is a great strength of the book. Szívós includes a terrific mix of both quantitative and qualitative materials. Her statistical analysis rests on a variety of interesting sources. The main ones are: the *Artists Encyclopedia* (Művészeti Lexicon), published between 1964 and 1968; a set of completed questionnaires from 1908 created by Gyula Szentiványi and János Szendrei for an earlier, but uncompleted, encyclopedia project; completed questionnaires from a survey by the Ministry of Culture in 1939. These questionnaires, combined with memoirs, letters, and comparative evidence from other scholars form the basis of Szívós's qualitative analysis.

The Social History of Fine Arts in Hungary connects with several different historiographies of interest to a broad English speaking audience. The first is an existing literature on European fin-de-siècle cultural history. Szívós builds upon and expands the findings of scholars like Jerrold Siegel, *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life, 1830-1930* (1999), Mary Gluck, *Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris* (2005), Elizabeth Wilson, *Bohemians: The Glamorous Outcasts* (2000), and Deborah Silverman, *Art Nouveau in Fin-De-Siècle France* (1989). Plus, given the book's extensive treatment of the Hungarian art scene at the turn of the century it fits in neatly with the canon on Habsburg Modernity, Carl Schorske's *Vienna 1900* (1981) and Peter Hanák's *The Garden and the Workshop* (1998).

The book's discussion of professionalization makes a significant contribution to the social history of Hungarian professionals and the middle class of the Dualist Era. It easily connects with the work of Mária Kovács, *Liberal Professions and Illiberal Politics* (1994) and János Mazsu, *The Social History of the Hungarian Intelligentsia* (1997). By dismantling the myth of the starving artist, and showing how the fine arts became professionalized, Szívós has expanded the size of the East Central European bourgeoisie.

Finally, although it is not the central focus, Szívós's book also functions as a work of urban history given the large role of the capital city in creating and sustaining the Hungarian art market. This book could be profitably read along with Robert Nemes, *The Once and Future Budapest* (2005) and Gábor Gyáni, *Parlor and Kitchen* (2002). Graduate students and established scholars alike will find *Social History of the Fine Arts in Hungary* an interesting read and a useful starting point for further research.

Matthew Lungerhausen
History, Winona State University

HABSBURG SOCIETY IN THE SO-CALLED “INDUSTRIAL REVOLUTION”

Helmut Rumpler, Peter Urbanitsch (eds.). *Die Habsburgermonarchie 1848-1918. Vol. 9/1: Soziale Strukturen. Von der feudal-agrarischen zur bürgerlich-industriellen Gesellschaft, 1/1: Lebens- und Arbeitswelten in der industriellen Revolution, 1/2: Von der Stände zur Klassengesellschaft.* Vienna: Austrian Academy of Sciences, 2010. 1822 pp. Paper, ISBN: 978-3-7001-6892-8, € 131. Helmut Rumpler, Martin Seger (eds.), *Die Habsburgermonarchie 1848-1918. Vol. 9/2: Die Gesellschaft der Habsburgermonarchie im Kartenbild. Verwaltungs-, Sozial- und Infrastrukturen nach dem Zensus 1910.* Vienna: Austrian Academy of Sciences, 2010. 362 pp. Paper, 978-3-7001-6721-1, € 198.

Volume nine of the long lasting research project on the history of the Habsburg Monarchy, organized and edited by the Austrian Academy of Sciences, is dedicated to an especially complex matter: social structures. As the editor, Helmut Rumpler, mentions in the introduction, social history has undergone a lot of methodological changes during the last few decades. During that period, the “new cultural history” challenged the legitimacy of more traditional social history. Rumpler and his coeditors, Urbanitsch and Seger, made an effort to gather authors who were interested in the synthesis of older and new theoretical approaches. As a result, one of the volume’s strengths is that its approach to social history is not completely displaced by newer cultural science concepts. In addition, the digitizing of aggregated data of the official statistics of the Austrian and Hungarian part of the Monarchy—the “Österreichischen Statistik” and the “Ungarischen Statistischen Mitteilungen”—was part of the overall project, and the analysis of this data is an important part of these publications.

Of course, during the period under observation, the Habsburg Monarchy underwent essential socioeconomic transformations, which for some time unquestioningly operated in academic discourse under the term “Industrial Revolution.” Lately, the revolutionary character of that term has been challenged by new concepts. For example, like several other articles in the publications, Hans Peter Hye describes the phenomenon of “Industrial Revolution” with a social historical approach based on comparative microstudies. The author uses data from the communities of Aussig, Obervellach, and Matriei to strikingly show the strong influence of the development of railroads, and later on kerosene lamps and electrical energy, on the “comparatively backward” economy of local societies in the Habsburg Monarchy. Of course, the “sanitary revolution,” which is only sparsely mentioned by Hye, was responsible for unprecedented transformations in the chances of survival in bigger urban agglomerations.

Similarly, Renate Banik-Schweitzer mentions the essential role of railways in her article on the transformation of urbanization in the Monarchy. She illustrates the accented formation of various types of cities in the second half of the nineteenth century in an environment with a low level of urbanization. These processes of technological progress were supported by developments in public transportation, industrial and commercial production, as well as in the tertiary sector of the



financial world. According to the author, the urban catchment area was comparatively limited (up to 300 kilometers). Given the regional movements in the Habsburg Monarchy, especially from the provinces of Galicia and Bukovina in the late nineteenth and early twentieth centuries, such a finding has to be challenged.

Whereas Ernst Bruckmüller deals with continuities and changes in an agrarian world which was still dominating the Monarchy, several other articles are dedicated to the large-scale social changes in cities and capitals which emphasize the transformative character of that period. In his brilliant comparative study on the capitals of Vienna, Prague, and Budapest, Wolfgang Maderthaner sees these exemplary cities as locations of a new symbolic order of resources, legislation, and culture of the ruling democratic elites. During the fin de siècle a specific middle European intellectual milieu of international importance emerged. In his article, Gabor Gyáni also looks into the particular experience of major cities using Budapest as a case study. Gerhard Meißls and János Szulovszkys contribute papers on the role of industrial and commercial locations, discussing the similarities of economic developments and subsequent social challenges. Their studies show astonishing analogies. Despite the significant economic backwardness of the Hungarian part of the Monarchy, many “industrial districts” were characterized by typical small and medium size working structures. During the period of “organized capitalism” from the 1890s upward, even the economy of Hungary exceeded increasing growth rates. Here and there, the immigrant industrial proletariat showed similar characteristics as well: it was young and single. The high concentration of the tertiary sector in few urban agglomerations, especially in Vienna, shows the persistence of economic backwardness in the Monarchy as a whole.

The volume on thematic maps, which is based on data from the censuses of 1910, displays persistence for the case of marriage patterns. These were, according to John Hajnal, marked by two different “marriage zones,” a western and an

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HOT *off the* PRESSES

Christopher Long. *The Looshaus*. New Haven: Yale Univ., 2011. 256 pp., color & halftone illus. Cloth, ISBN: 978-0-300-17453-3, \$50.

Mary Bergstein. *Mirrors of Memory: Freud, Photography, and the History of Art*. Ithica, NY: Cornell U. Press, 2010. 344 pp., illus. Cloth, ISBN: 978-0-8014-4819-5, \$29.95.

Ingrid Holzschuh. *Wiener Stadtplanung im Nationalsozialismus von 1938 bis 1942. Das Neugestaltungsprojekt von Architekt Hanns Dustmann*. Vienna: Böhlau, 2011. 122 pp., illus. Paper, ISBN: 978-3-205-78719-8, € 29,90.

Gregor Thuswaldner. *Morbus Austriacus. Thomas Bernhards Österreich-kritik*. Vienna: Braumüller, 2011. 175 pp. Cloth, ISBN: 978-3-7003-1767-8. € 22,90.

Ian Woodfield. *Performing Operas for Mozart: Impresarios, Singers and Troupes*. New York: Cambridge, 2012. 290 pp., illus., tables, mus. example. Cloth, ISBN: 978-1-107-01429-9, \$99.

