Reviews

Franz Leander Fillafer, *Aufklärung habsburgisch. Staatsbildung, Wissenskultur und Geschichtspolitik in Zentraleuropa 1750–1850*. Göttingen: Wallstein Verlag, 2020. 627 S.

Ein wahrlich monumentales Werk ist anzuzeigen. Das beginnt schon beim Umfang: 527 Seiten Text und ein Quellenverzeichnis von 90 Seiten, darunter deutsche, englische, französische, kroatische, lateinische, tschechische und ungarische Texte. (Vielleicht habe ich weitere Sprachen übersehen). Und auch der Anspruch ist monumental. Franz Leander Fillafer will nicht mehr und nicht weniger als die Geschichte der habsburgischen Aufklärung neu schreiben und damit einige hartnäckige Mythen entsorgen: Die Genealogie der Aufklärung beschränkt sich nämlich keineswegs auf die westeuropäische Tradition der kirchlichen und der wissenschaftlichen Reformation, sondern speist sich auch aus vielen anderen Quellen, von der Bibelhermeneutik, dem katholischen Newtonianismus und der Barockscholastik bis zur Kameralistik und zur Naturrechtslehre. Die Aufklärung ist keineswegs eine verspätete Nachahmung Westeuropas in der defizitären zentraleuropäischen Region. Und sie führt nicht notwendigerweise zur (Französischen) Revolution und zur Volkssouveränität.

Die Geschichte der Aufklärung in der Habsburgermonarchie ist freilich intrikat, wie Fillafer zeigt. Denn im Vormärz inszenierte sich dieser Staat als konservatives Bollwerk gegen die Revolution und verleugnete offiziell die nach wie vor höchst wirksamen Effekte der Aufklärung, während umgekehrt die österreichischen Vormärz-Liberalen eine aufklärerische "Wunschvergangenheit" konstruierten und selektiv eine notwendige Linie vom Josephinismus (wie sie ihn verstanden) zu ihrer eigenen Position zogen.

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Tatsächlich aber ist von Anfang an “die Geschichte der Aufklärung mit jener der Staatsbildung in der Habsburgermonarchie verknüpft.” (16)

An mehreren “Wissensgebieten” untersucht Fillafer diese Verknüpfung. Das Buch ist in sieben Kapitel gegliedert. “Von der Vaterlandsliebe zum Völkerfrühling, 1770–1848,” “Die katholische Aufklärung,” “Die Erfindung der Allianz von Thron und Altar,” “Wissenskulturen des Vormärz,” “Vom Merkantilismus zum Binnenmarkt: Die Monarchie als Wirtschaftsraum,” “Naturrechtspraxis und Empire-Genese, Kodifikation, Rechtsstaat, Wissenschaftsgeschichte” sowie “Aufklärungserbe und Revolutionsabwehr: Selbst- und Fremdbilder der Restauration.”

Zwei grundlegende Thesen bestimmen Fillafers Argumentation. Erstens: “Die Aufklärung” gab es nicht, es gab vielmehr konkurrierende, einander bekämpfende Spielarten der Aufklärung, die sich wechselseitig vorwarfen, die “falsche” Aufklärung zu vertreten oder gar eine Gegenaufklärung zu bilden. Erst nach der Französischen Revolution und stärker noch nach 1848 wurde die Aufklärung im allgemeinen Verständnis als zeitenthobenes “Projekt der säkular-demokratischen Moderne” (515) auf eine gottlose, geschichtsferne und notwendigerweise zur Revolution führende Praxis eingeschränkt. Solcherart wurde sie von den Liberalen als Erbe reklamiert und von den Konservativen als Gegner diffamiert. Und zweitens: In der Habsburgermonarchie gab es keineswegs nach 1790 eine reaktionäre Wende und eine “Demontage der Aufklärung.” Im Gegenteil, der aufklärerische Habitus der Eliten, vor allem der Bürokratie und der Aristokratie, schuf erst das habsburgische Imperium.

Das weite Feld, das Fillafer hier beackert, kann in einer kurzen Rezension nicht abgedeckt werden. Ich konzentriere ich mich auf zwei Gebiete.

In einem umfangreichen Kapitel rekonstruiert Fillafer die Entstehung und Auswirkung des 1812 veröffentlichten *Allgemeinen Bürgerlichen Gesetzbuchs* (ABGB), des kodifizierten Privatrechts, dessen Schöpfer Franz von Zeiller gegen den Widerstand Joseph von Sonnenfels’ die gesamte Materie privatisierte, allen (politischen) Fragen des öffentlichen Rechts auswich und gerade mit dieser Strategie erfolgreich war. Der scheinbar unpolitische Kodex, der alle Bürger vor dem Gesetz gleichstellte und den Staat letztlich als bürgerlichen Verein konzipierte, trug damit erheblich zur Ausbildung einer liberalen Gesellschaftsordnung bei, die freilich—was Fillafer nicht verschweigt—von den tatsächlichen sozialen und ökonomischen Verhältnissen abstrahierte.

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Das nach 1815 immer virulenter werdende "nationale Erwachen" der einzelnen Teilstaaten des habsburgischen Imperiums ist gleichfalls aufklärerischen Impulsen geschuldet. Der im 18. Jahrhundert aufkommende Landespatriotismus, der noch keinesfalls die Zugehörigkeit zu einem bestimmten "Vaterland" (z.B. Böhmen, Ungarn) mit einer bestimmten Muttersprache gleichsetzte, wurde nun als Projekt des funktionslos gewordenen ständischen Adels mit einer linguistischen Identität gleichgesetzt. So entstanden im vormärzlichen habsburgischen Imperium zwei ganz unterschiedliche Erinnerungskulturen. Die deutschösterreichischen Liberalen stilisierten sich zu Erben des Reformkaisers Joseph II. und beklagten eine angebliche Zäsur um 1790; die böhmischen und ungarischen Liberalen verwiesen hingegen kritisch auf die Kontinuität der josephinischen Zentralisierungspolitik auch in der Restaurationszeit und betonten eine jeweils eigenständige, nationalkulturelle und gegen das Imperium gerichtete aufklärerische Tradition. Und die konservativen Verfechter der diversen vaterländischen Wiedergeburten verunglimpften die Aufklärung überhaupt "als Vehikel eines imperialen Projekts, das angeblich auf einen germanisierten Zentralstaat hinauslief." (521)

Immer wieder destruiert Fillafer in seinem auch stilistisch glänzend geschriebenen Buch liebgewordene Klischees über Kontinuitäten in der österreichischen Kulturgeschichte und weist nach, dass viele dieser angeblichen Kontinuitäten auf Ideen der liberalen Geschichtspolitik des späten 19. Jahrhunderts beruhen und dann oft unter umgekehrten Vorzeichen, nun also positiv konnotiert, von den konservativen Verfechtern einer österreichischen Idee nach 1918 übernommen wurden. Das betrifft auch in dieser Rezension nicht näher besprochene Phänomen wie die österreichische Philosophiegeschichte mit ihrer angeblichen Ablehnung des Idealismus à la Kant oder die (schwarze) Legende von der aufklärungsfeindlichen katholischen Kirche.

Am Ende des Buchs wendet sich Fillafer gegen die verbreitete Hochschätzung der westeuropäischen, radikalen, aber wirkungslosen Variante der Aufklärung und formuliert pointiert seine aus der Kenntnis der habsburgischen Geschichte gewonnene Überzeugung, "dass Entscheidungen, die aus Staatsräson und aus Furcht vor der Revolution getroffen wurden, mehr bewirken konnten als radikale Pamphlete." (524) Denn die Habsburgermonarchie war kein "repressiver Völkerkerker," sondern ein "funktionstüchtiges Staatswesen" [517].

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Ich ende mit einer dringenden Empfehlung: Wer die Kulturgeschichte Österreich verstehen will und der Meinung ist, dass die Austrian Studies nicht erst 1918 oder gar erst 1945 einsetzen, sollte an diesem Buch nicht vorbeigehen.

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Arthur Schnitzler, *Paracelsus: Historisch-kritische Ausgabe*. Edited by Isabella Schwentner and Konstanze Fliedl. Berlin: Walter de Gruyter, 2021. 738 pp.

Paracelsus: Historisch-kritische Ausgabe, edited by Isabella Schwentner and Konstanze Fliedl, is the latest release from the team at the Institut für Germanistik at the Universität Wien. Produced under the leadership of Konstanze Fliedl, the historical critical editions of Arthur Schnitzler's early works comprise thirteen works in large-format volumes, consisting of facsimile pages of the author's manuscripts with meticulous transcriptions, copious documentation, and detailed commentary. The volumes also identify the archives and provide a physical description as well as information about the condition of the manuscripts.

These editions have taken more than a decade to complete, in part due to Schnitzler's notoriously difficult and idiosyncratic handwriting. The monumental task (the prior transcription of his *Tagebücher* took twenty years) provides an invaluable resource to scholars who now, having easy access to the manuscripts, can track the chronological development and the creative process of each work. Thanks in part to the Austrian Centre for Digital Humanities and Cultural Heritage, all volumes will be digitized and available online.

This volume on *Paracelsus*, a one-act play first published in 1898, comprises over 700 pages with all known handwritten documents related to the play, including the first draft and the second draft (H1 and H2, respectively). The print version in this volume is based on the play's earliest publication in the journal *Cosmopolis*, predating its premiere. Deviations from four early published texts are referenced in footnotes. The various components are arranged in chronological order. The editors also relate the volume's central theme of hypnosis to the earlier *Anatol* (1893) and to Schnitzler's medical publication on hypnosis in 1889. Journal entries dated 1894 and a letter to

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Richard Beer-Hofmann, give evidence to its origin. The first handwritten draft was completed in early January 1895, and Schnitzler read it to Felix Salten at the end of February. He reworked the play and, after reading it aloud to Marie Reinhard in September, shelved it for over two years. The play premiered at the Burgtheater, together with two other one-acters, on March 1, 1899. The editors of this volume include a synopsis of critical reactions to the play, which were not generally favorable, although Sigmund Freud, who was in the audience, wrote of his astonishment that a playwright could have such insight (5), foreshadowing of his famous *Doppelgänger* remark in a 1922 letter to Schnitzler.

