

Reviews

Gemma Blackshaw and Sabine Wieber, *Journeys into Madness: Mapping Mental Illness in the Austro-Hungarian Empire*. Austrian and Habsburg Studies 14. New York: Berghahn Books, 2012. 213 pp.

This engaging collection of essays in the field of medical humanities, originally collected in conjunction with the exhibition “Madness and Modernity” at the Wellcome Institute in London, invites readers to reconsider the relationship between art, culture, and mental health. As Leslie Topp puts it in her excellent written tour of the show, “The Mad Objects of Fin-de-Siècle Vienna,” “progressive visual arts in Vienna circa 1900 were linked in concrete ways to the practices and spaces of psychiatry and to mental illness as filtered through both psychiatry and popular culture” (11). One might alter such a premise by adding that when one is studying Vienna, it’s not only visual arts that can be fruitfully assessed through the lens of madness. The editors of this volume are dedicated to the idea of travel between boundaries—neurosis/psychosis most explicitly, but also city/sanatorium, insider/outsider, and subjective/scientific. As they ask in their introduction, is madness a “collective, culturally situated phenomenon” or rather “an individual, embodied experience?” (5).

One of the most popular approaches to madness in this collection is through art. Gemma Blackshaw’s article “Peter Altenberg: Authoring Madness in Vienna circa 1900” uses the satirical drawings of a friend of the artist to explore the self-understanding of Altenberg as a mad genius and survivor/imbiber of the famous Viennese sanatorium Steinhof. These are a wonderful entry point into the “journey” that Altenberg ended up making from spas for nervous disorders to clinics that specialized in more serious psychiatric conditions. Luke Heighton also uses visual sources to explore madness, comparing

the famous paintings of Gustav Klimt to those of a patient of Wilhelm Stekel known only as L. Krakauer. His essay, "Reason Dazzled: Klimt, Krakauer, and the Eyes of the Medusa," shows that both insiders and outsiders were interested in the fin-de-siècle themes of sex, madness, troubled masculinity, and death. It also illuminates the rich tradition of collecting art from the mentally ill. Gavin Plumley highlights music as a means of insight into mental health in his chapter "Symphonies and Psychosis in Mahler's Vienna." He argues that Mahler's frequent retreats into the country air were a means of balancing the madness of Vienna and finding asylum in music. Finally, Geoffrey C. Howes uses literature as a means of mapping mental illness with his entry "'Hell Is Not Interesting, It Is Terrifying': A Reading of the Madhouse Chapter in Robert Musil's *The Man without Qualities*." This is a close read of both Musil's published chapter and his diary from a trip to Italy in which he visited a mental hospital. The "normal" and the "mad" world are bridged by Musil through his characters as well as by Howes, as he plays with madness as a metaphor for the insanity of the Habsburg Empire on the eve of World War I.

Several of the entries in this edited volume use sources drawn at least in part from the visitors to and the inmates of the institutions themselves. Jill Steward's evocative contribution, "Travel to the Spas: The Growth of Health Tourism in Central Europe, 1850–1914," focuses on clinics specializing in "nervous" patients, clinics that were thus able to market themselves as specializing in "organic" disorders that were not psychiatric in origin. The heart of her chapter explores four famous cases of such health travelers, drawing on their letters and diaries to illustrate the conditions in their cure stations. Anna Lehninger's chapter "Mapping the Sanatorium: Heinrich Obersteiner and the Art of Psychiatric Patients in Oberdöbling around 1900" features the artistic output of several patients, which she reads in the context of the anti-psychiatry movement at the turn of the century. In one powerful case, she is able to identify a patient's subversive sketches and mocking commentary, allowing her to give a deep background to fascinating ego-documents that also shed light on the practices of the institution. In this way she balances our tendency to see the patient through the institution's eyes with the unique opportunity to see the institution through the patient's eyes. Thomas Müller and Frank Kuhn perform a similar service in their chapter "The Württemberg Asylum of Schussenried: A Psychiatric Space and Its Encounter with Literature and Culture from the 'Outside.'" The authors interrogate a journal produced from within the institution as well as wonderful satirical poetry

from both caregivers and those in care. Here, too, we learn about the anti-psychiatric trends of the late nineteenth century, and the authors helpfully point to a “German Question” within the history of psychiatry. As they describe it, German-speaking healing stations were integrated institutions, serving patients considered both curable and incurable. The horizontal structure and pavilion-style layout of some of the Empire’s most famous sanatoriums certainly lends itself to this thesis.