Jana Osterkamp, Joachim von Puttkamer, eds. *Sozialistische Staatlichkeit*. Bad Wiesseer Tagungen des Collegium Carolinum, Bd. 32. Munich: Oldenbourg, 2012. 257 pp. Cloth, ISBN 978-3-486-71248-3, € 44,80.

Randolph L. Braham, ed. *The Auschwitz Reports and the Holocaust in Hungary*. Boulder, CO: E. European Monographs, 2011. 300 pp. Cloth, ISBN: 978-0-88033-688-8, \$55. Dist. Columbia U. Press.

Volker Munz, Klaus Publ, Joseph Wang, eds. *Language and the World, Part One*. Piscataway, NJ: Transaction, 2010. 399 pp. Cloth, ISBN: 978-3-86838-079-8, \$119.95.

Volker Munz, Klaus Publ, Joseph Wang, eds. *Language and the World, Part Two*. Piscataway, NJ: Transaction, 2011. 336 pp. Cloth, ISBN: 978-3-86838-080-4, \$108.95.

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Emily Greble. *Sarajevo, 1941-1945: Muslims, Christians, and Jews in Hitler's Europe*. Ithaca, NY: Cornell U. Press, 2011. 304 pp., illus., maps. Cloth, ISBN: 978-0-8014-4921-5, \$35.

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Johannes Pause. *Texturen der Zeit. Zum Wandel ästhetischer Zeitkonzepte in der deutschsprachigen Gegenwartsliteratur*. Vienna: Böhlau, 2012. 350 pp. Cloth, ISBN: 978-3-412-20738-0, € 46.20.

Veronika Ratzenböck, Anja Lungstraß, Xenia Kopf. *Der Kreativ-Motor für regionale Entwicklung. Kunst- und Kulturprojekte und die EU-Strukturförderung in Österreich*. Statistical data evaluation: Elisabeth Ponocny-Seliger. Vienna: Österreichische Kulturdokumentation, 2011. 198 pp., tables, figs. Paper, ISBN: 978-3-901360-14-5, € 20.

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Derek B. Scott. *Sounds of the Metropolis: The 19th Century Popular Music Revolution in London, New York, Paris and Vienna*. New York: Oxford, 2011. 314 pp., figs., mus. exams. Paper, ISBN: 978-0-19-989187-0, \$24.95.

Suzannah Clark. *Analyzing Schubert*. New York: Cambridge, 2011. 300 pp., illus., table, mus. exams. Cloth, ISBN: 978-0-521-84867-1, \$99.

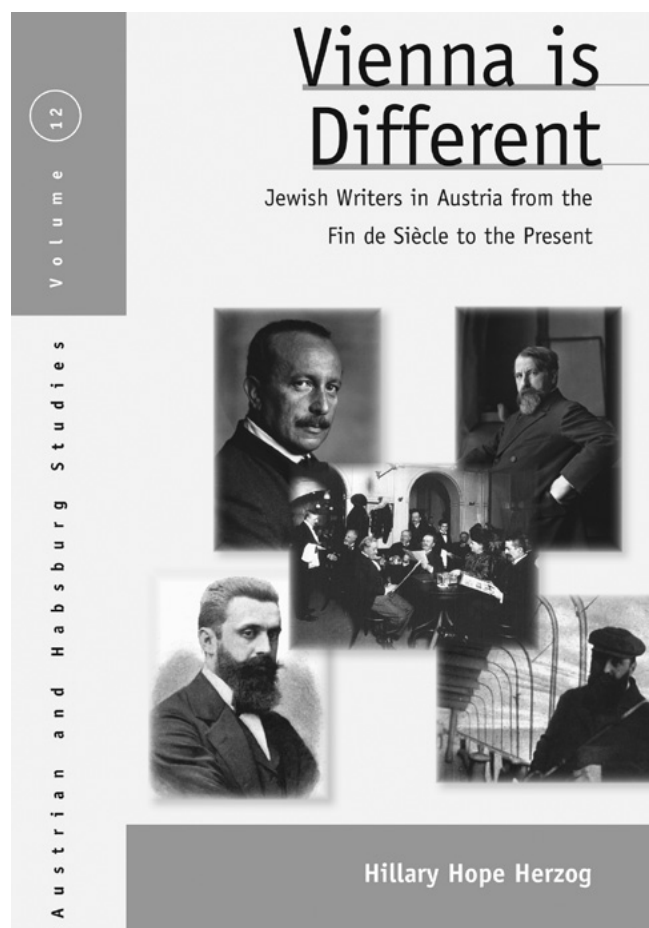
Ulrich Drüner, Georg Günther. *Musik und "Drittes Reich." Fallbeispiele 1910 bis 1960 zu Herkunft, Höhepunkt und Nachwirkungen des Nationalsozialismus in der Musik*. Vienna: Böhlau, 2012. 390 pp., illus. Cloth, ISBN: 978-3-205-78616-0, € 49.

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Hillary Hope Herzog is Associate Professor of German Studies at the University of Kentucky, where she works in twentieth-century German literature, Austrian Studies, and the field of medicine and literature.

SEXUAL KNOWLEDGE

Feeling, Fact and Social Reform
in Vienna, 1900-1934

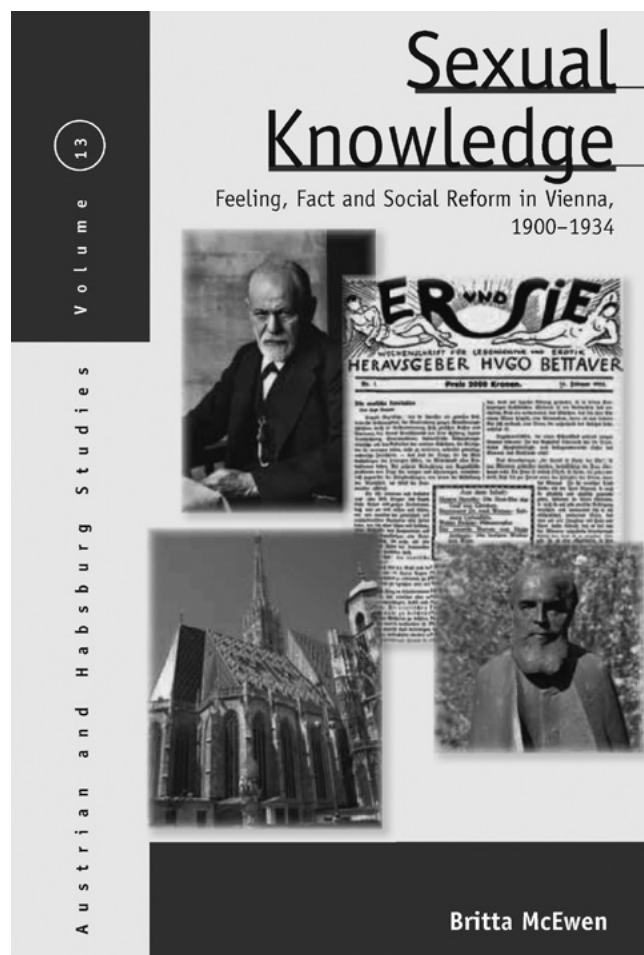
by Britta McEwen

Austrian and Habsburg Studies, Vol. 13

Vienna's unique intellectual, political, and religious traditions had a powerful impact on the transformation of sexual knowledge in the early twentieth century. Whereas turn-of-the-century sexology, as practiced in Vienna as a medical science, sought to classify and heal individuals, during the interwar years, sexual knowledge was employed by a variety of actors to heal the social body: the truncated, diseased, and impoverished population of the newly created Republic of Austria. Based on rich source material, this book charts cultural changes that are hallmarks of the modern era, such as the rise of the companionate marriage, the role of expert advice in intimate matters, and the body as a source of pleasure and anxiety. These changes are evidence of a dramatic shift in attitudes from a form of scientific inquiry largely practiced by medical specialists to a social reform movement led by and intended for a wider audience that included workers, women, and children.