Comparing two early drafts with the printed version can deepen the reader's understanding of the play. One good example is the initial hypnosis scene. Cyprian, a wealthy businessman, introduces the famous doctor to his family. Paracelsus fails to help their daughter, who is suffering from melancholy. Nevertheless, Paracelsus is urged to demonstrate his method by hypnotizing Cyprian's wife Justina ("Justine" in the MSS). Paracelsus' hypnotism turns out to be an act of revenge. According to the editors, Schnitzler's alteration strengthens Paracelsus' motivation for revenge. In the 1895 draft (H1), Cyprian, a musician, is on friendly terms with Paracelsus. They use the familiar *du* and seem to be co-conspirators in the hypnosis scene. Justina, however, dismisses Paracelsus's claims, and Cyprian, who has witnessed his abilities, asks him to hypnotize her. As in all versions, Paracelsus places her in a hypnotic trance without her consent. Paracelsus tells Cyprian that he will whisper a suggestion in her ear and asks him not to listen but to play something on his instrument. When called, Cyprian eagerly rushes back and agrees that Paracelsus should bring her out of the trance. As in all versions, Justina stares at her husband, runs out, and locks herself in her room. Cyprian learns that his wife now believes that she has committed adultery with a younger man, Anselm, and is tormented by regret. In H1, he asks Paracelsus why he is torturing him and begs him to remove the implanted "dream." Paracelsus replies, as he does in all future versions, that Cyprian should accept her as she is, innocent and yet guilty, virtuous and yet sinful. Then Paracelsus reveals his secret—that he had loved her thirteen years ago, as much as he now hates Cyprian. The editors place five pages of handwritten comments (K1) together with additional notes from the author's hand directly after H1. Dated September 25, 1895, these pages outline character changes to Cyprian, meant to justify the revenge motif. Thus, H2 has

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Cyprian condescending and critical of Paracelsus' abilities. Before his insults drive Paracelsus away, Cyprian demands a demonstration from Paracelsus. Paracelsus whispers his hypnotic suggestion. After awakening, Justina flees to her room. Paracelsus accuses him (and his social class) of dragging young women into mundane life. "An Euch verschwendet so viel Lieblichkeit. An Eure satte Frechheit soviel Reiz. Das ist ein Unrecht wider die Natur" (563). He threatens not to undo his suggestion.

Another notable change can be seen in the treatment of the character of Justina. When she awakens from the first trance convinced that she is guilty of adultery, Paracelsus, in both H1 and H2, refuses to attribute her confessions solely to hypnotic suggestion, saying "Sie ist ein Weib" (247 & 587), implying an inherent feminine infidelity. In the printed version, this misogyny is softened by the rhetorical question, "Ist sie nicht eine Frau? Anselm kein Mann?" (706). Justina, in the printed text no longer a passive victim, takes revenge on both Paracelsus and Cyprian by letting Paracelsus know that thirteen years ago, he had truly won her heart but failed to recognize this, whereas Cyprian learns that his wife has no passion for him.

As these brief examples indicate, comparisons to earlier versions provide insight into the artistic process. This volume is sure to be a rich background source to literary scholars.

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Micaela Baranello, *Operetta Empire: Music Theater in Early Twentieth-Century Vienna*. Oakland: U California P, 2021. 235 pp.

Micaela Baranello has a lot to say about the world of Viennese operetta. Her recent book, *The Operetta Empire*: *Music Theater in Early Twentieth-Century Vienna*, provides readers with a detailed analysis of the connections between the "Silver Age" of operetta—a term that came into wide use only after World War II to designate operettas between 1905 and World War II—and the Austro-Hungarian world in which it developed and flourished. Her major focus is the period between 1905, the year that Franz Lehár's *Die lustige Witwe* premiered, and the mid-1930s, just before the Anschluss. Operetta has long been considered an art form inferior to its higher-brow relative, opera; Baranello, however, makes a strong case for the operettas of the early twen-

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tieth century as important and, until now, underrated players in the world of musical modernism. They are highly self-reflective works that often reveal aesthetic and social concerns regarding class, race, and gender and uncover truths about the world in which they were created. As such they deserve both scholarly investigation and respect, both of which she offers in this study.

Baranello approaches her topic chronologically and lays out a clear historical overview. A quick summary of operetta in nineteenth-century Vienna (the "Golden Age") provides us with the necessary information to understand how different the compositions of the new century seemed to critics at the time, several of whom she cites. Offenbach's operettas, modeled on the musical style of the French *opera comique*, were generally considered the pinnacle of the genre, as they were not only extremely witty but also biting in their political satire. When Johann Strauss II came on the scene, he created a more local context that focused on Austro-Hungarian culture and folk culture and introduced the tradition of dance (particularly waltz) music, emotional peaks reminiscent of opera, and dramatic clichés. By the end of the century, there seemed to be a dearth of Viennese composers who could continue the tradition, but then Franz Lehár, after having composed a few operettas that were less well con- and re-ceived, succeeded in establishing himself and launching a new age of operetta with *Die lustige Witwe*.

Baranello chooses to focus on a few key composers to explain the development and historical focus of the decades before and after World War I. Some of her selections are essential, but others seem a bit arbitrary. Her choice of Lehár's *Die lustige Witwe* and *Zigeunerliebe*, Oscar Straus's *Ein Walzertraum*, and Emmerich Kálmán's operettas with gypsy themes and flair, like *Die Czardasfürstin*, are of great interest because the discussion centers on operettas that we can still see performed today, and in this way, Baranello's study also speaks to those of us who may not necessarily be operetta experts, even if we are operetta fans. Her section on Kálmán's earlier gypsy opera *Der Zigeunerprimas*—an operetta no longer in current repertory—is also extremely illuminating for its historical context as a forerunner for the more popular Hungarian folk-style operettas still performed. But when the study delves into other operettas that have long been forgotten and are remembered mostly as historical oddities, the book, although providing information about performance practices and performers themselves, sometimes becomes less engaging, for example her discussion of Lehár's *Eva* or Kálmán's *Gold gab ich für Eisen*. To be sure, these more esoteric artefacts are used to illustrate

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important societal concerns in Viennese history—in these two examples specifically labor and working-class issues before World War I in *Eva* and war propaganda in the Kálmán work. For the operetta scholar or musicologist, these may be significant, but the study bogs down in these moments.

Two of Baranello's longer discussions provide a great deal of insight into important topics for anyone familiar with Viennese operetta. The section in her chapter on "Exotic Liaisons" takes Richard Tauber and his connection to Lehár operettas (first and foremost *Land des Lächelns*) as the focus. She explains how Tauber and his performances of the "Tauber-Lied" helped draw audiences to operetta in the 1930s and how Tauber was able to both popularize and at the same time heighten it as an art form. In her final chapter, "Opera in the Past Tense," she compares a *Regietheater* type production of *Die lustige Witwe* at Berlin's Komische Oper from 2010 with more traditional stagings that might occur at Mörbisch or even the Vienna Volksoper. She is quite balanced in her descriptions and presents both the far-out and the retro as possibilities for operetta stagings, each with its own strengths and relevance.

There is no doubt that the author knows her topic extremely thoroughly, but that may be part of the problem with the overall presentation of the study. To this reader, it feels as if Baranello, although she can describe the fascination and attraction of audiences for this particular musical genre, gets lost in the weeds and fails to convey her own enjoyment. That is unfortunate, because it is clear that she understands so well the point of Viennese operetta—that it "sought to be everything: pleasure, serious art, satire, fairy tale, anarchy, bourgeois entertainment, old-fashioned, up-to-date, heartbreaking, provocative, affirmative, absurd, and nostalgic" (175). The author might have entered a little more into the spirit of the art form she describes.

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Paul Michael Lützeler, *Hermann Broch und die Menschenrechte. Anti-Versklavung als Ethos der Welt*. Berlin: Walter de Gruyter 2021. 288 S.

Es gibt kaum einen, der so belesen, so umsichtig zu Hermann Broch spricht, wie es Paul Michael Lützeler seit Jahren tut. Nun liegt ein Band vor, der den Theoretiker Broch vorstellt, und zwar einen Theoretiker des Menschenrechts, der, wie Lützeler rechtens bemerkt, in den Diskursen der Gegenwart zu die-

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sem Thema "nicht vor(kommt)," doch in "mancher Hinsicht [. . .] weitsichtiger als die anderen Teilnehmer*innen am Menschenrechtsdiskurs" (X) gewesen sein dürfte.

Das Generalthema dabei ist eine Formulierung Brochs aus dessen *Massenwahntheorie*, die in den Untertitel der Studie einging: "Demokratie ist Anti-Versklavung" (KW12, 563; zit. 8). Eine Demokratie ist damit verpflichtet, in sich, aber auch um sich Privilegien zu erkennen und abzubauen, insofern diese die Freiheit derer relativieren, die nicht privilegiert sind—ein "Universalismusgedanke[n]," "provoziert durch rechts- und linksradikale politische Bewegungen, die dem aufgeklärten Autonomie-, Toleranz und Universalismusgedanken den Kampf angesagt hatten." (8) Insofern ist Broch ein Reaktionär, doch seine Reaktion ist progressiv.

Versklavung, auch geduldete, ist illegitim, hierzu formuliert Broch eine Art *Weltethos*, das Broch mit dem Hans Küngs vergleicht: Die "»Gleichheit des Menschen vor Gott« [. . .] ist nach Broch die Entdeckung des »Christentums«" (19), die als Entdeckung aber über dieses hinaus gültig ist: als Entdeckung keine Glaubenssache. Darum fasziniert auch Vergil den Autor, jener sei "ein Auserwählter [. . .] *zu Christus hin*" (150) gewesen, wie Lützeler mit Haecker schreibt. Die Dringlichkeit dieser Position zeigt sich bis in die Gegenwart, immer wieder weist Lützeler nicht nur auf ähnliche Befunde anderer hin, solche, die Broch kannte, solche, die parallel entstanden, und solche, die in der Gegenwart formuliert werden, sondern auch auf die Realität, die daneben so trist ist.