However, the idealism of integrated treatment is challenged by chapters, like Steward’s, that focus on the recreational, “non-mad” aspects of health tourism. Certainly there were people who wanted to take the waters without being bothered by fellow inmates in true need, be that need based in sanity or class. Nicola Imrie visits this territory in her chapter “Creating an Appropriate Milieu: Journeys to Health at a Sanatorium for Nervous Disorders.” Through a close exploration of one luxurious clinic on the Adriatic, Imrie is able to show how sanatorium operators were able to create the illusion of serving only nervous disorders, rather than psychiatric conditions. Using traditions drawn from grand hotels and health spas, such destinations advertised treatments designed for the affluent classes and downplayed any sense of madness.

Two final chapters in this collection deserve special attention. Sabine Wieber’s “Vienna’s Most Fashionable Neurasthenic: Empress Sisi and the Cult of Size Zero” is a delicious look at what was probably a very sad mental health status at the end of the life of the famous *Kaiserin*. The author suggests that the relationship between Elisabeth’s body, visual culture, and the nervous ailments brought on by her punishing self-discipline shifted as she aged, leading her from “beautiful and admired young empress to odd recluse on the brink of mental illness” (106). Finally, Steven Beller weighs in with a reflective essay entitled “Solving Riddles: Freud, Vienna, and the Historiography of Madness.” In it, he traces Freud’s friends and intellectual influences and confronts head-on the perception of psychoanalysis as a “Jewish science.” He cites Freud’s greatest insight as that of identifying the irrational as “not in itself mad” and the repression of the irrational as “just as likely to lead to madness as the reverse” (29). It is precisely that process of being led between the poles of sanity and madness that this collection explores. Its setting within the culture created in Vienna at the turn of the century is both illuminating and appropriate.

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Gernot Wimmer, *Franz Kafka zwischen Judentum und Christentum*.
Würzburg: Königshausen & Neumann, 2012. 227 pp.

This new collection of articles inspired by the international conference “Kafka at 125” held at Duke University and the University of North Carolina in 2009 explores Kafka’s position in terms of culture and religion. The book is divided into three sections, one devoted to the author’s socialization, the second to theological issues, and the third to interpretations. The juxtaposition of Judaism and Christianity in the title already poses a problem in view of the multiplicity of cultural, social, and religious groups, sects, and viewpoints characteristic of early twentieth-century Central Europe. Which form of Christianity and which Jewish orientations are to be discussed is a question that is by and large left unresolved, causing the mistaken impression of two religious-cultural monoliths of approximately equal force and numbers to arise occasionally. For example, Thorben Pätke’s discussion on differences and similarities in Jewish and Christian dogma and their manifestations in Kafka’s writings and thought remains sketchy and incomplete in that respect.

A major shortcoming of the volume becomes obvious while reviewing the references—footnotes in the absence of a comprehensive bibliography and index. International scholarship seems to be considered only to a small extent. Where, for example, is the English- and French-language scholarship, which includes far-reaching Kafka research, debates in Jewish Studies, and literary and general cultural analyses (such as Alfred Thomas’s recent study on the Prague palimpsest, which adds to the model of the Prague triad of Germans, Jews, and Czechs cosmopolitan perspectives that shaped Kafka as well)? While many familiar *topoi* are evoked in *Franz Kafka zwischen Judentum und Christentum*, the volume presents fresh insights and challenging problems as well. Calling into question the book’s title theme, Christoph Gellner, while conceding that in private Kafka may have been more religious than is generally assumed, asserts that the literary oeuvre does not foreground religious concerns. Arguing from a different point of view, Roman Halfman maintains that Kafka, even though he was influenced by religious discourses, nonetheless adopted an ideal of originality and a pronounced Western Jewish assimilationist habitus. Bernd Neumann refers back to the much-discussed encounter between Kafka and Milena Jesenská as *Libuša rediviva* and as an emblem characterizing the Jewish-Christian polarity in modern Prague, and he interprets the generally assumed final reversal of Kafka’s position under

the auspices of his relationship with Dora Diamant. Gernot Wimmer traces a similar process, which he sees expressed in Kafka's father-son-conflict, which according to him is less of a personal/familial than a cultural/religious rift.