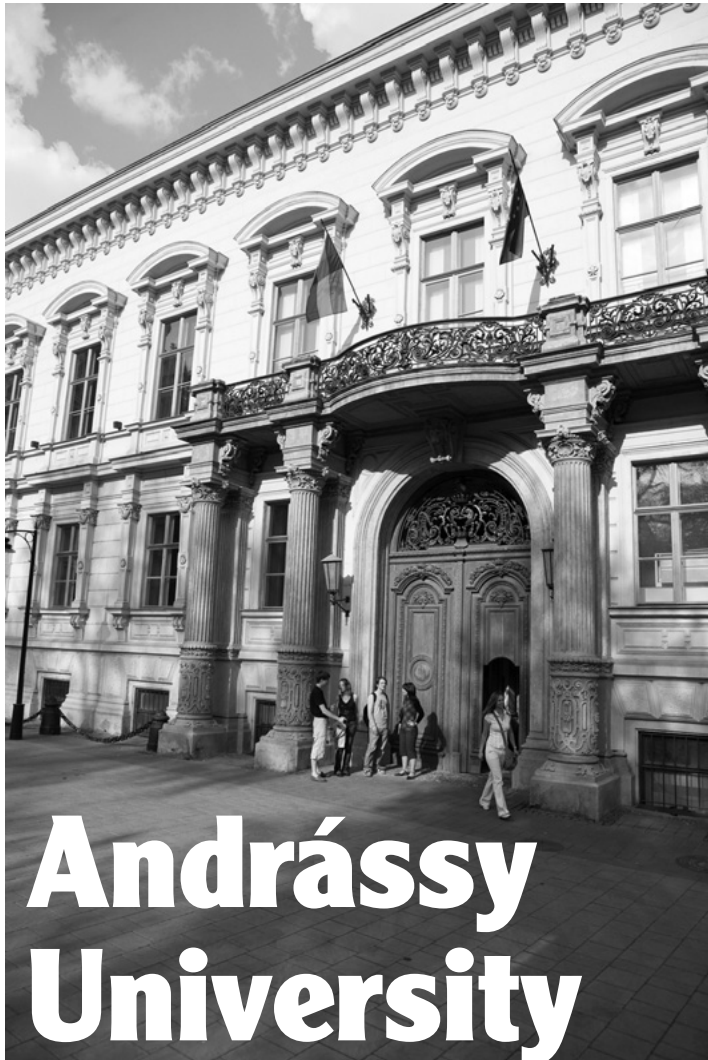
240 pp. Cloth, ISBN: 978-0-85745-337-2, \$90. Due February 2012.

Britta McEwen teaches European History at Creighton University in Omaha, Nebraska.



Have you heard about

Entrance to Andrassy University. Courtesy Andrassy University.



Budapest's internationally funded German-language university?

by Kevin Mummey

Encouraging its students to “think global, act local, go international, and speak German,” Andrassy University is a new school aiming to serve the new Europe. Established in 2001 as a joint international venture between Hungary and the German-speaking countries of Europe, Andrassy recruits German-speaking graduate students from the entire Danube region. Though the University has a specific target population, it aims at creating a unique European spirit, with the ultimate goal of fostering cooperation among the countries in the macro-region.

Andrassy has a tightly focused curriculum centered on Eastern European History, Law, and Politics. Students enjoy an enviable 1:7 teacher-student ratio, and are encouraged to engage in research and internships at early stages of their academic career. Masters and post-graduate students can focus on aspects of international and Central European law, business, and history, and the Ph.D. program offers con-

centrations in economics, law, history, and politics. Students not only experience European integration in their classrooms, but also are able to take advantage of Budapest's social and cultural opportunities.

Students are encouraged to participate in the current intense discussions concerning the political, historical, and geographical issues facing central Europe. The challenges of “living together” and “working together” are approached analytically and empathetically, with an appreciation of the diverse historical and cultural backgrounds of the many Central European peoples. As an example of the kind of historical work being done at the University, at a 2007 conference in Minneapolis, Andrassy students presented papers on the history of the Serbs, 17th-Century Hungary, and the concept of Jewish identity in Central Europe. At last year's 10th anniversary conference, scholars addressed the complex problems of nationalism and language in Central Europe, and the cultural and political changes that have occurred in the post-socialist era. Philipp Siegert, chairman of Andrassy's student body, explains while most research projects at the University are focused on central Europe, “the academic horizon is not limited to matters of our own continent and relevant issues arising in Russia and Central Asia are also considered and analyzed. The faculty for international relations also addresses questions concerning European-American and European-African relations.” Cultural sensitivity is not just a perspective at Andrassy but a mandate, and students and faculty aim to learn from the failures of the past and therefore prevent the avoidable failures of the future.

The multi-national and multi-cultural character of Andrassy provides challenges and opportunities. According to Christoph Ramoser of the Austrian Ministry of Education, “the real challenge of Andrassy University is in the fact that the partner countries—Austria, Germany, and Hungary—have very different university systems and cultures. On the other hand, this is the difference between Andrassy and the Central European University (CEU) in Budapest. While CEU is an American university focusing on Central Europe, Andrassy University is a Central European university focusing on Central Europe. This and not the different languages of instruction make the difference.” Siegert echoes Ramoser's sentiments: “Andrassy University is an Austrian, German, and Hungarian university, which does impose challenges to its technical operation. Luckily, there are no political conflicts between the supporting entities and so Andrassy remains ‘up and running’ without problematic interferences. Andrassy does remain vulnerable to a sudden change of politics, should one occur in one of the supporting countries. However, on the plus side, Andrassy has the privileged position of being closely related to (at least) the three above mentioned nations, so that its graduates can access several political and professional networks.”

Unlike more traditional universities, Andrassy's learning environment is a work in progress. According to Ramoser, “Andrassy University is very young, so no traditional and dominant ‘Andrassy Culture’ exists. Therefore, one can see a lot of differences between scholars coming from Heidelberg, Bayreuth, Vienna, Graz, St. Gallen, Budapest, or Pécs. These differences are based on the academic culture of their home universities. The student has to find out which academic approach best fits his or her needs. This can benefit the student both academically and personally. The development of human beings is closely related to the quality of the personal relationship between teacher and student. In Austria, we call it “gleiche Wellenlänge haben” [being on the same wavelength]. During the last 10 years I have seen quite a number of impressive academic success stories at Andrassy University.”

While Andrassy students confront large, complicated, and sometimes contentious issues, they are able to enjoy the benefits of a small and collegial learning environment, one which attracts highly motivated and highly qualified students. Siegert points out the student body of under 200 “is a very inclusionary one and since its working language is German, even the Hungarian students do not have too much of a ‘home field advantage.’ Because all the students are at least tri-lingual, segregation along linguistic lines is rarely a problem.” Though the

continued on page 29

Scholars from world's centers for Austrian studies meet, mingle in Budapest



Meeting attendees. Photo: Daniel Pinkerton.

Five years ago the Austrian Federal Ministry for Science and Research came up with a novel idea: Bring representatives of the seven ministry-supported centers for Austrian studies together to network, share information and ideas, and coordinate plans for the future.

In addition, graduate students affiliated with each center would give presentations on their dissertation topics. They could meet future colleagues from around the world and give all concerned a taste of the future of Austrian and Central European studies.

Finally, they resolved to rotate the meeting locations among the centers—located at the University of Vienna, the University of Alberta, the Andrassy Gyula University (Budapest), the Hebrew University of Jerusalem, the University of Leiden, the University of Minnesota, and the University of New Orleans—so that convention participants could engage with local researchers in each center.

This simple idea was an immediate success. The first meeting, hosted by CAS, was held in Minneapolis in 2007. The most recent one was held in the elegant Festetics Palais of the Andrassy Gyula University in Budapest, October 26-30, 2011. (The Institute of East European History at the University of Vienna will host in 2012.)

The reports of the institute directors as well as selected papers presented at the conference are published. For the results of the 2010 conference, which was hosted by the CenterAustria of the University of New Orleans, see Marija Waukonig and Karlo Ruzicic-Kessler, editors, *From the Industrial Revolution to World War II in East Central Europe* (Vienna: LIT Verlag, 2011).