Dabei ist Broch anders als viele einer, der nicht vorgibt, er wüsste, wie das zu erreichen sei: und was genau. "Krise folgte auf Krise," wobei sich aber zeigt, dass die Lösungen die Krisen von morgen sind, zumal, wo die Lösung ein "Rückfall in das Sklaventum" (KW11, 82; zit. 43) wäre: in den "totalitären Kommunismus" oder den "Nationalsozialismus" (KW11, 83/86; zit. 43). Broch ist also ein akkurater Analytiker der korrodierenden Werte in einer Zeit, die Religions- und Sinnverlust nicht als Chance sieht, und zwar wie angedeutet auch eine religiöse oder metareligiöse. Er verfolgt auch die ökonomischen Theorien, die wenigstens Anteil am Problem haben, von Adam Smith bis Hayek, wie Lützeler skizziert. Diese Theorien—und diese Ökonomien—begünstigen den Typus des "Faiseur(s)," der sich "als Macher und Schwindler" (51) bereichert und in solche "historische[n] Fehlsituationen" (KW11, 488; zit. 51) investiert, die ihm das noch mehr zu tun gestatten. Um ihn sind die *Schlafwandler*, die Broch in seiner Trilogie,

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die er 1930 bis 32 verfasste, beschreibt: Opfer und Mittäter in einer Zeit der orientierungslosen Faktenscheue. Freilich kann man dieses Konzept der Schlafwandler, die in den Totalitarismus und den Krieg geraten, ohne zu merken, dass sie all dem lange Vorschub leisteten, einwenden, dass es verharmlosend ist—verwiesen sei auf Stephen Kotkin: Wie sollte man auch nur Pferde an die Grenze (und zukünftige Front) beordern, samt Futter etc., ohne zu wissen, dass das nur einem Zweck dienen könne? (https://www.youtube.com/watch?v=rcE3jaMuuy8 [Stand: 29.8.2021]).

Gegen diese Existenzform, die Broch annimmt, stehen jedenfalls die "Menschenrechte," die für jene, die über die Möglichkeit verfügen, "Menschenpflichten" sind: auf "innerstaatliche Humanität" (70), aber auch auf "Kriegsverhütung," da Krieg "Menschenentwürdigung" (71) ist. Broch ahnt, dass das jene Interventionen, die es fordert, zugleich verbietet, in einem seiner Texte spricht er von "Irrealutopien" (Hermann Broch, "Die Intellektuellen und der Kampf um die Menschenrechte." In: *Literatur und Kritik,* 54–55, Mai/Juni 1971: 194). Lützeler schreibt, das "intendierte[s] Manifest," worin Broch diese Forderungen stellt, sei "noch zu abstrakt" (71). Tatsächlich ist die Realität die permanente Komplikation: Beispielsweise war "Broch [. . .] vom deutschen Widerstand beeindruckt"—doch durchaus im Gegensatz zu jenen, mit denen er korrespondiert, deren Rat in den 40ern schon ist, "nach Deutschland zu kommen [,] um sich umzusehen." (123)

So ergibt sich kein völlig befriedigendes Bild, wie Lützeler dies auch nicht vorgibt, die Ratlosigkeit—auch bei den Folgen von Verstößen, bei der akzeptablen "Maximalstrafe"—ist sogar Brochs Qualität, wo Hannah Arendt Antworten nicht schuldig bleibt; allerdings ist ihre Gegenfrage etwa hierauf, was denn überhaupt eine solche sei, wo doch "das Teuflische des modernen Terrors ja unter anderem darin besteht, daß er dies Äußerste übertrumpft hat, wohl wissend, daß Menschen vor Schmerzen mehr Angst haben könnten als vor dem Tode" (196). Broch wiederum schreibt hier als Literat und riskiert auch das Paradoxon, vom "irdisch Absolute(n)" (196) zu sprechen.

Bedauerlich sind die Begegnungen oder Lektüren, zu denen es nicht kommt; Brochs *Massenwahntheorie,* von ihm nie ganz abgeschlossen, erscheint posthum, nämlich erst 1979, zu spät, um Canetti bei seiner Arbeit an *Masse und Macht* bekannt zu werden. (227) Broch und Canetti sprechen allerdings bereits in den 1930ern miteinander über dieses Thema, als Canetti die Masse noch positiv sieht—und Broch sich darauf deutlich "gegen die positive Einschätzung der Masse bei Canetti" (226) wendet.

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Insgesamt bleibt vieles offen: in der Literaturgeschichte, aber auch in deren Schreibung, so kompetent sie auch ist—und vielleicht gerade dann. Der vorliegende Band verdankt sich selbst dem Prozesshaften, er basiert zum Teil auf Vorarbeiten, die mitunter auch schon veröffentlicht waren, aber ebenso dem Gespräch, wie der Verfasser schildert. (249) Dieses Offene ist immerhin die Einladung zum Weiterdenken. Es ist kein Zufall, dass Broch viele Jahre später etwa bei Jean-Luc Nancy (*La Comparution*) zitiert wird, wo dieser eine Gesellschaft skizziert, die sich, ohne deshalb auch schon beliebig zu sein, doch darauf verstünde, sich nicht vorschnell einem Narrativ oder einer Theorie zu verschreiben, dies eine der Fortsetzungen, die im so lückenlosen und lesenswerten Band dann doch noch zu ergänzen wären.

Insgesamt verspricht Lützeler nicht zu viel. Broch ist zu entdecken, wieder, aber auch vertieft; und der Band, der nun vorliegt, ist ein großer Schritt in diese Richtung: ein Fundament und eine Einladung, zweifach dankenswert.

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Mareike Brandtner, *Musik und Erotik in Doderers Roman* Die Dämonen: *Semantiken der "zweiten Wirklichkeit."* Deutsche Literatur: Studien und Quellen 41. Berlin: Walter de Gruyter, 2021. 423 pp.

About a generation ago, analysis and criticism of Heimito von Doderer's art took a healthy turn toward examining what's in the works, not what ideologues project onto them. Earlier efforts by Wendelin Schmidt-Dengler did not keep Doderer from being distorted by commentators with some axe to grind. (Misreadings of his work that seemed almost deliberate throttled his initial reception in the English-speaking world.) Later critics, including Gerald Sommer, have now reframed the terms to continue political and social aspects of the novels but—crucially—within the dynamics of art: structure, form, theme, genre criticism, intertextuality, and analysis through close reading.

Mareike Brandtner's new study *Musik und Erotik in Doderers Roman* Die Dämonen is an especially cogent example of this beneficial approach. As her title announces, Brandtner treats two ubiquitous aspects of Doderer's art, music and eroticism, presenting them as linked energies that delineate character with great accuracy, since they are so primal. Brandtner accordingly not

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only connects those topics to one another but reveals them to be indices of a character's entrapment in or freedom from "zweite Wirklichkeit," that state of self-delusion aiding people to escape their development by hiding behind an ideology or a false pursuit.

Brandtner illustrates this concept by examining the role of music and eroticism in Mary K. and "Quapp," Charlotte von Schlaggenberg (53–148). Harking back to Mary in *Die Strudlhofstiege*, Brandtner points out the narrator's comment that her piano playing brings order to her world, enabling her "die nahen Dämonen zu bändingen durch die orphische Macht der Töne" (63). Brandtner then builds on comments by Kirk Wetters and Rudolf Helmstetter in linking this passage to Goethe's "Urworte Orphisch: ΔΑΙΜΩΝ" (56, 72–73), showing that music expresses Mary's genuine identity. It is when she moves away from her playing and begins trying to rearrange others' lives, acting like the "Interventionist" Doktor Negria, that she falls into a "deperzeptive Haltung" or "Apperzeptionsverweigerung"—a related Doderer term—and closes herself off from life. Only minutes before her accident, in fact, Mary's friend and piano teacher Grete Siebenschein remarks on how she almost never hears her pupil play anymore (65). By contrast, and as a reliable indication of her "erste Wirklichkeit," Mary returns to the piano after her accident and meets her future lover, Leonhard Kakabsa, indicatively in the room where her piano stands. Her renewed interest is "ein ganz wesentliches Zeichen der neu erlangten Gesundheit, in jeder, auch in seelischer Hinsicht" (74).

By contrast, music is all wrong for Quapp (82–111). For years she has forced herself to become a professional violinist, and at no point has her endeavor been valid. This "zweite Wirklichkeit" is a false identity, an analogue to her false parentage, and only when she abandons her violin does she come into her own. This section features an interesting diagram that represents graphically how music is a fulfillment for Mary and an encumbrance for Quapp.

There is a whole array of musicians among the male characters as well, sketched mainly in the chapter on "'Nicht-Musik' und 'Apperzeptionsverweigerung'" (126–42), with special treatment of Teddy Honnegger, who never becomes diminished by his passion. For the most part, though, Brandtner focuses on sexual obsession in the male characters, especially in her skillfully argued chapter "Sexuelle Obsession als 'zweite Wirklichkeit'" (222–99). In every instance—the sadistic fantasies of Jan

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Hertzka, the *chronique scandaleuse* of Kajetan von Schlaggenberg, and the fake witch trials of Achaz von Neudegg—Brandtner points out how the sexual obsession leads to abuses of power that facilitate the rise of totalitarianism. (This Doderer himself had pointed out in his essay "Sexualität und totaler Staat," arguing that the unlinking of sex from reality traps the deluded in fantasies of total order and control.) She also draws highly illuminating parallels between the sexual impotency of Ruodlieb, witness and chronicler of the medieval witch trials, and that of Geyrenhoff, witness and chronicler of the time in which he is writing.

Of course, there is also healthy sexuality, erotic expression and action that enhances reality. Part of Mary's recovery consists of her new relationship with Leonhard Kakabsa, for example, and in an irony that never becomes explicit, the prostitutes appear to be healthier in spirit and more human than most of "reputable" citizens. It also appears that Geyrenhoff may have found sexual healing in his relationship with Friederike Ruthmayr—or if not sexual, a deeply reconciling and healing intimacy with overtly erotic elements. Likewise, Jan Herzka is able to gain freedom from his obsession by discussing it openly and living it out with Agnes Gebaur. ("Erotik als Schlüssel zur 'ersten Wirklichkeit,'" 321–353).

Two chapters of conventional content stand out for their clarity. Brandtner's account of the "Forschungsstand" (17–37) lucidly examines the previous research by topic and theme rather than just listing earlier efforts; the selection and sequencing are a model. Even more admirable is the chapter on "Die Musikalisierung der Literatur: Theoretische Vorüberlegungen zu einem intermedialen Forschungsfeld" (39–53). Music as content; music as literary structure; music as stylistic effect—keeping these levels apart is a difficult task, one that other critics (like Martin Brinkmann) have not explained with nearly the terseness and articulateness Brandtner deploys here. Her whole study contains brilliantly argued insights not found elsewhere; it is a treasure trove of discovery, even to those who know Doderer well.

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Friedrich Stadler and Arturo Larcati, eds., *Otto Neurath liest Stefan Zweigs "Die Welt von Gestern": Zwei Intellektuelle der Wiener Moderne im Exil*. Emigration—Exil—Kontinuität: Schriften zur zeitgeschichtlichen Wissenschaftsforschung 18. Vienna: LIT Verlag, 2021. 338 pp.