Manfred Voigt examines the impact of Jewish textual traditions on Kafka, who, he claims, deliberately chose to be a creative writer. He explains that Kafka found himself within a Jewish environment that may have seemed uniform to the outside but was internally divided and contentious. Voigt argues that Kafka, unwilling to align himself with any of the three Jewish paths at the time—Westernization, Eastern traditionalism, and Zionism—positioned himself in the context of Talmudic writing and was thus torn between mutually exclusive demands. Jochen Schmidt in his theological analysis of Kafka's writing suggests that not the presence of theological motifs but the structural element of an irreducible negativity constitutes the decisive theological moment in Kafka.

The "Interpretation" section opens with Tomislav Zelić's reading of "Odradek" as a figuration of the enigma of identity that excludes notions of a secure future or even a program for continuity. Kurt Angler, with special emphasis on the "Olga" narrative in *The Castle*, characterizes Kafka as a witness of his time who by his textual strategy ends up documenting the void that lies beyond the present. Theo Elm contributes an engaging reading of the Nature Theater of Oklahoma in *Amerika*, arguing that Kafka's visuality leads to a revolutionary aesthetic in which text and image coincide. Gernot Wimmer's poetological reflections on what he terms Kafka's poetics of the labyrinth conclude the volume. Wimmer maintains that Kafka was a master of hiding authorial intentions and adhered to a conceptual minimalism, thereby acting like a creator in hiding from his readership. Wimmer revises early assessments according to which Kafka's writing seemed deficient, and he encourages further study of the issues addressed in the volume.

Franz Kafka zwischen Judentum und Christentum amounts to an assessment of Kafka research and debates continuing a century after the author's death. The divergent views and approaches included in the volume document the continued fascination with Kafka, one of relatively few German-language authors who rose to uncontested international prominence, as well as the challenge Kafka's oeuvre presents to scholars and casual readers today.

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Peter C. Pohl, *Konstruktive Melancholie: Robert Musils Roman 'Der Mann ohne Eigenschaften' und die Grenzen des modernen Geschlechterdiskurses*. Studien zur Literatur- und Kulturgeschichte 61. Vienna: Böhlau, 2011. 404 pp.

Peter Pohl's *Konstruktive Melancholie* is an essential contribution to Musil scholarship and an important one to literary gender studies and Central European intellectual history. This erudite book analyzes gender discourses in *Der Mann ohne Eigenschaften* in enlightening and original ways, after preparing the ground by examining philosophical and literary precursors from Rousseau onward. The title implicitly poses two fundamental questions that the book needs to, and does, clear up: What is "constructive melancholy," and what does it have to do with modern gender discourse?

"Melancholy" for Pohl is not primarily psychological, but philosophical, social, and textual. It is the emotional, intellectual, and discursive response to the breakdown of *grands recits* (Lyotard) in modernity and modernism, the realization that an understanding of the human predicament cannot be simplified, summarized, or subjected to a system but will always be multifarious, complex, and ongoing.

"Constructive melancholy" turns disillusionment into a literary method that demonstrates, through complex human interaction, how and why explanatory systems are inadequate and inconclusive. Pohl writes: "*Der MoE* evoziert nicht nur melancholische Stimmungen durch die Thematisierung scheiternder Sinnambitionen und misslingender Utopien; er *nimmt vielmehr eine präzise Funktion in der Geschichte der Melancholie ein* und bildet den Übergang von der elitären Geisteshaltung [. . .] zu einem allgemeinen Gefühl des Verdrusses" (15). The intellectual weariness of modernisms like nihilism, decadence, and aestheticism becomes a generalized chagrin as liberalism, industrialism, positivism, nationalism, and gender conventions exhibit their limitations. Pohl also shows that Musil's responses to such limitations, "Möglichkeitsdenken" (essayism, the ethics of the next step, precision and soul) and Utopia ("der andere Zustand" and Ulrich and Agathe's experimental society of two), do not alleviate melancholy but activate its critical potential.

What does this have to do with gender discourse? Rather than examining all of the -isms in the novel, Pohl concentrates on a central set of discourses that entails all of them: gender. He writes: "*Der Mann ohne Eigenschaften* ist Beispiel konstruktiver Melancholie, weil sein konstruktiver Geist modernen

Möglichkeits- und Utopie-Denkens im Angesicht realer Ausweglosigkeit ein ästhetisches Wissen des nicht zu Symbolisierenden, ein Wissen von Endlichkeit, Tod und Erlöschen, generiert. Es gilt nun diese These an einem *der* Sinngeber der Moderne, dem Geschlechterdiskurs, zu bestätigen" (30).