The research and programming being conducted by the students and faculty at the various institutions reflect a broad definition of Austrian studies. Topics are not limited to the confines of



Marija Waukonig, University of Vienna. Photo: Mark van Hattem.

the Second Republic but encompass much of the territory of the Austro-Hungarian Monarchy and beyond. Graduate student researchers from the Austrian centers presented research projects at various stages of completion. Some dealt with narrowly defined Austrian topics such as the role of Archduke Johann as an army reformer and commander (Mark van Hatten, Leiden) or an analysis of the Gurk Lenten Veil (Lotem Pinchover, Jerusalem), or Austrian silent film music (Anna Katharina Windisch, Alberta).

Others went farther afield, studying pogroms in Poland (Eva Reder, Vienna), public space and the Hungarian *romkoscma* (ruin pub) (Kevin Humbert, Minnesota), political prisoners in 1950's Czechoslovakia (Klara Pinorova, Alberta), and a US international policy failure that united Thatcher, Kohl, and Europe against Reagan (Alexander Smith, New Orleans).



Klaas van der Sanden, CAS. Photo: Richard Lein.



Georg Winckler, Andrassy University. Photo: Mark van Hattem.

The approaches taken and methods employed revealed a vibrant, interdisciplinary approach to Austrian studies that augurs well for the field.

Although literary studies played a significant role, as did more traditional history, the young scholars also presented papers in fields such as music history, art history, cultural studies, international relations, and legal studies.

The Austrian government's initiatives to support the study of Austria and central Europe abroad were started in the 1970s. With the expansion of the network of Austrian centers in the decades following and the establishment of the yearly conference of scholars from these centers, the field will continue to be marked by international exchange and the fruitful perspectives which such exchange encourages.

Joseph F. Patrouch, director, Wirth Institute with additional material by Daniel Pinkerton

how the state harnesses heterogeneous heteronormativity

interview & photo by Daniel Pinkerton

Gundula Ludwig, a professor of political science, gender studies, and queer theory at the University of Marburg, Germany, was the Fulbright Visiting Scholar in the University of Minnesota's Department of Gender, Women, and Sexuality Studies in fall 2011. The Viennese native taught and gave a presentation in the CAS lecture series, "Thinking Sex and the State." Here, as in her talk, she talks about the relationship between gender, sex, the citizen, and the state.

not really critiquing them. I'm taking their work and building on it. I don't want to create bad feelings, but in feminist studies there has sometimes been a power game between the first and second generations. But the political science department at Vienna has always been great. Of course we have some different viewpoints, but Birgit Sauer and Eva Kreisky have always been very supportive and said, "Go for it!" which is not the case everywhere.

ASN: So you moved from gender studies to political science to queer studies. How did you get interested in queer theory and queer studies?

GL: Isn't it obvious?

ASN: Well, let's see . . . if the state has a stake in helping to define a certain normality in gender roles and sexual relations, then it's obvious that if you are interested in gender studies you may also be interested in queer studies. Yet not every feminist political scientist is. What's the appeal for you?

GL: On a theoretical level, when it comes to talking about the relation between power and the subject, queer theory can offer very inspiring insights. Queer theorists have broadened our understanding of the effect power structures have on gender and sexuality—the way we see the body and how power can create a specific way of desiring and being in the body or desiring another body. This is what interests me. If you want to draw my intellectual path, you could start with the neo-Marxist state theory that showed me the state is not such a neutral institution but a very powerful institution that affects us. I talked about Gramsci and Foucault, and they both demonstrated that the state has a huge impact on our everyday life. Then the feminists pointed out that the personal is political, and that opens up another broad field. The body is political and sexual relations are political. Queer theory uses this, too. On a practical level, I have always hoped that my work would have a political impact—that I would never do academic work just because it's academic work. I am part of the queer community, so it seems obvious that I should take the personal politics that I live outside of academia, connect that to my academic work, and have that work make a difference in my community.

ASN: Yes, it would help to be part of the queer community. You can relate to your work and you know if your work has value beyond the research articles and scholarly books.

GL: More importantly, if you are not part of the hegemonic subject position, because of your race, gender, sexual orientation, class background, or whatever, you may be confronted, for lack of a better word, by power or

ASN: How did you get interested in your particular fields? Who were some of the people along the way who mentored you and inspired you?

GL: All the way through university I was interested in gender studies; I got an MA in education and social sciences, with a specialization in gender studies. Then I did my Ph.D. in political science at the University of Vienna. And the department there is, as an American would say, very liberal. They had a strong emphasis on critical state theory, which is one of the reasons why I ended up with the state as a topic. They also had a strong emphasis on feminist state theory. So I developed an interest in the state and gender very early. Moving to questions about heteronormativity and the state was a logical result, but it was brand new territory. I remember when I was teaching one of my first courses, I tried to find an article that addressed the question of how sex, the subject, and the state relate. And there was just nothing. I sent an e-mail to an older colleague asking for help. She didn't respond for a couple of days and I thought, "Maybe she didn't get my e-mail." But she did eventually reply, saying, "It took me a while, but I think there is really nothing published on this topic." So I decided to make it my dissertation topic.

ASN: Which political scientists did you study with in Vienna?

GL: Birgit Sauer. Also Eva Kreisky, one of the first feminist political scientists. Uhlrich Brand, a well-known neo-Marxist scholar, also influenced me, as did Alex Demirovic, who will be giving a presentation for the political science department at the University of Minnesota on March 9. All of these people do feminist state theory, especially Birgit Sauer and Eva Kreisky. I'm influenced by their work, but at the same time I need to go beyond their work. They have always been very supportive and understand that I'm

existing power struggles in a different way. Many queer scholars have troubles when it comes to their workplace. Many queer people in all kinds of professions cannot afford to be out at their workplace. This has never, ever been the case with me, luckily, and again I must say that the department at Vienna was so supportive. No one would ask a white heterosexual man, "How do you feel about your whiteness?" or "How do you feel about your sexuality?" Yet those who are in this non-hegemonic position can get these inquiries anytime, even from people who think they are sympathetic. I am not saying, "poor me"—just the opposite! Being a part of the queer community gives me a perspective that a hegemonic subject may not have.

ASN: *This leads us to some very interesting ideas in your paper. At one point you talked about the power the state has, and how controlling a subject's body, sexuality, and gender role is important. Yet there was another point at which you said there was an established hegemonic social norm. What is the relationship between social and state hegemony?*

GL: In my work, I attempt first of all to reveal another perspective on the state. The state is not always this top down force. People—intellectuals and groups and social actors—establish, after debate, norms for their specific time and place and these become the norms of the society. But at the same time, the state requires a specific understanding of normalcy in order to be a specific state at a specific time. So the state uses these norms to its own advantage. By reinforcing them, it asserts its power.

ASN: *When you talked about "tolerance," it made me think of Ralph Ellison's novel Invisible Man. There is a highly metaphoric point at which an African-American man has a job working in a factory that produces nothing but white paint. His job is to put a drop of black paint into every gallon of white paint, "which makes it whiter." It seems to me that tolerance doesn't necessarily challenge state power; rather, the state reinforces the definition of normal by saying, "We will tolerate the abnormal."*

GL: There is a great essay by Wendy Brown where she stresses that exact point. This discourse we have at the moment in the U.S. and Europe about tolerance, multiculturalism, and diversity, especially when it comes to gay marriage, and, "Oh yes, we have to tolerate these people," does not always challenge normative hegemony. Yet at the same time this is a very good way of both reestablishing the hierarchy between the heteronormative and the non-heteronormative because in most states same-sex civil unions don't get the same legal protection and at the same time there is a reinforcement of the heterosexual institution of marriage—because not everyone wants it, right? Think about polyamorous relationships: nobody wants to endorse them. They are always depicted as being immoral or irresponsible. The more similar you are to the heteronormative ideal, the easier it is to be integrated. A great American scholar, Jasbir Puar, has pointed out that the U.S. is currently playing this card, which she calls homonationalism. By integrating gays and lesbians as clean, middle-class couples, she says this plays into U.S. exceptionalism, which preserves not only the hierarchy between heteronormative and non-heteronormative relationships but also the hierarchy between the West and the rest of the world, because the U.S. is 'so enlightened' and 'liberal' that they tolerate good homosexual people, whereas these really bad Muslim or Arab countries are so homophobic and uncivilized. Is the difference so stark? Certainly there is still a lot of transphobic and homophobic violence going on in this country and the EU.