This volume had its roots in an exceptional find: a copy of Zweig's *World of Yesterday* (the 1942 English version) heavily annotated by the philosopher and sociologist Otto Neurath (1882–1945), discovered in Neurath's library from his exile in the United States, long thought lost. Neurath had shipped out about three thousand books to Oxford; half ended up in Vienna in 1995, among them the volume under consideration here. The annotations in it, according to the editors, document eine "indirekte Auseinandersetzung mit dem Untergang der Monarchie und der Zerstörung der Ersten Republik" (8). The two had never met, but Neurath's reactions to Zweig's book contextualize its moment as few have ever done.

A November 2019 Symposium at the Stefan Zweig Zentrum in Salzburg, supported by the Wiener-Kreis-Institut der Universität Wien, was dedicated to this dialogue on paper. *Otto Neurath liest Stefan Zweigs "Die Welt von Gestern"* offers a wealth of visual and text materials, expanded versions of all the presentations from the symposium (plus one by Katharina Prager), and appendices with unpublished work by Zweig, Neurath, and H. G. Wells.

The introduction situates Otto Neurath and Stefan Zweig (1881–1942) as two exile intellectuals from much the same milieu in Vienna, coming of age at the *fin de siècle* and ending up with very different attitudes and exile experiences. Neurath found a place in the U.K. as a representative of the Vienna Circle; Zweig committed suicide in Brazil.

The introduction, by Arturo Larcati and Friedrich Stadler, sets the stage for examining this "dialogue" that poses problems often circumvented in current research: how period ideals are to be understood and how the history of ideas and social history might go together (9), especially for a book often denounced as impossibly nostalgic. Yet a contemporary's reaction, both to form and content, may well recapture it in another way. At very least, the text opens out Neurath for Vienna Circle scholars by confronting them with the fact that he was a polymath who did not himself leave an autobiography (except for *From Hieroglyphics to Isotype: A Visual Autobiography*, 2010) but who at the time was a builder of bridges between their philosophical world and other branches of culture.

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Herwig Gottwald initiates this ambitious program of reevaluating Zweig by discussing "Der Wiener Kreis und die Literatur" as a case study in the failures of postwar literary studies: literary scholars have not approached the Vienna Circle or connections to authors like Hermann Broch, Robert Musil, Ingeborg Bachmann, and Jean Améry. Scholars have let these voices go lost in the history of the Second Republic after 1945, that they failed "in diesen Fächern wissenschaftlich verbindliche Maßstäbe in Bezug auf Überprüfbarkeit und Kritisierbarkeit zu entwickeln was vielleicht allzu oft gar nicht erwünscht sein dürfte" (55). Gottwald shows both some ways that these lacunae might be filled and the results to be gained.

Alessandra Schininà follows up with a detailed and wide-ranging reception study of *Die Welt von Gestern*, with a special emphasis on the problem of genre it presents. Again, a careful consideration of theories implicated in the issues is included with the actual reception data.

Friedrich Stadler, in "Otto Neurath liest Stefan Zweigs *Die Welt von Gestern*—Zwei Wiener und Welten im Exil," introduces the materials the volume works with, especially to highlight Neurath's most conceptually important annotations. This beautifully written and impeccably illustrated and documented essay is followed by a companion essay, by Alfred Pfoser, subtitled "Seine Annotationen als kritische Lektüre." He first compares the two authors' biographies and then contextualizes them and the annotations historically. Pfoser elucidates the era's politics by filling out gaps between Zweig's and Neurath's politics. Neurath's often biting comments not only reveal opposition to Zweig's engagement with current situations but also express his skepticism about the "we" of Zweig's text. After all, Zweig's public was the *Neue Freie Presse* readership—the business classes disdained by more liberal voices like Neurath's.

In "Keep out of Politics!" Katharina Prager continues tracking the political divides between the two and within Austrian politics (and mapping their circles) over Neurath's and Zweig's long relationship, first by examining the exile community's memorials to Zweig and then by following the long relationship between Zweig and Berthold Viertel that ended only when Zweig's politics seemed to ignore the day's realities. Finally, Arturo Larcati tracks how "Otto Neurath liest Stefan Zweigs Castellio gegen Calvin," his account of a French theologian (Sébastien Castellion, 1515–1560)—one of Zweig's three biographies of humanists (Erasmus and Montaigne were the others), using Neurath's commentaries to understand Zweig's views of totalitarianism.

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The book's second large section presents supplementary material illuminating the intellectuals' programs. The first appendix, with an introduction by Larcati, collects documentation of the relationship between Zweig and H. G. Wells. The second does the same for Neurath, highlighting the twenty statistical graphics that he contributed to Wells's book *Arbeit, Wohlstand und das Glück der Menscheit* (1932)—a fine illustration of Neurath's isotypes. The third appendix, with an introduction by Stadler, reproduces a notebook containing drafts of Neurath's last unfinished project.

This volume is a must-read, a spectacular example of textual studies combined with cultural history. Such a well-conceived and -executed project represents what today's scholars should strive for.

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Susanne Korbel, *Auf die Tour! Jüdinnen und Juden in Singspielhalle, Kabarett und Varieté: Zwischen Habsburgermonarchie und Amerika*. Vienna: Böhlau Verlag, 2021. 270 pp.

The high-spirited, three-part title of this important study is telling. Susanne Korbel aptly views this revised form of her Jewish Studies doctoral dissertation from Graz University as part of a complement to the intense, decades-long scholarship of Viennese turn-of-the-twentieth-century high literary culture. Because of her clearly argued thesis and her focus on the mobility of the traveling Jewish women and men vaudevillians between Vienna, Budapest, and New York City, Korbel firmly underscores the stark differences between centripetal turn-of-the-twentieth-century Viennese "high art" and its centrifugal "popular art" counterpart.

The first of the study's five chapters begins with Korbel's emphasis on the ever-increasing access to the mobility of railway transportation from Eastern Europe to Vienna and Budapest during the five decades prior to World War I—which contributed to the two million Eastern European Jews settling in the western urban centers of the Habsburg monarchy. She immediately points to the personalized stories about this increasingly accessible railway travel and their capacity to provide shared material for an ever-increasing number of Jewish vaudevillian performers and for their ever-growing numbers of coreligionist audience members—who increasingly had the free time and

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spending money to dedicate to entertainment. This ever-increasing Jewish visibility, both on the stage and in the audience, also led, as a consequence, to further interaction between Jews and non-Jews. The ten-page conclusion of this first chapter clearly details the recent scholarly cultural studies research in which Korbel anchors her research.

The second and third chapters follow logically in dealing with the respective neighborhoods of Vienna, Budapest, and New York in which the Jewish newcomers from the East were settling and examines the striking cultural similarities of the ever-growing numbers there of popular cultural venues such as music halls, cabarets, and small theaters. The increasing traveling troupes, as a consequence, found ever-burgeoning numbers of welcoming coreligionist audiences in these new cultural venues in such predominantly Jewish-populated areas as the Leopoldstadt, the Elisabethstadt in Budapest, and the Lower East Side in New York (which were often located in close proximity to synagogues). And the multi-linguistic makeup of these newly arrived audiences would invariably be drawn by a typical two-to-three-hour program of selections often offered in at least two different languages—Yiddish from the East and the predominant language spoken in that city. Instead of only performing to exclusively sectarian audiences, Korbel convincingly argues, using facts and figures, that these vaudeville revues often brought together audiences of diverse ethnic backgrounds—thus serving as a socially integrating force.

The study's meatiest portion, Chapter 4, comprising over one-third of the book, deals with the actual mobility of performers "hitting the road." Beginning with her discussion of the variety-trade press and its array of advertisements for the ever-increasing number of artistic management agencies, modes of transportation, and the accommodation locations for performers—including the listing of the actual vaudevillian performances, Korbel sees the leading publication in this area as the *Internationale Artisten Revue*, founded in 1894. And she views the power of this variety trade paper and many others circulating in the field as reflecting the doubling number of vaudevillian performances in Vienna and in Budapest and the quadrupling of them in New York by the turn of the century.

The second half of this chapter deals with the key participants of turn-of-the-century Yiddish-language vaudeville and their gender-related roles: women were increasingly replacing the earlier female impersonators, gender-bending roles were beginning to come into vogue, the scurrilous anti-Semitic

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rumors linking vaudeville theater to prostitution were being debunked, and, alas, some of the Jewish performers found their tragic end in the Holocaust. Korbel wisely traces the assertive role of the vaudevillian solo soubrette, in part, to the actively sassy and wise operatic soubrette of Italian eighteenth-century and nineteenth-century bel canto opera. But unfortunately, she confuses Johann Strauss with Richard Strauss in a reference to the latter's opera, *Salome* (169). The chapter's final third reads as a helpful *Who's Who* with tellingly specific details of the accomplishments of some of the continental stars like Adolf Glinger, Louis Taufstein (who perished in Theresienstadt), Paula Walden (who survived it), and Risa Basté. It also includes such adopted New Yorkers as Boris Thomashefsky and Molly Picon, with a detailed analysis of Picon's gender-bending roles of Yentl and Yidl.

The opening portion of the final chapter analyzes the social importance of four "hit" varieté plays performed in Vienna between 1897 and 1903 that underscore the role of travel. Louis Taufstein's *Der Reisende* revolves around the misadventures of the traveling salesman, Sigi Mauldrescher—whose name alone connotes his anti-heroic stance vis-à-vis Siegfried and his use of German, which antisemites refer to as "mauscheln." Korbel then discusses Risa Basté's *Der Reisekoffer*, which tells of the soubrette-heroine being stuck with men's apparel after she mistakenly took the man's eponymous suitcase at the end of her trip, in which she had traveled in a train compartment for women and for men thereby having gone against her traditional aunt's express instructions to travel in the women's compartment. Next, Korbel's analysis focuses on *Ein Wiener Quartett in Amerika*—in which the four musicians reclaim their stolen instruments—which they assertively play, unlike the unmusical thieves who had to abandon them. And Korbel concludes this portion with an examination of *Die Reise nach Paris*, in which Habsburg tourists visit the French capital's 1900 World Exposition and are tellingly transported by the fair's moving walkways and are finally able to fend for themselves financially.

The final analyses deal with Thomashefsky's gender-bending adaptation of *The Juggler of Notre Dame*, starring a female protagonist as a street singer and dealing with the theme of prostitution in the night life of Manhattan's Bowery and the successful English-Yiddish adaptation of Emmerich Kálmán's Die *Czárdásfürstin*, now titled *Di tshardash firstin*.

Further aspects of this study have to be listed: the author's interspersed selections of illuminating material by the likes of Freud, Schnitzler, Roth,

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Lukács, Molnár, and Riis. The author's evident ability of working within five languages: Yiddish, German, Hungarian, English, and Hebrew. Her actual sources, which come from a variety of countries. And the included thirty illustrations and/or photographs of performance venues, their playbills and posters, and scenes from actual stagings. New scholarly ground has been broken in a most convincing manner!