To prepare his analysis, Pohl spends the second section (a quarter of the book) tracing ideas of gender as they developed from the late eighteenth to the early twentieth century, showing the interplay of natural and biological explanations with philosophical, sociological, literary, and psychological accounts of gender difference. Rousseau, modern biology, Schopenhauer, Nietzsche, and Wedekind each get a chapter, and the section ends with a chapter on psychopathology, sexology, and psychoanalysis. (My only broader criticism is that this section rarely refers to Musil.) Pohl summarizes his authoritative scrutiny and historical comparison of these diverse accounts of gender difference by describing the pluralistic situation that Musil inherits: "Entgegen des eigenen, jeweils geäußerten Anspruchs, die Krise der Unterscheidungen zu lösen, die Komplexität der Gesellschaft zu reduzieren, tragen die heterogenen Lösungsvorschläge zu ihrer Verschärfung bei" (179). None of these proposed solutions becomes fundamental, but all of them are in play, and it is this play that Musil represents in fiction.

Part Three is devoted to gender discourses in the novel. Pohl proceeds from (1) bourgeois gender roles (Diotima and Arnheim, and his model Rathenau), to (2) aesthetic gender roles (Walter and Clarisse), to (3) the development of Ulrich's polysemic masculine identity, to (4) Ulrich and Agathe's experiment in transgression against bourgeois family, legal, and especially gender roles.

This book is so densely and carefully constructed that any synopsis would necessarily be a distortion. Suffice it to say that Pohl usefully and critically brings together poststructuralist, postmodern, and feminist theories. His reading of theory not only illuminates Musil, but his reading of Musil also illuminates theory. Pohl shows Musil's importance both as an object of and a contributor to the theorization of gender, but with a precise historical positioning that neither blames Musil for being a product of his times nor exaggerates his significance for our times (which is nonetheless considerable).

Pohl traces Ulrich's "Frauenreihe" Leona, Bonadea, Gerda, Clarisse, and Diotima, showing how each represents an aspect of the economic and social possibilities and limitations of women in early twentieth-century Europe and how Ulrich's relationship to each engages a different set of his masculine *Ei-*

enschaften: “Was Musil an Ulrichs Werdegang folglich vorführt, ist, *dass sich durch die Funktionalisierung der Gesellschaft und den Zuwachs an Informationen und Möglichkeiten kein Bild der Männlichkeit verallgemeinern lässt und dauerhaft halten kann*” (304; emphasis in original).

Ulrich’s performances of masculine roles culminate in Ulrich and Agathe’s utopian experiment in gender relationships, which puts off the fulfillment of cultural expectations of power, law, gender, and sexuality. This suspension is the postponement (“Zaudern”) of any compensation for the loss of concrete identities. Such procrastination is both an expression of and a constructive, aesthetic enactment of melancholy.

In his conclusion, Pohl states: “Es gibt kein Geschlecht ohne Eigenschaften” (385). Gender discourses represent the limits of Ulrich’s experiment in *Eigenschaftslosigkeit*. None of the various definitions and performative realizations of gender are adequate, yet it is impossible to abandon them totally. Ulrich and Agathe resist them, but they are unable to transcend them. For similar reasons, Musil was unable to finish *Der Mann ohne Eigenschaften*, which constructively draws on cultural melancholy but can counter it only with thematic diversity and formal openness while remaining bound to the binary thought structures of gender (377).

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Hans Wagener, Wilhelm Hemecker, Hrsg., *Judentum in Leben und Werk von Franz Werfel*. Berlin: Walter de Gruyter, 2011. 180 S.

Franz Werfels Position zwischen Christentum und Judentum bildet einen Hauptaspekt der Werfel-Forschung. Sein 1917 in dem Artikel “Die Christliche Sendung” enthaltenes öffentliches Bekenntnis zum Christentum ergänzte er im Sommer 1941 durch die Aussage, ein “christusgläubiger Jude” zu sein, verwies aber vor dem Hintergrund der historischen Ereignisse zugleich dezidiert auf seine Zugehörigkeit zur jüdischen Schicksalsgemeinschaft. Die VertreterInnen der Werfel-Forschung sehen die Aufnahme und Verarbeitung jüdischer Stoffe vor allem ab Mitte der 1920er Jahre gegeben, in der so genannten nach-expressionistischen Phase und nach seiner Reise nach Palästina 1925. Diese Periode zeichne sich zudem durch eine dialektische Zusammenführung von Erörterungen zu und Darstellungen von Christen- und Judentum

aus. An diese schloss sich nach 1933 die Thematisierung zeitgeschichtlicher jüdischer Erfahrungen an, die Werfel mit der Befragung kultureller Konzeptionen des Jüdischen in der Moderne verband.