ASN: *Well, the U.S. certainly does say (at best), "We accept you as a homosexual as long as your life is structured like a heterosexual."*

GL: But it's funny because there are so many people in the queer community who want this marriage so much, who really want heterosexual people to know "we are like you." Being queer for me does not mean that I want to be like the hegemonic norm. That's not it at all.

ASN: *But it gets to the point where the heteronormative hegemonic—that's not easy to say!—paradigm has so much influence that even many queer people can't figure out what a relationship structure would look like if it didn't*

have a heteronormative structure to it.

GL: That's true. We just discussed that in class yesterday. There are so many queer scholars that start their articles with the sentence, "I'm not for gay and lesbian marriage," yet feel they have to write about gay marriage. It's such a big issue on the agenda that other important topics—anti-gay violence and exclusions of queer people to name just two—are virtually ignored. Within the hegemonic discourse everything about sexuality has been narrowed down to the question of, "Are you for or against gay and lesbian marriage?" It's a reduction.

ASN: *You not only heavily quoted Gramsci and Foucault, you frequently referred to the work of Judith Butler. Who is she?*

GL: Judith Butler is a philosopher who became a queer icon when she published a book called *Gender Trouble* in 1991. She really developed the idea that our bodies and sex are both constructed—so both gender and biological "sex" are produced by discourse. Butler made it clear that the body and the psyche are effects of a heteronormative power formation, and that heteronormative heterosexuality was not just about a sexual preference but a structuring force for the constitution of subject and society. She said there was no kind of biology that can ground anything, not even a social movement. This was a huge challenge for the women's movement, which at that time had begun to splinter in various ways anyway. Women of color said, "Maybe we should rethink the idea of the universal category of the woman," and lesbians said, "The abortion rights vs. anti-abortion war is not really our problem, so we need to decide who 'we' women are." Butler caused an uproar among feminists and second-wave feminists in the first half of the 1990s. The reaction seemed emotional but was mostly political. People either loved or hated her work. Interestingly, a few scholars had said exactly the same thing before Butler, but everything crystallized in Butler and she became a very influential person. *Gender Trouble* is considered a demarcation line, a historical before and after point, particularly in the U.S., Germany, and Austria.

ASN: *Where does your work stand in relation to the prevailing state theory and queer theory?*

GL: If being a female or a male is something which is naturally given, nobody would ask how sexing the body and sexing the subject enables a specific form of state power to come into power in the first instance. I don't accept the sexing of the subject as a given, so my work differs from political and state theory in this very general way. I have learned a lot from feminist theory, but they still would think that there was a natural given binary of sex, that there are men and women and we have to look at how the state reinforces the power structures between these two groups of people. Queer theory—the work of Butler and others—has totally deconstructed this and said, "There is no given, no ground that we can rely on, and though most of us think that we are naturally born as either male or female this is really a construct of society and the state." Yet queer theory started in academia and the liberal arts, so they have always been engaged in film analysis and literature analysis. Only recently have they started to address, say, how capitalism and heteronormativity work together or how the state and heteronormativity work together. Before that, they asked how someone is made into a male or a female, but they didn't ask how this particular subject constitution also enabled a specific form of state power. These are the various blank spaces which I started from and which I fill in to make clear that the modern state, and in particular this form of leading and guiding—not forcing—citizens towards a specific normality, requires sovereign and autonomous subjects who act "freely," but that each sovereign and autonomous subject must have a specific body and a specific sex in order to support the existence of a specific form of state power. Finally, as I said earlier, I stress that although the state is a powerful institution and state violence is an awful weapon it can and does use, it can only do so in a modern, Western society if the majority of the people consent to these things. They can consent either actively, by voicing their approval, or passively, by saying or doing nothing. People are not powerless. ♦

Wirth Institute hosts Central European scholars

photos by
Franz Szabo

by Joseph F. Patrouch

Each year, the Wirth Institute provides promising young scholars from Central Europe the opportunity to devote themselves to their studies and utilize the library and other scholarly resources of one of Canada's leading research universities. These scholars are supported in their studies by a combination of funding sources. The sources include the center's generous endowment from its primary sponsors, the late Manfred Wirth and his son Dr. Alfred Wirth, to matching or supporting funds from Central European governments, to private contributions from local and national cultural organizations tied to the countries of origin of the various visiting scholars. These guest researchers are generally advanced doctoral students and are chosen in national competitions in their home countries. The field of study of the applicants is open and need not necessarily be limited to the areas of specialization of the Wirth Institute. The institute is housed in the university's Faculty of Arts and therefore concentrates on fields in the humanities, fine arts, and social sciences.

The members of this year's class of eight visiting scholars hail from six different Central European countries. In addition to their research duties, the scholars are expected to participate in the intellectual life of the institute and to maintain ties to the local communities with connections to their countries of origin. The Wirth visiting scholars also deliver papers as part of the institute's regular series of research presentations and assist at institute events such as conferences,

lectures, and musical performances.

This year's class:

A native of Serbia, Dr. Marija Petrović is a recent graduate of St. Anthony's College, Oxford, where she completed a dissertation under the direction of Prof. R.J.W. Evans. She is currently revising her dissertation "Josephinist Reforms and the Serbian Church Hierarchy in the Habsburg Lands" for publication. Unlike the other Wirth scholars, Dr. Petrović has also been teaching in the university's Department of History and Classics. Her class on modern European history has been an introduction for her to the North American academic world and its large classes. She also delivered a well-received paper at the Wirth Institute's recent conference on the Austrian Enlightenment.

The second guest researcher associated with the institute this academic year is Dr. Kinga Olszewska of Poland. Dr. Olszewska is a graduate of the National University of Ireland in Galway and wrote a dissertation comparing exile in twentieth-century Irish and Polish literature. She is currently working on a project dealing with Polish immigrant literature in Canada and has recently accepted a position at the University of Calgary.

Adam Dombovari of Hungary is in the second year of his research stay in Edmonton. He has completed his dissertation at the Eötvös Loránd University in Budapest while in residence in Canada. Under the direction of Tamás Dobszay, Dombovari has been studying the parliamentary and county elections in Hungary between 1830 and 1844. In addition, he has been assisting in

the administration of classes in the Department of History and Classics and the Department of Modern Languages and Cultural Studies at the University of Alberta. He has also worked as a research assistant for Franz A.J. Szabo and is participating in the ongoing research project on the Staatsrat records from the late eighteenth century.

The Visiting Doctoral Researcher from Austria this year is Anna Katharina Windisch. Ms. Windisch is a student of Theatre, Film, and Media Studies at the University of Vienna. Her research there, under the direction of Professor Claus Tieber, compares national and international phenomena of silent film accompaniment, particularly in the later silent film era of the early twentieth century. She delivered a paper titled "Cultural Exchanges and Transnational Encounters in Silent Film Music: A Comparative Study of the Soundscape in Movie Theatres in Austria and the United States" at the recent annual meeting of Austrian Studies Centers held in Budapest.

The Czech Visiting Doctoral Researcher, Ms. Klára Pinerová of the Charles University in Prague, also delivered a paper at the Budapest conference. Her paper was titled "Survival Strategies of Prisoners in Czechoslovak and GDR Prisons in the 1950s." This paper was related to Ms. Pinerová's dissertation project on this topic being completed at the Institute of Economic and Social History. She has also researched the influence of the Communist Party on the Faculty of Arts at Charles University as part of a larger research project on that topic. Archives



Anna Katharina Windisch



Katarina Žeravica



Klára Pinerová



Marija Petrovic



Paško Bilič



Orsolya Papp-Zipernovszky

where Ms. Pinerová carried out research include the National Archives and the Archive of the Security Forces of the Interior Ministry in the Czech Republic, and the Federal Archives and the records of the Special Investigator for the Records of the State Security Services in Berlin.