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Oliver Rathkolb, *Schirach: Eine Generation zwischen Goethe und Hitler*. Vienna: Molden Verlag, 2020. 352 pp.

Oliver Rathkolb's biography of Baldur von Schirach, *Schirach: Eine Generation zwischen Goethe und Hitler*, describes the rise and fall of one of Hitler's prodigies. Schirach, who had served as leader of the Hitler Youth, in 1940 was demoted by Hitler, who then appointed him as the *Gauleiter* of Vienna, a city then on the periphery of the Nazis' Greater Germany. From 1940 to 1945, Schirach was responsible for the deportation of Vienna's Jewish population in 1942. He also made key decisions in the cultural life of the city.

When Schirach arrived in Vienna, he replaced Josef Bürckel as *Gauleiter*. Bürckel had been ruthless against Vienna's Jewish population, but Austrian Nazis disliked him because he was German and brought German staff with him to Vienna. The Austrian Nazis did not feel like they were profiting enough from the Anschluss; it was these gripes that Schirach was supposed to appease. The Anschluss to Nazi Germany had been a cultural demotion for the former capital of the Habsburg Monarchy, on which topic Bürckel had been deemed insensitive by Berlin. Schirach was supposed to remedy this but instead used his position in Vienna to promote events that were not in line with the expectations of Goebbels and Hitler. He founded a European Youth Association, which was supposed to serve as an umbrella organization for all Fascist youth movements of Europe, inviting delegations from various Fascist countries to attend games in Vienna. This kind of parallel foreign diplomacy, which implied a Europe of national fatherlands, was not appreciated in Berlin, which considered the German nation to be superior to all.

Culturally, Vienna experienced a variety of transformations. The Parliament was rededicated as the "Gauhaus," a place for conventions. Under

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Schirach's leadership the remaining sixty thousand Jews in Vienna were deported to their deaths. However, at the Nuremberg trials Schirach escaped the death penalty, instead serving only twenty years in prison, after which he returned to civilian life in the mid-1960s, giving interviews and writing a book. Schirach's partial American background, descending from Arthur Middleton, a signatory of the U.S. Declaration of Independence, and Schirach's fluency in English likely contributed to him escaping a harsher sentence at the Nuremberg Trials.

One of the most fascinating chapters of the book for Austrianists is entitled "Verwienert," which deals with Schirach's spiteful cultural activities in Vienna that promoted a distinctive local culture that ran parallel to the Nazis' desire for a unified conception of German culture. Rathkolb supplies several fascinating examples of these activities. In January 1941, Schirach celebrated a "Grillparzer Woche" (195) in honor of the writer's 150th birthday. This was followed later that year by a "Mozart Woche." In November 1942, Schirach invited Gerhart Hauptmann and Richard Strauss to the premiere of *Florian Geyer* at Vienna's Burgtheater and celebrated Hauptmann's birthday, at a time when Hauptmann was no longer favored by the regime. In April 1943, Hitler invited Schirach to Berchtesgaden and informed him of his displeasure over his activities in Vienna, much as he hadn't appreciated Schirach's self-directed activities with the Fascist Youth movements. The Nazis ultimately failed at suppressing Vienna's distinct cultural heritage, and Schirach contributed to continued celebrations of Viennese culture, even if the offical rhetoric insisted that Vienna was part of a Greater Germany. When Austria was reconstituted in 1945, it was not difficult to find this distinct Viennese cultural identity, which would lay the foundation for the cultural heritage of the Second Republic.

This book is definitely fascinating. The many pictures are quite interesting, though the heavy glossy paper at times makes it feel more like a coffee table book. Nonetheless, any Austrian Studies scholar interested in how Viennese culture evolved during the Nazi period should consider reading this book to understand the internal divisions among the Nazi leadership, which ultimately prevented Vienna from being culturally subsumed into the Nazis' Greater Germany.

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Jana Hrdličková, *Zweiter Weltkrieg und Shoah in der deutschsprachigen hermetischen Lyrik nach 1945*. Berlin: Frank & Timme, 2021. 336 S.

Der hermetischen Lyrik wurde in der Vergangenheit oftmals unterstellt, dass sie sich nicht mit der Realität, insbesondere zeitgenössischen Problemen, beschäftige, ja, dass sie sich geradezu von der gesamten Außenwelt abschotte. In der vorliegenden Arbeit beweist Jana Hrdličková eindrucksvoll das Gegenteil, in dem sie ausgewählte Gedichte von Erich Ahrend, Ingeborg Bachmann, Paul Celan, Ernst Meister und Nelly Sachs analysiert und dabei aufzeigt, wie diese LyrikerInnen in ihren Werken nicht nur den zweiten Weltkrieg und die Shoa verarbeiten, sondern auch, wie sie durch ihre Gedichte den Dialog mit einander und ihren Lesern suchen.

Wer sich bisher nicht mit hermetischer Lyrik beschäftigt hat, profitiert besonders vom zweiten und dritten Kapitel des Buches. Nach einer kurzen Einleitung widmet sich Kapitel 2 der Begriffsbestimmung dieser Literaturgattung und Kapitel 3 bietet einen sehr gut recherchierten Überblick über den Forschungsstand von den 1950er Jahren bis heute. Wie Hrdličková dadurch zeigt, hängt die Wahrnehmung der hermetischen Lyrik im deutschsprachigen Raum sehr von der jeweiligen gesellschaftlichen Situation und der politischen Orientierung ihrer Kritiker ab. Desweiteren wird durch den Forschungsüberblick klar, dass der Bezug der hermetischen Lyrik zum Trauma des zweiten Welkriegs und der Shoa bisher nur unzureichend aufgegriffen und herausgearbeitet wurde.

Das nächste Kapitel bringt dem Leser auf 58 Seiten die Lebensläufe der später von Hrdličková untersuchten AutorInnen näher. Für Wissenschaftler, die sich bereits mit Ahrend, Bachmann, Celan, Meister, und Sachs auseinandergesetzt haben, enthält dieses Kapitel nichts Neues. Allerdings unterstreichen die den Interpretationen vorangestellten Lebensläufe, in wie fern die privaten, traumatischen Erlebnisse der LyrikerInnen ihre Werke beeinflussten.

Kernstück des hier vorliegenden Bandes und seine eigentliche Stärke ist Kapitel 5, auf dessen insgesamt 141 Seiten Hrdličková jeweils zwei Gedichte miteinander in Verbindung stellt und interpretiert: Sachs' "O die Schornesteine" (1947) und Celans "Todesfuge" (1948), Ahrendts "Der Albatros" (1951) und Bachmanns "Mein Vogel" (1956), Sachs' "Völker der Erde" (1950) und Bachmanns "Ihr Worte" (1961), Celans "Fadensonnen" (1965) und Meisters "Der neben mir" (1972), sowie Celans "Die fleißigen"

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(1968) und Sachs' "Sie schreien nicht mehr" (1971). Dem informierten Leser sticht sofort ins Auge, dass es sich bei diesen Werken meist um sehr bekannte Gedichte handelt, die im Œuvre der jeweiligen LyrikerInnen eine bedeutende Rolle spielen und die von der Forschung in der Vergangenheit schon ausgiebig untersucht wurden. In ihren Ausführungen geht Hrdličková intensiv auf die vergangenen Interpretationen ihrer Kollegen ein, zeigt aber dann in einem weiteren Schritt, dass die Gedichte "neben Parallelitäten in Bedeutung, Aufnahme und Instrumentalisierung auch über motivische, stilistische wie strukturelle Gemeinsamkeiten" verfügen (98) und eben doch einen engen Bezug zur gesellschaftlichen und politischen Realität haben. Obwohl Hrdličková die Intertextualität der Werke und ihr Ziel, den Dialog der AutorInnen mit einander zu verdeutlichen, bei allen Doppelinterpretationen thematisiert, gelingt ihr dies bei Celans "Fadensonnen" (1965) und Meisters "Der neben mir" (1972) am besten. Hier verdeutlicht die Wissenschaftlerin, dass diese zwei Gedichte prinzipiell als Streitgespräch darüber angesehen werden können, was "die 'richtige' Poetologie nach der jüngsten Vergangenheit" sei (175).

Kapitel 6 geht dann der Frage nach, welchen Beitrag die hermetische Dichtung zur Entwicklung der deutschsprachigen Lyrik nach 1945 geleistet hat und wie sie vom zeitgenössischen Publikum aufgenommen wurde. Hrdličková zeigt hier auf, dass die hermetische Lyrik besonders in den 1950er Jahren sehr innovativ war, weshalb die fünf AutorInnen, denen diese Arbeit gilt, allesamt renommierte Auszeichnungen und Literaturpreise verliehen bekamen. Gleichzeitig wurden ihre Gedichte jedoch von der mehrheitlich konservativen Leserschaft nicht positiv aufgenommen, da diese der sprachlichen Eigenwilligkeit und der thematischen Schwere der Werke wenig abgewinnen konnten. Wie Hrdličková beweist, ändert sich dies in den 1960er Jahren, obwohl die bisherige Forschung gerade über diese Zeit berichtet, dass die hermetische Lyrik "verstumme."

Das letzte Kapitel des Buches fasst kurz die Hauptpunkte der Arbeit zusammen und enthält darüber hinaus Ideen, wie man hermetische Lyrik zukünftig einem breiteren Publikum näherbringen könnte, in dem man Leser zum Beispiel an einfachere Gedichte einer bestimmten Sammlung hinführt. Desweiteren betont Hrdličková, dass die Leserschaft nicht alle Metapher verstehen muss, um die Botschaft eines Gedichts wahrzunehmen oder von ihm berührt zu werden, denn "was unverständlich ist, kann auch verlocken

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und motivieren, mehr zu erfahren, tiefer zu gehen, intensiver nach Antworten zu suchen" (293).