In dem von Hans Wagener und Wilhelm Hemecker herausgegebenen Tagungsband steht vor allem die Bedeutung des Judentums im Vordergrund. Anstelle einer Einleitung wird der Band von Lionel B. Steiman mit einem Überblick zu Leben und Werk eröffnet, der gleichzeitig verdeutlicht, dass eine Fokussierung allein auf das Judentum ohne die Berücksichtigung des Christentums bei Werfel kaum möglich ist. In Rückgriff auf Selbstaussagen Welfels beschreibt er den Schriftsteller als “outsider” (3), der aufgrund seiner Prager Herkunft mit interkulturellen und interreligiösen Debatten vertraut war und in Bezug auf diese als Grenzüberschreiter auftrat. Weiterhin arbeitet Steiman Welfels Verpflichtung gegenüber beiden Religionen heraus, die jedoch gleichzeitig die Position des Zwischen-den-Religionen-Stehenden bedeutete, was sich auch in seinen Werken zeige. Einen interessanten Deutungsansatz unternimmt Steiman im Hinblick auf die weiblichen Heldinnen der Werke *Barbara oder die Frömmigkeit* (1929) und *Das Lied von Bernadette* (1941), deren Gestaltung er als “the superficiality and incomplete formation of their author’s identity” (15) versteht.

Helga Schreckenberger plädiert mit ihrer Interpretation des Romans *Barbara oder die Frömmigkeit*, eines der meist rezipierten Werke Welfels, für eine kritische Re-Lektüre des Romans. In Abgrenzung zu gängigen Forschungspositionen, die entweder auf die Befragung der autobiographischen Übereinstimmungen zwischen Autor und Hauptfigur ausgerichtet sind oder eine Fokussierung auf das Thema Katholizismus unternehmen, rückt sie die “Ausinandersetzung mit den Möglichkeiten jüdischer Identität in der postmanzipatorischen Phase des Modernisierungsprozesses” (62) ins Zentrum. Mit seinen Darstellungsweisen der jüdischen Figuren bilde Werfel einen Querschnitt jüdischer Existenzweisen von der Orthodoxie bis zur Assimilation ab, denen ein Scheitern eingeschrieben sei, das sie an den kulturellen Kontext der Entstehungszeit zurückbindet. Im Gegensatz dazu steht die Konzeption der Romanfigur Ferdinand R., die für Schreckenberger weniger den “dogmatischen Katholizismus,” sondern den “österreichischen Menschen” (75) enthält, der “Frömmigkeit und Menschlichkeit” (75) in sich vereine.

Wie unterschiedlich die Darstellungen jüdischer Figuren gelesen werden können, verdeutlichen die beiden Aufsätze von Wynfrid Kriegleder und Frank Stern. In den Untersuchungskonzepten verschieden angelegt—Kriegleder unternimmt eine vergleichende Textanalyse, Stern erörtert ausge-

wählte filmische Adaptionen von Werfels Werken—widmen sich beide der 1928 erschienenen Erzählung *Der Abituriententag*. Kriegleder misst der Frage der jüdischen Identität des Protagonisten Franz Adler keine größere Bedeutung für die Anlage der Handlung und den Konflikt mit dem Hauptprotagonisten Ernst Sebastian bei. Er sieht die Problematisierung der “jüdische[n] Identität” (52) vielmehr erst, in Rekurs auf Werfels retrospektive Einordnung der Erzählung, durch die spätere Rezeption gegeben. Stern dagegen weist anhand prägnanter Textstellen auf die dezidiert jüdischen Eigenschaften hin, die Adler durch seinen Gegenspieler Sebastian zugeschrieben werden. In der Anlage Sebastians sieht er den “Werdegang des antijüdischen Bewusstseins” (176) repräsentiert und benennt damit einen wesentlichen Aspekt des Textes: die Thematisierung von Abgrenzung und Ausgrenzung, vollzogen über den Körper des “Anderen”, der als Jude identifiziert wird. Hinsichtlich der filmischen österreichischen Produktionen von Werfels Werken deckt Stern weiterhin zwei Inszenierungsstrategien auf, die z. T bis heute fortwirken: Zum einen seien die Verfilmungen von “Vorurteilen und antijüdischen Visualisierungen” (179) geprägt, die auf tradierten Bildern aufbauen, dabei aber die differenzierten Beschreibungen jüdischer Figuren in den Originaltexten vernachlässigen. Zum anderen lasse sich an Filmen wie *Cella* die “Bild- [und] Erinnerungspolitik Österreichs” (179) ablesen, die in den 1960er Jahren den Antisemitismus nicht in seiner historischen Realität, sondern allein in Form von Anspielungen darstellte.