Croatia is the newest country to become officially connected to the Wirth Institute. This year, two guest researchers from that country are in residence at the institute, Paško Bilič and Katarina Žeravica. Mr. Bilic is a doctoral candidate in sociology at the University of Zagreb. He is researching "Wikipedia as a New Space for Constructing Media Events." Focusing on four global and four local events, Mr. Bilic is analyzing the edit history and talk pages associated with the reporting of these events. Recently, he travelled to Germany to participate in the 1st Berlin Symposium on Internet & Society.

Katarina Žeravica is completing her dissertation in Literature and Cultural Identity Studies in the Faculty of Philosophy in Osijek. Her research focuses on the plays of the Swiss playwright and novelist Max Frisch. Ms. Žeravica



Adam Dombovari

looks particularly at the use of irony and satire in Frisch's fiction. She intends to place this case

study in the broader context of research on the use of irony and satire in European literature.

The eighth and final visiting scholar associated with the Wirth Institute this academic year is Orsolya Papp-Zipernovszky of the Psychology Doctoral School at the University of Pécs in Hungary. Ms. Papp-Zipernovszky is studying psychoanalytic theories of the reception of art. She utilizes the narrative content analysis method to test the hypothesis of whether the reception of a work of art is only the "footprint of identity." In the past, Ms Papp-Zipernovszky organized experiments to test ideas of identity formation by showing a film and analyzing viewers' responses in interviews and personality tests.

For further information concerning the doctoral fellowship programs associated with the Wirth Institute, please consult the institute's website at www.wirth.ualberta.ca or contact the institute's director, Joseph F. Patrouch, at patrouch@ualberta.ca.

Joseph F. Patrouch is the director of the Wirth Institute for Austrian and Central European Studies at the University of Alberta, Canada.

HABSBURGER MONARCHIE *from page 19*

eastern type. Inhabitants of the Bohemian lands followed a certain transfer zone from the two marriage types, while people from the majority German-speaking northwest and some parts of the south can be described as following the western marriage type.

Overall, the volumes compose an impressive benchmark, which adequately covers both parts of the Habsburg Monarchy. Even so, the emphasis on contemporary documents in comparison to the secondary literature in some of the articles has to be criticized. Such an approach does not always produce sufficient results. In a con-

cluding article, Michael Pammer discusses the deficiencies of the social statistical sources. In spite of the high quality of the official statistics in both parts of the Monarchy, the comparison of the quantitative results is not without difficulties, as has been shown in this research project. These deficiencies will probably be addressed by another volume, *Social and Economic Statistics of the Habsburg Monarchy*, by Lajos Kattus, whose forthcoming publication has been announced.

To sum up, this volume clearly shows that the societies—since it would be wrong to speak of one uniform society—of the Danube Monarchy were characterized by distinctive, different paces of simultaneity until its very end. By reading the

articles one gets the impression that the acceleration of socioeconomic processes of change that touched different living environments, in spite of all dynamics, resulted in small convergences and lots of heterogeneities. That the intensity of internal migration or a first "revolution of communication" brought forward symbioses which can be noticed up to and including the present does not detract from the accuracy of this conclusion.

Andreas Weigl
Ludwig Boltzmann Institut
für Stadtgeschichtsforschung
Vienna



The Salzburg Institute of Gordon College

a new summer program in theology, the humanities, and the arts

by Gregor Thuswaldner

Founded in 2010, the Salzburg Institute of Gordon College explores Christian thought and culture and promotes critical engagement with some of the most significant intersections of religion, European culture, thought, and the arts. Through interdisciplinary symposia, music performances, art exhibits, workshops, the Institute's yearbook, and the summer school in Salzburg, the Salzburg Institute examines how the study of artistic and cultural expressions and their intersections with Christian intellectual thought relate to contemporary issues.

The Institute connects two of the most culturally rich cities on both sides of the Atlantic—Salzburg and Boston—and it serves as host to influential Austrian and American intellectuals and recognized artists and musicians. The Institute also organizes master classes at Gordon College (taught by Stan Ford, Professor of Piano at the Universität Mozarteum Salzburg and the Institute's artist-in-residence), (co)hosts annual interdisciplinary academic symposia in Salzburg with the University of Salzburg in the summer and at Gordon College in the fall, and publishes academic essays in *Symphilologus: The Salzburg Institute of Gordon College Series*. The Institute's

symposia and essay collections analyze some of the most significant intersections of religion, culture, thought, and the arts. Both the symposia and the *Symphilologus* promote a transatlantic dialogue between Austrian and American scholars with multiple perspectives and ideological convictions.

A main component of the Salzburg Institute is its annual summer school for American undergraduate students held in Salzburg. Our summer school is designed for college students interested in literature, music, visual arts, biblical studies, history, philosophy, theater, communication arts, and German. Students can earn up to 8 undergraduate credits in one summer. The five-week Salzburg Institute of Gordon College Summer School provides an exciting opportunity to study in one of the most beautiful cities in Europe and one of the most significant cultural centers in the world.

Seventeen students from Gordon College, Biola University, and Wheaton College participated in the Institute's inaugural summer school program last summer. All students enrolled in the program's interdisciplinary four-credit survey seminar on "German Christian Thought and Culture." This daily intensive course, which featured guest lectures by noted German and Austrian scholars, musicians, and artists, acquainted students with the foundations of German cultural and intellectual history from late antiquity to the present. All students took part in cross-cultural workshops, concerts, and excursions to a wide array of cultural institutions and churches, as well as a four-day trip to Vienna.

In addition, depending on their majors and interests, students enrolled in additional courses, including a seminar on Karl Marx, Friedrich Nietzsche and Sigmund Freud, Intermediate German I, and a class on Karl Barth and Dietrich Bonhoeffer. Music majors studied voice or their instrument with a professor of the Mozarteum University. One student majoring in art took an intensive photography course at the International Summer Academy of Fine Arts, located at the Fortress Hohensalzburg.

This summer, the Institute's summer school will run from July 9 until August 13 and will offer courses on "German Christian Thought and Culture: From the Enlightenment to the Present," "Dietrich Bonhoeffer and the Cost of Discipleship," "European Films and Literature," "The Operas of Richard Wagner," "Immanuel Kant and the Enlightenment," and beginning or intermediate German classes.

Beginning this summer, the Institute Students will also participate in the annual Salzburger Hochschulwochen, one of the most significant theological lecture series in the German speaking world. Mark Roche, the Rev. Edmund P. Joyce, C.S.C. Professor of German Language and Literature and Concurrent Professor of Philosophy at the University of Notre Dame and the Institute's visiting scholar, will deliver three lectures as part of the Hochschulwochen.

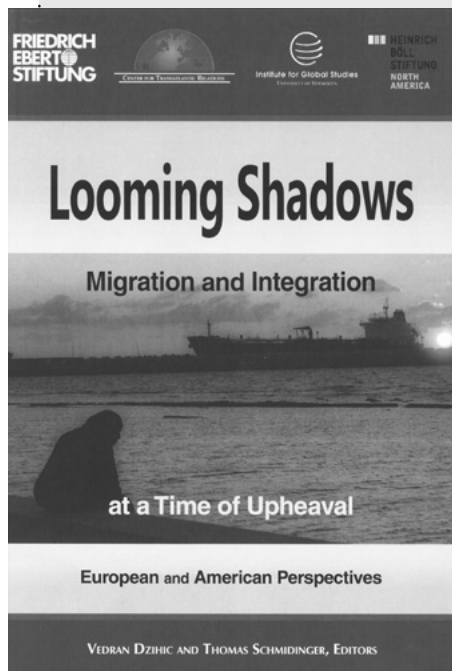
For more information or to sign up for the 2012 summer program, visit the Institute's website: www.gordon.edu/salzburginstitute/summerschool.