Abschließend lässt sich sagen, dass man Hrdličková zu dieser Arbeit nur gratulieren kann. Auf verständliche Weise bringt sie auch Nicht-Spezialisten ein Thema näher, das interessant für jeden ist, der sich mit der Repräsentation des Zweiten Weltkrieges und der Shoa in der deutschsprachigen Literatur auseinandersetzen möchte. Gleichzeitig leistet sie einen immensen Beitrag zur aktuellen Forschung, da ihre Doppelinterpretationen deutlich widerlegen, hermetische Lyrik schotte sich von der Außenwelt ab und habe keinen Bezug zur gesellschaftlichen Wirklichkeit. Empfehlenswert ist dieses Buch deshalb für drei Gruppen von Kollegen. Erstens für diejenigen, die sich bisher überhaupt nicht mit hermetischer Lyrik beschäftigt haben, da es in den ersten Kapiteln eine gute Einführung zum Thema bietet. Zweitens für diejenigen, die sich intensiv mit dieser Literaturgattung auseinandersetzen und in Kapitel 5 neue Anregungen und Denkanstöße für ihre Forschungen finden werden. Drittens, und dies ist nicht unbedingt bei Fachbüchern dieser Art gegeben, für die Kollegen, die neue Anregungen für den universitären Unterricht suchen und in ihren Vorlesungen die Repräsentation des Zweiten Weltkrieges und der Shoa aufgreifen möchten. Kombiniert man die Lebensläufe der LyrikerInnen mit den besprochenen Gedichten und den Beispielinterpretationen ohne den fachlichen Kommentar, ermöglicht dies einen einfachen Zugang zum Thema für Studenten. Man kann das enthaltene Material für einzelne Einheiten verwenden oder zu einem eigenständigen Kurs erweitern.

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Elizabeth Anthony, *The Compromise of Return: Viennese Jews After the Holocaust*. Detroit: Wayne State UP, 2021. 271 pp.

In the decades since the end of the Holocaust, scholars have asked innumerable questions about how this atrocity unfolded. Scholarship has moved in a multiplicity of directions, documenting the stories of murders in concentration camps and other sites of massacre, telling of flights from home into the unknown in the pursuit of safety, and attempting to celebrate acts of resistance in the face of such horrors, but all too often the stories we tell give

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the impression that the Shoah can be boxed into a specific era and that the issues Jews faced during that time resolved completely upon the Allies' occupation of Nazi-controlled Europe. Elizabeth Anthony's book *The Compromise of Return* remedies this by focusing on the stories of Jews who returned to Vienna in the days and years following the Holocaust and showing us the challenges they faced while also shedding light on the motivations of people who chose to remake their homes among many of the same people who supported their persecution.

Anthony divides the stories of return to Vienna into four groups, those who survived in the city, many as *U-Boots*; those who returned from camps throughout Europe; those with political connections who survived in exile outside of Austria; and the final group, those who came back to Vienna to restart or revitalize careers. This is a helpful way to demarcate the various cohorts of people who found themselves rebuilding lives in the post-Holocaust era as each of these categories had unique experiences of return as well as different resources available to them. In addition to chapters on these four groups, Anthony also includes a chapter on the evolving identity of Viennese Jews in the decades following their return to the city. She writes about the overt and covert hostility Jews faced from their non-Jewish neighbors, many of whom supported the Nazi regime and had hoped to see the destruction of Jewish life and culture. This meant that, in order to survive and thrive in the Austrian capital, Jews had to be circumspect about who they brought into their confidence, particularly when it came to discussions of the Shoah.

One of the most important observations that Anthony makes is that the Jews who returned after the Holocaust did not see themselves as Austrian as much as they identified with the city of Vienna. Most of the country's Jewish population, both before and after the Shoah, lived in the capital city and found a sense of community there that was impossible to create elsewhere. There was a network in Vienna, albeit a small one, that understood what it meant to survive and worked together, to a greater or lesser extent, to create a new community. In the smaller cities and towns of Austria, that was not the case, and those places were imbued with a sense of danger for many Viennese Holocaust survivors. Since the end of the Holocaust, there have been attempts to document and celebrate Jewish history outside of Vienna, such as the Jewish museums in Hohenems and Eisenstadt, the latter being the first Jewish museums in Austria, and the reconstruction of the synagogue in Graz,

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but none of these institutions are accompanied by significant contemporary Jewish populations. By contrast, Vienna was seen by many as a center of Jewish life before the Shoah, and upon the return of Jews to the city it resumed its status as a place where it was possible to be self-consciously Jewish.

My only critique of Anthony's text takes the form of an observation on the nature of the Red Army and survivors' experience of liberation and occupation. There are innumerable anecdotes of the terror civilians faced when the Soviet Army arrived in Nazi-held territory. Many of these stories, which are based in fact, illustrate the horrors of war and the failure of Russia's leadership. Having said that, it is easy for Western historians to emphasize this aspect of the Soviet liberation at the expense of a more nuanced view that does not portray the Red Army as a menace to be avoided. As anecdotal evidence, my aunt-in-law was a young woman when the Soviets entered Budapest, and she was warned by a Yiddish-speaking soldier to make herself unappealing to his non-Jewish comrades who would be arriving moments later. Despite this experience and the knowledge that some people had been victimized by the Soviet soldiers, my grandmother-in-law kept a picture of Stalin on her bedside stand for the rest of her life. For her, the premier of the Soviet Union was responsible for saving her family, and she treated him with the same deference she did Kaiser Franz Josef. My point in sharing this story is that, for better or for worse, the Red Army brought both danger and liberation; those of us who did not directly experience the years of peril that came with surviving the Holocaust, particularly in Central and Eastern Europe, cannot dismiss the second part of that statement.

Overall, this is an excellent book, well researched and addressing a significant topic that has too long gone under the radar of other historians. It would be a welcome addition to the libraries of all Holocaust scholars and could be useful in advanced courses on the Shoah or Austrian culture. I sincerely hope that it finds a wide audience and that it inspires further exploration of the lives of Holocaust survivors.

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Karen R. Achberger and Karl Ivan Solibakke, eds. and trans., *The Critical Writings of Ingeborg Bachmann*. Rochester, NY: Camden House, 2021. 370 pp.

Ingeborg Bachmann, the celebrated Austrian poet and writer, has become better known to non-specialist Anglophone audiences in recent years due to the publication of accessible translations of her poetry and prose into English (most recently, Philip Boehm's 2019 translation of *Malina*, published by Penguin Modern Classics in the U.K. and New Directions in the United States). However, her wide-ranging critical writings (essays, lectures, speeches, and theoretical texts) have not, prior to the publication of *The Critical Writings of Ingeborg Bachmann*, been translated into English. The publication of this scholarly translation by Karen R. Achberger and Karl Ivan Solibakke, two eminent Bachmann scholars, is therefore very welcome.

As the translators state in the "Notes on Translation" prefacing the volume, their translation has as its source text Monika Albrecht and Dirk Göttsche's edition of Bachmann's *Kritische Schriften* (2005), which, in addition to the critical writings contained in Volume 4 of Bachmann's *Werke* (1978, edited by Christine Koschel, Inge von Weidenbaum, and Clemens Münster), also included previously unpublished texts from the author. Achberger and Solibakke, however, do not include all of the texts that make up Albrecht and Göttsche's *Kritische Schriften* and also do not follow the same structure. Rather, as they note in the introduction, their selection is "organised according to topics" (21). This means, for example, that Bachmann's essays on the writers Giuseppe Ungaretti and Witold Gombrowicz are included under "Autobiographical Writings and Intimate Reflections," rather than "Modern Literature," as might be expected. In addition to the two sections already mentioned, Bachmann's critical writing is grouped into four further chapters or sections: "Philosophy," "Visual Rhetoric and Poetics," "Music," and "The Frankfurt Lectures and Other Speeches."

The introduction to the volume contextualizes Bachmann as a European intellectual and critic and also provides an overview of her life and works. It also sets out Achberger and Solibakke's rationale for editing and translating the author's critical writings into English. That is, to rectify the fact that "in contrast to her acclaimed literary works, Bachmann's critical writings have remained largely unknown outside the German-speaking world" (1). The editors' stated aim is to allow "Bachmann the critic, philosopher, and public intellectual" (1) to come to the fore for a broader readership, with the critical

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writings not only illuminating Bachmann's works of fiction but also giving the reader insight into Bachmann's understanding of herself as a writer as well as the times that she lived through and wrote about.

In addition to the general introduction to the volume, each of the chapters, bar the first one, opens with a detailed commentary that contextualizes and offers interpretations of the writings that follow. Moreover, the editors' footnotes throughout the volume provide further contextualization, as do the translators' notes for the innumerable quotations and allusions that Bachmann seamlessly weaves into her essays and speeches (as can also be gleaned from the comprehensive and very helpful index). This will be especially useful for non-specialists, given the wide range of intertextual allusions to German-language literature and philosophy (not to mention world literature and philosophy) characterizing Bachmann's writing. For the Bachmann scholar, this translation is a very welcome opportunity to revisit Bachmann's critical writings and to be reminded of her incredible range of interests and passions. Bachmann was just as at home discussing the philosophy of Ludwig Wittgenstein and logical positivism as she was writing about her literary contemporaries (Plath, Brecht, Bernhard, Ungaretti, Gombrowicz) and antecedents (Proust, Kafka, Musil). In her essays on music, Bachmann praised the medium's possibilities, which she saw as far exceeding those offered by literature and which she strived to incorporate into a new poetic language, as she elucidates in the essay "Music and Poetry." Additionally, in essays such as "Genesis of a Libretto," she reflects on her own experience of writing libretti, including adapting Kleist's *The Prince of Homburg* for Hans Werner Henze.

The lectures that Bachmann gave in 1959 and 1960 for the inaugural Frankfurt Lectures on Poetics are included in the last section of the volume. In the course of five lectures, Bachmann explored the role of the writer in society, contemporary poetry, the "I" in literature, the aura of literary names, and concluded with an elucidation of her utopian vision of literature as "a thousand-fold and multi-millennial infraction against flawed language—for life has only a flawed language" (330). As the above example makes clear, Achberger and Solibakke provide faithful and imaginative solutions to Bachmann's own poetic rhetoric. Occasionally, such as in the case of Bachmann's famous 1955 essay "What I Saw and Heard in Rome," one wishes for greater boldness. However, the translators have succeeded in rendering Bachmann's writing into a prose that sounds natural in English while

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maintaining the singularity of her style, as Achberger and Solibakke explain: "we made no attempts to 'normalize' her writing but chose to preserve a sense of her thirst for a new language after 1945" (ix).

Bachmann's oeuvre as a whole is unimaginable without her critical writings, and Achberger and Solibakke are to be commended for filling this previously notable gap in the author's works available in English translation. It is hoped that the availability of this translation of the vast majority of Bachmann's critical writings will draw new audiences to her work—certainly, scholars of Wittgenstein, Proust, and musicology (to give just a few examples) will find much interest in what Bachmann has to say on these topics. The volume will also augment the study of Bachmann's poetry and prose in comparative literature programs where the author is already studied in translation. A more accessibly priced paperback edition of the volume by the publisher would facilitate this still further.