Gregor Thuswaldner is codirector of the Salzburg Institute of Gordon College.

New book based on CAS symposia

Thomas Schmidinger, our 2010-11 BMWF Fellow, coorganized two events with Vedran Dzihic of the University of Vienna and Johns Hopkins University. The first, "Migration, Integration, and Discourse in Europe," was hosted by CAS on May 6, 2011. The second, "Islamic Migration and European Policy," was hosted May 27, 2011 by Johns Hopkins in Washington, DC.

Amazingly, selected papers from these symposia were published before the year was out. *Looming Shadows: Migration and Integration at a Time of Upheaval*, edited by Dzihic and Schmidinger (Washington, DC: Center for Transatlantic Relations, 2011) is now available in paperback for \$25. The ISBN number is 978-0-9841341-8-2.



Doctoral research in the Deep South

Eva Maltschnig, BMWF Fellow at CenterAustria: It's not the heat, it's the opportunities

It hits everyone hard: The city of New Orleans greets its visitors in mid-August with a dense wall of humid, hot air. The new arrival starts sweating as soon as the airport's glass doors slide open and never stops. At least this is what it feels like for Austrian visitors who are accustomed to a significantly colder environment. I came to New Orleans for the academic year 2011-12 to conduct research for my dissertation on Austrian "War Brides," women who married American servicemen after World War II, left their home country forever, and followed their new husbands to the United States. I was looking forward to spending one year in New Orleans as a research fellow at CenterAustria, University of New Orleans. I imagined how these women in the 1950s felt when they arrived in the U.S. and wondered if they had thoughts like mine.

"You just need to walk very slowly when it is as hot as this," was a piece of advice that Gertraud Griessner, CenterAustria's project coordinator, gave me. It really helped me survive the first month of subtropical summer heat. Gertraud's efforts in intercultural translation make the transition for new staff members easier. But once people get used to the pace of New Orleans, they usually thrive in it. The city's rich cultural and historical heritage offers numerous opportunities to get to know the Deep South way of life. In time, most Austrians embrace the slogan of New Orleans: "Laissez les bons temps rouler!"

CenterAustria at the University of New Orleans has a yearlong graduate fellowship funded by the Austrian Ministry for Science and Research (BMWF), just like CAS at the University of Minnesota. The difference is that

young scholars who come to CenterAustria work specifically on dissertations about transatlantic relationships between Austria and the United States. CenterAustria's director, Dr. Günter Bischof, has helped numerous fellows improve their research and writing skills with his expertise and encouragement. An Austrian expatriate himself, he is a good example of how determination and passion can lead to an outstanding career in academia in the United States. Thanks to its permanent staff, CenterAustria in New Orleans is not only a service center for incoming students and scholars, but also a multidisciplinary academic hub. Dr. Bischof encourages scientific discourse, brings together scholars, diplomats, and politicians, and creates an open environment for everyone interested in contemporary Austrian research.

The networking possibilities, the encounters with numerous European and American scholars, and the opportunities to meet Austrian intellectuals and politicians were aspects Alexander Smith, Ministry of Science Fellow between 2009 and 2011, appreciated most about working with CenterAustria. I agree with his judgment: This wide variety of intellectual input is probably the most unique aspect of working as a Ministry of Science and Research Fellow in New Orleans. The combination of all of this with the irresistible atmosphere of the city and the luxury of dedicating most of a day's work to one's own scholarly research makes it difficult not to fall in love with this job.

*Eva Maltschnig
CenterAustria*

University of New Orleans



*Eva Maltschnig.
Photo courtesy CenterAustria.*

WITTGENSTEIN *from page 17*

I have with Cahill's discussion attaches specifically to Heidegger's Nazi sympathies. I (sort of) understand separating that aspect of Heidegger's thought from his philosophical writing or otherwise finding the philosophy not hopelessly contaminated, but I do not understand how one can discuss specifically the matter of Heidegger as cultural critic and his discontent with modernity without once even alluding to Nazism.

There is a body of work that takes up the question not of what Wittgenstein himself might have envisioned by way of cultural change (I think Cahill is right that there is no answer to this question, aside from Wittgenstein's conviction that philosophy couldn't provide it), but rather of what resources might be available to those of us who are persuaded by Wittgenstein's chastening of philosophical theorizing. That

work (including my own) brings Wittgenstein into contact with feminist, queer, and other liberatory thought; and among the resources for thinking differently are the experiences and perspectives of those who are living differently, specifically struggling to make sense when "what we do" condemns them to unintelligibility. There are undoubtedly other ways of addressing the question, and I am not faulting Cahill for not discussing this one, but rather for not acknowledging the need to address it at all. Wonder is, I agree, the beginning of an ethical relationship to the world—and precluding it does put us ethically out of joint. Similarly with accepting both the contingency and the sufficiency of the contingency of human life, with ceasing to demand that something save us from being human. But if we are kept from these acknowledgments by some specific features of modern life, then it is reasonable to ask for some idea of where to look,

not for answers, or for progress, but for thinking, and living, differently.

*Naomi Scheman
Philosophy; Gender, Women, & Sexuality Studies
University of Minnesota*

Andrássy University *from page 22*

University is concerned with issues of collective living, it aims to attract individualists who are rooted in the culture of Central Europe and prepared to grapple with the issues facing the region and its place in the world. Those interested in the cultural and political transformation of central Europe have a rare opportunity to observe a new think tank growing and evolving in its midst.

Kevin Mummey is a doctoral student in history and a research assistant at the Center for Austrian Studies at the University of Minnesota. ♦

Wirth institute to hold spring conference on Central European “aesthetic overlap”



PROGRAM (tentative)

SUNDAY, APRIL 1

4:00 p.m. : Public Art Lecture Series featuring **Jan Edler** (*realities:united*)

The Public Art Lecture Series is presented by the Art Gallery of Alberta with support from the Edmonton Arts Council.

MONDAY, APRIL 2

8:30-9:00 a.m. : Welcome (**Joseph Patrouch**); Introduction (**Helga Mitterbauer, Carrie Smith-Prei**)

9:00-10:00 a.m.

Agatha Schwartz (University of Ottawa) and **Helga Thorson** (University of Victoria): “The Aesthetics of Change: Women Writers of the Austro-Hungarian Monarchy”

Imre Szeman (University of Alberta): “History without End(s): Imre Madách’s *The Tragedy of Man* (Az Ember Tragédiája)”

10:30 a.m.-12:00 p.m.

Liliane Weissberg (University of Pennsylvania): “Vienna, Budapest, Berlin: Freud’s Intellectual Networks and the Establishment of Psychoanalysis”

Orsolya Papp-Zipernovszky (University of Alberta): “Psychoanalysis + Geheimnisse einer Seele”

Hanna Chuchvaha (University of Alberta): “How The Golden Fleece (Zolotoe runo, 1906-1909) Was Invented”

2:00-3:30 p.m.

Katarina Žeravica (University of Alberta): “German Travelling Theatre Companies: A Cultural Link between Osijek and Other Cities in the Austro-Hungarian Monarchy”

Mario Martinec (Zagreb/Ottawa): “Connections between German and Croatian Impressionism (Example of the Painter Bela Čikoš Sesija)”

Sarah McGaughey (Dickinson College): “Kitchen Stories: Literary Reflections on the Interior in the Early Twentieth Century”

4:00-5:00 p.m.

Gregor Kokorz (University of Chicago): “Border, Trans-border and Unification: Music and its Divergent Roles in the 19th-Century Habsburg Territories”

The Wirth Institute for Austrian and Central European Studies, in cooperation with the Art Gallery of Alberta, will hold an innovative conference focussing on commonalities in Central European culture.

“Trans-Aesthetics: Crossing Central Europe,” which will be held April 2-3 at the University of Alberta in Edmonton, Canada, will examine the hybrid space of communication where cultural features have become interwoven beyond nationalities, ethnicities, or the movement of time.