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Stephen Dowden, Gregor Thuswaldner, and Olaf Berwald, eds., *Thomas Bernhard's Afterlives*. New Directions in German Studies 30. New York and London: Bloomsbury Academic, 2020. 256 pp.

Thomas Bernhard (1931–1989) is one of the most famous writers to come out of Austria in the modern period—no small feat for a tiny country with more than its fair share of famous writers. But Bernhard, as all those who have read his novels know, was unique, deeply Austrian in his ennui (or, rather, malaise—called in this volume, after Jean Améry, *morbus austriacus*), yet cosmopolitan in his expectations. There are provincial writers, and then there are cosmopolitan writers whose setting is provincial. Bernhard—for whom Austria is small, pathetic, and (more or less) altogether malevolent, yet also the horizon of the universe—is distinctly the latter. There are no epic narratives of imperial or personal decline in his works, such as we find in the generation of Roth, Schnitzler, and Musil. Instead, we get a granular, deeply personal sort of specificity, like the camera angle in László Nemes's Son of Saul, where, though in the midst of a world-historical event (in the case of the film, the gas chambers as Auschwitz), the viewer is forced into

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a perpetually claustrophobic condition, the broader horror of the situation known yet nearly unseen, and therefore not quite really there, the camera making it impossible to step back and see the world as it is in all its grotesque grandeur. Likewise, as Stephen Dowden writes, "It is as if Bernhard were the survivor of some nameless catastrophe that has left him in a landscape littered with frozen corpses, which he sees, though no one else does" (17).

In their new volume, *Thomas Bernhard's Afterlives*, editors Stephen Dowden, Gregor Thuswaldner, and Olaf Berwald have assembled a masterful set of essays on Bernhard's oeuvre, focusing especially on the unique influence his novels have had on writers inside and outside of Austria as well as on his work's shaping of post-Holocaust literature—the writing about that which cannot be written. Bernhard's effects on important contemporary German (Sebald), Hungarian (Kertész), French (Guibert, Salem, Lê, Huot), Spanish (Azúa, Marías), British (Dyer, Josipovici), Italian (Calvino, Ferrante, Magris), and American (Gaddis, Sontag, Roth) authors all merit substantive discussions or complete chapters, with certain major (World War II; the Holocaust) and minor (the Catholic Church; post-imperial provincialism) themes woven in and out of each contribution. Taken together, the eleven chapters of this book represent some of the best—and only—scholarship in English to date on Bernhard's remarkable impact on the world of postwar European-American letters. (It is unfortunate, though due no doubt to linguistic boundaries rather than editorial oversight, that writers in Eastern Europe are not more thoroughly discussed.)

As a précis to the volume as whole, Dowden's introduction, "The Master of Understatement, or Remembering Schermaier" (a reference to a minor character in Bernhard's *Extinction*, discussed by Juliane Werner in the volume's final chapter), is one of the most graceful introductory essays in a volume of this kind I have read in a long while. It succeeds at being substantive while also fulfilling the role of summarizing each contribution. Those new to Bernhard should read this first. Bernhard's prose, Dowden writes, "has something monstrous and tyrannical about it. It has absorbed into itself the epoch's negativity and barbarism. The spirit of destruction and ruin has seeped into its very syntax and its narrative form" (13). Yet as if in response to the unending and unacknowledged brutality of the world, Bernhard makes space for great empathy, or if not empathy, then humility in the face of those who have born a greater share of the era's cruelties than he has: "[to] those

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who have been oppressed, silenced, and marginalized [. . .] Bernhard does not arrogate to himself the right to speak *for* them. His task is to allow us to catch a glimpse of them in their silence" (21).

The Holocaust, and Austria's postwar denial of its role in that catastrophe, is a major theme in Bernhard's works, and so too in this volume. As Agnes Mueller discusses (Chapter 3, "Bernhard, Sebald, and Photography in Holocaust Memory"), both Bernhard and Sebald "use the art form of photography to emphasize the distance of the narrative (and, implicitly, the reader) from the actual memory of the Holocaust" (77). Elsewhere, Saskia Elizabeth Ziolkowski (Chapter 10, "Thomas Bernhard, Italo Calvino, Elena Ferrante, and Claudio Magris: From Postmodernism to Anti-Semitism") notes that while "Bernhard's work often suggests [. . .] that the anti-Semitism of Austria is in part due to the country's failure to recognize its role in the Shoah [. . .] Magris' novel [*Blameless*] connects anti-Semitism and racism in order to draw attention to the tangles of hatred in society" (203). These two examples highlight something that Dowden points out in his introduction, that while the Holocaust is never mentioned in Bernhard's works, "its chilling presence is felt everywhere [. . .] like an all-devouring wintry blast that coats everything in ice" (17–18).

There is too little space in a review like this to do justice to the breadth and quality of each of the other contributions. They represent literary scholars from across the major Western languages and have given us an essay collection that's truly useful: a sophisticated introduction to Bernhard's echo in Euro-American prose. Bernhard is not known nearly so well to Americans as he is to Europeans. Indeed, I rarely encounter his name in American literary publications and have few non-European friends or colleagues who have heard his name, let alone read his novels. (An April 2019 reference by *The New Yorker* art critic Peter Schjeldahl to Bernhard's *Old Masters* might change that a bit.) Yet the after-effect of his works is profound and widely dispersed, as these articles prove beyond doubt. Let us hope this volume brings a little more scholarly and pedagogical attention to the impact of this master of Austrian—nay, European—letters beyond his native land.

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Yvonne Zivkovic, *The Literary Politics of Mitteleuropa: Reconfiguring Spatial Memory in Austrian and Yugoslav Literature after 1945*. Rochester, NY: Camden House, 2021. 319 pp.

Given the turbulence of the twentieth century, the term *Mitteleuropa* has been adjusted with each political upheaval. The fin-de-siècle, the dissolution of the Habsburg Monarchy, the takeover by the Nazis, the rise of Communism, and the Fall of the Berlin Wall in 1989 all served to create, tear down, and re-create the concept of the space known as *Mitteleuropa*. The exit and return of Germany and the inclusion of former Soviet bloc and Balkan lands to the fold of Europe have added the need to reevaluate this area in which Vienna played a most central role. Indeed, how can Central European literature only be attributed to Vienna, when the presence of other ethnicities certainly fed into the cultural heritage of this area with the combination of languages, diversity, cultural memory, and tolerance? Yvonne Zivkovic, in *The Literary Politics of Mitteleuropa*, seeks to trace the reinvention and reinterpretation of *Mitteleuropa* and provide answers to two important questions: How did literary texts about *Mitteleuropa* engage in the production and remembering of space? How were elements of utopia both embraced and rejected, that is, turned into dystopia?

The author has divided her work into four main chapters that tackle these questions. Each chapter handles different aspects of the definition of *Mitteleuropa* with the use of representative literary contributors from Central Europe and their view on what constitutes the geographical, historical, or even imagined territorial lines of the region. Chapter 1 discusses the legacy of Mitteleuropa and the results of World War II upon displaced people, together with the enslavement and extinction of Slavic and Jewish populations. The author discusses the notions of shared pasts in Central Europe, along with the mental lines, the commonalities of the many languages and nationalities, and the cultural heritage, such as universities. Of particular interest is Germany's role in the concept of *Mitteleuropa* and the involvement of *Geopolitik* and *Lebensraum*. The Pan-German dream of an expanded and all-encompassing Germany eclipsing the Pan-Slavic threat from the East served to feed into the brutality with which the Nazis took over Central and Eastern Europe. This also involved other nations, most specifically Slovakia, Hungary, Croatia, and Ukraine, who desired to escape the sense of rootlessness. Particularly

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interesting is the author's discussion of "The Habsburg Myth," a nostalgic and idealized view of the Empire upheld by Austrian literature for well over a hundred years. Works by representative Austrian authors such as Robert Musil and Stefan Zweig and the Galician Jewish writer Joseph Roth are also utilized to define the nostalgia and multiculturalism in this area of Europe. The cultural production of the Viennese Jewish population and Jewish cultural identity with regard to the concept of *Mitteleuropa* are also central themes in this chapter.

Chapter 2 moves away from the nostalgia that older Central European citizens had for Central Europe before World War II. As they came to terms with the past, writers with families in the NSDAP or the Wehrmacht were urged to think of their own position in a postwar, transnational Austria and its association with fascism. Ingeborg Bachmann and Peter Handke are used as examples of writers who questioned their own identity with regard to a new Austria and pondered their own role in a historically aware circle of intellectuals who had to reconcile themselves with Austria's Nazi past. In addition, a postwar intellectual vacuum had emerged as writers either never returned from exile or were murdered. These formerly established writers who ultimately faded from public consciousness were instead replaced by authors who not only thrived under National-Socialism but were rehabilitated in the postwar period and then reintegrated into the literary establishment (83). The new European consciousness in Central Europe and the need to reopen the old wounds of the past to understand the new division in Europe after World War II are the main topics of this chapter. Zivkovic provides an in-depth analysis of the divisions of Cold War Europe, which certainly lead to further questions concerning the placement of *Mitteleuropa* within the context of European literary history.

In Chapter 3, Zivkovic examines the *Mitteleuropa* debate in Yugoslavia using two well-known Jewish writers, Danilo Kiš and Aleksandar Tišma. Using readings and interviews, Zivkovic closely examines these two writers' participation within the context of Central Europe. The author argues that they can be placed into the same topography of loss and destruction most often seen in the case of Austrian writers mentioned in Chapters 1 and 2. Zivkovic provides a clear overview of Yugoslav memorial culture, which aids in understanding the context of the term *Mitteleuropa* in the Yugoslav sphere. Zivkovic also examines changes in the concept of the term *Mitteleuropa* after

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1989 and particularly the brutal wars in the former Yugoslavia in the early 1990s in order to evaluate the volatile underpinnings present in that region after World War II. The fall of Yugoslavia is further discussed as the last utopian bastion of Socialism, destroyed by a repetition of history with World War II actors still at one another's throats.

This work is very well researched and provides excellent comparative notions of *Mitteleuropa* since the early twentieth century. To be sure, a common Central European identity remains persistent and attractive, if only for the fact that writers refuse to gloss over or romanticize *Mitteleuropa*'s dark chapters. Perhaps regard for the past will lead to a positive reality for Europe in the future and ward off duplication of the old historical violence.

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Frauke Matthes, Dora Osborne, Katya Krylova, and Myrto Aspioti, eds., *Politics and Culture in Germany and Austria Today*. Edinburgh German Yearbook 14. Rochester, NY: Camden House, 2021. 254 pp.