As residents, travelers, and scholars have observed, railway stations, schoolhouses, and theatres designed by the famous Viennese architects Helmer and Fellner are only a few of many examples indicating a cartography of overlapping aesthetic manifestations specific to Central Europe. Based on recent studies demonstrating strong transcultural interrelations in the fields of literature, music, art history, and architecture prevalent in the Habsburg monarchy, the conference will approach the following questions: Is this transcultural legacy still current in Central Europe today, after the fall of the so-called Iron Curtain? Can specific motives, topics, ways of writing, composing, or painting be identified as typical for this region? Can we prove something such as a “longue durée” (Braudel) in these interrelations or has this regional nexus lost its efficacy in times of globalization?

The conference will also connect with the exhibit “Rearview Mirror: New Art from Central & Eastern Europe” at the Art Gallery of Alberta.

Kornél Zipernovszky (Edmonton): “Who Started the Charleston Craze In Austria? The Jazz Age Through Hungarian Eyes”

TUESDAY, APRIL 3

9:00-10:30 a.m.

Friederike Eigler (Georgetown University, Washington): “Rewriting German-Polish Border Regions in Contemporary Europe”

Wacław Osadnik (University of Alberta): Jelinek in Poland (on translations)

Bianca Bican (University of Cluj-Naboca): “Political and Cultural Implications in Literary Reception during Communist Romania”

11:00 a.m.-12:00 p.m.

Irene Sywenky (University of Alberta): “Negotiating Urban Palimpsests: The Politics of Cultural Mediation in Today’s East Central Europe”

Laura Bohn (Yale University): “Continuity between the Habsburg Translingual Identity of Robert Musil’s *Der Mann ohne Eigenschaften* and Terézia Mora’s *Alle Tage*”

2:00-3:30 p.m.

Raluca Cernahoschi (Bates College): “István Szábo’s *Colonel Redl* at the Intersection of Authoritarianism and Careerism: Thoughts on an East-Central European Type”

Susan Ingram (York University): “After the Wall is Before ... the Enlightenment: Linklater’s Refashioning of Vienna’s Baroque Imaginary”

Markus Reisenleitner (York University): “Policing Murky Depths and Glowing Peaks: Competing Imaginaries of Central European Crossroads in SOKO Kitzbühel and SOKO Donau”

4:00-5:00 p.m.

Stefan Simonek (University of Vienna): An Intertextual Approach to “Laibach”

Maryna Chernyavska (University of Alberta): Nostalgic Dreams of the Former Crownland

5:30 p.m. : Special Artist Talk by **Taras Polataiko**, in conjunction with the exhibition “Rearview Mirror: New Art from Central & Eastern Europe”

IN MEMORIAM

Eva Zeisel (1906-2011)

At the age of thirty, Eva Zeisel came within an inch of death. After a month of isolation in a Soviet prison cell and a series of nightlong interrogations about her conspiracy to assassinate Stalin, she agreed to sign a confession on a minor point in exchange for being freed. When the interrogating Chekist revealed that he lied to her and returned her to the cell, Eva was broken and saw no other alternative than cutting her wrist. She was found alive the next morning and remained in prison for nearly one more year. For unknown reasons she finally was released, put on to a train, and expelled from Soviet Russia.

Her experiences as a victim of the Great Purge found their way into world literature, functioning as an eyewitness for her childhood friend Arthur Koestler, who made use of her story in his novel *Darkness at Noon*.

She was born Eva Amalia Striker in Budapest into a prosperous, avant-garde family of Jewish intellectuals. Her father was a textile manufacturer, her feminist mother was an activist and the first woman in Hungary to earn a PhD in history. Eva's grandfather Adolf Pollacsek, who Magyarized the family name in 1904, made a fortune building railroads. Two of Eva's uncles became well known intellectuals: Karl Polányi is still famous for his contributions to new economic sociology, and Michael Polányi was both an outstanding physicochemist and a philoso-

pher. His coinage of "tacit knowledge" occupies a prominent place in the philosophy and sociology of knowledge. The Polányi family was the Budapest counterpart to the Viennese Wittgensteins—of Jewish origins, but bourgeois, liberal, and cosmopolitan in behavior. The Polányis had residences in Budapest and Vienna at the same time, and Eva was raised in both cities, learning German, Hungarian, and foreign languages.

At the age of 18, Eva became an apprentice in a potter's shop and became the first Hungarian woman to be admitted as a journeyman. In 1928, Eva got her first job as an industrial designer in the remote town of Schramberg, Germany, in the Black Forest. She left Schramberg at age 23 to move to Berlin, where she continued to work as an industrial designer.

In 1920s Berlin, Eva became friends with a large number of intellectuals. One of them was Alex Weissberg, whom she married and with whom she went to Soviet Russia as a foreign expert to help build a new society. Before her arrest she worked in several factories, finally at the Glass and China Industries in Moscow.

After her release, Eva spent some time in Vienna, escaping on the day Nazi troops entered Austria. She fled to England, where she met legal scholar Hans Zeisel. She dissolved her marriage to Weissberg and married Zeisel. Together they moved to New York City.



Zeisel, c. 1929. Courtesy Eva Zeisel archives.

Within a very short period of time she established herself as an outstanding industrial designer. In 1939, she founded the Department of Ceramics at New York's Pratt Institute. Well past the age of 100, she was active as a designer for such firms as Royal Stafford, Gump's, and Crate & Barrel.

Those who had the good fortune to meet Eva at her apartment on Manhattan's Upper West Side and have a conversation with her, sitting under a portrait of Emperor Joseph II, will remember her as one of the outstanding figures of the troubled 20th century.

Christian Fleck

Elizabeth Scheu Close (1912-2011)

Vienna-born Elizabeth Close, one of the first women to practice architecture in Minnesota and a role model for a generation of women who aspired to careers in that male-dominated profession, died Nov. 29, 2011, in Minneapolis.

Lisl, as she was known to all, was born into a cultured socialist family in Vienna on June 4, 1912. Her grandfather, Josef Scheu, was a founder of the Austrian Social Democratic Party (and the composer of its anthem); her father, Gustav Scheu, was a lawyer and city councilor who headed Vienna's public housing program; her mother, Helene Scheu-Riesz, was a writer, editor, and publisher of children's books.

Lisl grew up in a house designed for her parents by Adolf Loos, the celebrated modern architect; built in 1913, it was the first house in Vienna with a flat roof. The Scheu House, which still stands, was not only an architectural icon but also a cultural mecca that attracted prominent artists, leftists, and pacifists (Scheu-Riesz was a Quaker) from many countries.

After two years of studying architecture in Vienna, Lisl transferred to MIT and obtained her BA and MA degrees there. At MIT she also

met her future husband, Winston A. Close of Minneapolis, a fellow graduate student.

In 1936, after a year in Philadelphia, Lisl joined the Minneapolis firm of Magney and Tusler, where Winston Close was employed. Two years later, they left to start their own firm—originally Close and Scheu Architects, now Close Associates, Inc. Three months later they were married. The strong-willed, independent Lisl might not have married at all if American propriety had not demanded it.

Over the next five decades, the Closes built and sustained a practice that focused mainly on residential design. During much of this period, Winston was the University of Minnesota's advisory architect while Lisl ran the office and was its principal designer. Their houses, most with flat or gently sloping roofs, were notable for their open interior spaces, natural materials such as redwood, large windows, and absence of ornamentation. Their non-residential buildings include the Freshwater Biological Institute, the Peavey Technical Center, and Ferguson Hall at the University of Minnesota. In 1969, they were named Fellows of the American Institute



Close, c. 1963. Courtesy Roy Close.

of Arts together—the first husband-and-wife team so honored. In 2002 Lisl received the Gold Medal, a lifetime achievement award, from AIA Minnesota, the state's professional architects' association.

And yet architecture was not her only passion. An accomplished amateur cellist, Lisl was a regular chamber music player and a founder of the Civic Orchestra of Minneapolis. In all ways, her long, remarkable life was dedicated to art.

Roy Close



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