The eleven varied, lively, and often controversial essays in *Politics and Culture in Germany and Austria Today*, Volume 14 of the *Edinburgh German Yearbook*, emerged from presentations at the conference "The Politics of Contemporary German Culture" held at the University of St. Andrews, Scotland, on April 26–27, 2019. According to the editors' introduction, "The essays in this volume show the different ways in which cultural production in Germany and Austria engages with contemporary politics." The editors call attention to the cultural domains "literature, film, theater, and art," and "interrelated topoi that are both political and subject to politicization: identity, memory, language, nationalism, Europe, transculturalism, globalization, and migration" (1).

Among the novels analyzed in the volume is *Die Hungrigen und die Satten* by Timur Vermes, a 2018 bestseller highlighting European migrant issues of recent years. Linda Shortt's essay on the novel points out the stereotypical and one-sided nature of most European "host country" media and political views of the so-called "refugee" or "border crisis." The novel ends in a shocking, albeit fictional, outbreak of violence. A drone attack by unidentified forces results in a massacre of three hundred thousand people who had been "violently

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demonstrating the disposability of refugee lives" (31). Shortt comments that Vermes is trying to "jolt" readers "to encourage a critical reassessment of the values that determine social and political life" (33).

A chapter by Myrto Aspioti is devoted to the 2014 novel *Vor dem Fest* by Saša Stanišić, a "migrant writer" in Germany with a Serbo-Bosnian background. In this novel, Stanišić rejects the usual expectations of autobiographical "migrant" literature of displacement and "adjustment" by "imagining a community that is, in some ways the complete opposite of 'migrant:' that of a village [. . .] whose identity is premised on its geographical seclusion and an illusory sense of homogeneity" (100) and by writing "a deliberately anti-autobiographical novel" (103).

The essay "Precarious Narration in Anke Stelling's *Schäfchen im Trockenen*" (2018) by Stephanie Gleißner discusses a novel that "has been the subject of intense media attention in Germany," largely due to its political content (123); one reviewer saw in it "vulgar sociology" because of its "thematic proximity to pressing social-political debates around affordable urban housing, gentrification and [. . .] elite self-fulfillment" (123). The novel's protagonist, Resi, is financially precarious and in danger of losing her apartment; her more privileged friends are sympathetic but want above all the ability to hide their privilege. According to Gleißner, "Resi's writing qualifies as a form of 'homeless' writing, both in a literal and a metaphorical sense: no longer at home in the bourgeois narrative tradition, her writing has been forced to reflect on itself" (127). In the end, the book that alienated her from her friends wins her a literary prize, for her a dubious affirmation from the society she views as unjust.

Discussions of film and politics include an article by Evelyn Preuss on *Gundermann*, Andreas Dresen's 2018 film on the East German singer-songwriter Gerhard Gundermann. Gundermann, who died in 1998 but not before becoming "a spokesman for the underrepresented East German minority in the 1990s" (188). A uniquely creative individual, he bridged high and low culture and combined Marxist theory with folksy proverbs and material on the East German secret service and other aspects of life in East Germany. The article critiques many commercial and political aspects of the filmmaking industry. Preuss asserts, "While [the film] ostensibly promotes a local, minority culture, it sidelines that very culture for the chance of an 'Oscar.'" She also notes that "the project turned into an Orientalizing biopic over the course of

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the twelve years he had to fight for funding. [. . .] it evolved into a piece that the German state and industry eventually promoted" (183–84). Preuss points out that the film was finally funded after being revised to resemble other successful films about East Germany that "feed into a feel-good story about an artist's problems, which are fixable and, according to the films' Hollywood-type happy end, ultimately fixed" (194).

Joseph W. Moser's article on Ruth Beckermann's documentary films, "Ruth Beckermann's Reckoning with Kurt Waldheim: *Unzugehörig: Österreicher und Juden nach 1945* (1989) and *Waldheims Walzer* (2018)," begins with this assertion: "The election of Kurt Waldheim as president of Austrian in 1986 functioned as a political and cultural *Wende* in the country's history." To the shock of many Austrians and others, Waldheim was elected despite public revelations of his past Nazi associations. As Moser states, "Austrian society had refused to confront its own past and believed itself to have been Hitler's first victim for forty years" (207). After Waldheim's election, this "österreichische Lebenslüge," to use Beckermann's term, "became internationally unsustainable" (208). Moser states that her films help "older Austrians reexamine the period and younger Austrians [. . .] learn about an important part of Austrian and global *Zeitgeschichte*" (221). He also reports on a 2009 interview in which "Beckermann argued that Vienna has changed and become more open to discussing its Jewish past. Yet, she argues, Austrians still view the Holocaust as a Jewish issue, and will likely continue to do so for as long as the majority still fail to acknowledge that the crimes committed under the Nazis are part of their own past" (221).

Other articles discuss pluralization and identity, changing concepts of "liveness" in the theater, the postmigrant theater, a controversial memorial installation purportedly containing ashes of the bodies of Holocaust victims, and performances by a feminist group, Burschenschaft Hysteria, that satirizes gender roles by appropriating customs of male German fraternities. This collection of diverse and intriguing essays should do an admirable job of informing readers and stimulating further exploration of recent cultural and political developments in Germany and Austria.

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Marc Lacheny, Maria Piok, Sigurd Paul Scheichl, and Karl Zieger, eds., *Französische Österreichbilder—Österreichische Frankreichbilder*. Forum: Österreich 12. Berlin: Frank & Timme, 2021. 274 pp.

The open-access volume *Französische Österreichbilder—Österreichische Frankreichbilder*, which features contributions in both German and French, is an excellent example of how francophone Austrian Studies enriches the field with theoretically sophisticated projects that transcend traditional limitations of the Austrian cultural studies. It originated in a conference held in late 2019 held at the Brenner-Archiv (Innsbruck) and organized by a team from Innsbruck (Sigurd Paul Scheichl, Ulrike Tanzer, and Maria Piok) and France (Marc Lacheny, University of Lorraine in Metz, and Karl Zieger, University of Lille). Four of these organizers edited this collection, which includes two contributions beyond the original presentations.

The volume and conference were designed to counter the prevailing German point of view in considering germanophone images of France, to highlight the often very different relationship that France has with Austria, and to chart France's understanding of Austrian culture as different from Germany's.

The volume's "Vorwort" (in both French and German versions) outlines the theoretical premises of imageology that guided this event, "die Analyse des Bilds, das von der Kultur eines Landes, des eigenen oder eines fremden, durch die Literatur vermittelt" (6). Such images are centers for investigations of shifting power relations across time and across political realignments. They also provide evidence that (in Paris, at least) Austrian cultures were understood as different from German ones and that Austrians saw French culture as significant for their own country. These editors acknowledge a need to move beyond the limitations of research into germanophone Austrian texts and hope that the volume spurs further studies of French-Central European cultural relations—scholars of "Austrian" culture cannot only use German, and scholars of Slavic and Balkan cultures need to track influences from western Europe.

The first contributions set the tone for this impeccably researched and argued and well-written volume. Veronika Studer-Kovács's essay on "Nationale Typologien in *Le Plaisir* von Abbé Marchadier (1747) und Matthias Geiger (1765)" presents an early French-Austrian engagement with national stereotypes. A French play (a political allegory) originally performed at the Comédie française was adapted in French by a Hungarian Jesuit to celebrate

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Joseph II's second marriage and performed in Catholic Hungary. Studer-Kovács carefully compares the original and the adaptation to uncover its complicated engagement with cultural power (especially class and language). This spectacular case study models how texts respond to cultural-political networks—imageology at its best as cultural-political-aesthetic studies.

The next essays address "official" representations: Norbert Bachleitner and Juliane Werner discuss "'La grande nation' als Exportgut: Das Frankreichbild in österreichischen Schulbüchern des späten 19. und frühen 20. Jahrhunderts," surveying primary school texts produced after the 1869 school reforms, some with French authors as collaborators. These readers inculcated very specific images of a democratic France (and, unfortunately, of the glories and profitability of its colonial missions). We learn how school curricula and school systems were (re)organized, how schoolbooks created images of ethnic groups within the nation (*Stämme*), according to the principles of *Völkerpsychologie*, and how and when German and Austrian views of France diverged significantly. This essay is a model for critical text-based cultural studies.

Mayer tracks Austria's representation in the Diderot/d'Almenbert *Encyclopédie*. After carefully explaining all aspects of the project's planning and execution, she uses statistical analyses of the Austria-related entries. How Mayer contextualizes entries helps to establish how and why the encyclopedia evaluated nations vis-à-vis France—a sophisticated example of what big data can show about culture.

Norbert Bachleitner thoroughly outlines the activities of "Gérard van Swieten, censeur de la littérature française sous l'impératrice Marie-Thérèse." The essay serves as a history of the censor's office, the important players and their roles, explaining how censorship norms were established and enforced, what happened in censorship meetings, and how records were kept (including developments like the censorship of Voltaire). It is a fine record of the political and cultural in conflict.

Fanny Platelle's two contributions elegantly implicate the milieu of the theater. "L'image de la France dans les *Memoiren meines Lebens* (1861) d'Ignaz Franz Castelli" introduces a dramatist and patriotic poet in state service during the Napoleonic wars in occupied France. Meanwhile, "La diffusion des opérettes d'Offenbach par les théâtres viennois de 1856 au début du xxe siècle" tracks performances in Vienna's private theaters, starting in the decades where Nestroy and prominent director Carl Carl led the Carltheater.

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Sigurd Paul Scheichl discusses "Französische Literatur in den literarischen Beilagen der *Neuen Freien Presse* 1901 bis 1910," a different kind of reception history. Her work clarifies that paper's influence and focus in an important and useful exploration of its politics and social sphere—a must-read for anyone working on Karl Kraus.

Other contributions discuss intellectuals' experiences of and in France. Marie-Claire Méry presents essayist Rudolf Kassner's reactions to 1900 Paris; Wolfgang Pöckl sketches Zweig's popularity in France; and Aneta Jachimowicz tracks anti-French publicity in the press and historical novels of the early 1920s, as they reveal the post–World War I situation of Central Europe, where anti-French and anti-German propaganda often converged.

The final two essays focus on the Tyrol: Karl Zeiger's investigation of an 1838 travel report by de Golbéry, and Sigurd Paul Scheichl's address to "Ein französisches Tirolbuch aus den 30er Jahren—André Chamson: *Tyrol*," that investigates its specific politics, including the Südtirol problem.

This volume is a must for anyone looking for models of well-written scholarship and an exemplary cultural studies project.

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