Eine Bereicherung stellt der Aufsatz von Konstanze Fliedl dar, da sie eine anspruchsvolle Deutungsebene für Werfels letzten Roman *Stern der Ungeborenen* (1946) entfaltet. Ebenso wie bei Schreckenberger zielt ihre Untersuchung auf eine neue Lektüre des Romans, den sie nicht als “verschlüsselten Zeitroman” oder “offenen Bekenntnisroman” (133) versteht. Anstelle dessen arbeitet sie anhand der drei Elemente Schrift, Bild und Buch die Bedeutung des kulturellen Gedächtnisses und die Funktion der drei Erinnerungsträger heraus. Diese Trias begründet für sie innerhalb des Romans eine “prospektive Memoria” (134), die—und dieser Befund ist auch im Hinblick auf das Gesamtwerk von Interesse—stärker von dem jüdischen Erinnerungsgebot als christlichen Überlieferungen geleitet wird.

Das Vorhaben des Judaisten Gerhard Langer, Werfels Roman *Höret die Stimme* (1937) vor dem Hintergrund jüdischer Traditionsliteratur einzuordnen, enthält bemerkenswerte Ansätze. Leider bleiben diese sehr hypothetisch, da Aussagen hinsichtlich der jüdischen Quellen, mit denen Werfel ge-

arbeitet hat, nicht getroffen werden. Diesbezüglich hätte eine Befragung der verwendeten Quellen gerade für die Literaturwissenschaft neue Zugänge begründen können.

Der Tagungsband stellt in seiner Anlage einen wichtigen aktuellen Beitrag zur Werfel-Forschung dar und vermittelt differenzierte Perspektiven auf das Werk. Insbesondere die Loslösung von biographisch geprägten Deutungsansätzen und die Fokussierung auf die strukturelle und stilistische Untersuchung der Texte eröffnen neue Zugangsweisen, die in Zusammenhang mit Werfels Einordnung in die Klassische Moderne eine Erweiterung der bisherigen Forschungen bedeuten.

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Martin Brinkmann, *Musik und Melancholie im Werk Heimito von Doderers*. Literaturgeschichte in Studien und Quellen 21. Vienna: Böhlau, 2012. 686 pp.

As exhausting as it is exhaustive, as heavy a millstone as it is helpful a milestone, as surely as it would be twice as good if it were half as long, Martin Brinkmann's monumental study is indispensable in its depth and breadth of research, its comprehensive account of pertinent secondary literature, and its attention to the whole of Doderer's output viewed from the standpoint of the six *divertimenti* Doderer composed from 1924 to 1926 as apprentice exercises, plus the seventh, "Die Posaunen von Jericho" (composed 1951, published 1958). Brinkmann aptly calls these pieces "literarisch-musikalische[r] Mischkunst" (552). In form they are "eigentlich eine Verschmelzung von Divertimento und Symphonie" (552), and the self-concocted four-part structure Doderer invented so early on came to underlie almost every fiction he ever wrote, as Brinkmann notes (138), all the way through to his planned but unfinished tetralogy of novels beginning with *Die Wasserfälle von Slunj*. A study of the *divertimenti* in structure and content thus expands understanding of Doderer's art overall.

Doderer's early formal experimentation was a means of trying to find release from the bookish grand manner he so deplored in Thomas Mann, among others. Brinkmann quotes Doderer's diary from 1926 about the kind of prose, "welche dem Hörer volle Genüge tut, immer sehr wohl auch den Leser; nicht aber umgekehrt" (178). Eager to exploit new technologies of oral

transmission, including phonograph records and the radio, he composed the *divertimenti* to be read to an audience; with one exception, he left them unpublished, and they appeared in print only in 1972 under the editorship of Wendelin Schmidt-Dengler. Brinkmann also treats “Die ‘missratenen’ ‘Divertimenti’” (494–537), works Doderer intended to fit the musical four-part form but that did not turn out as planned. These include pieces as important as the “Ritter-Roman” *Das letzte Abenteuer* and the *Heiligenerzählung* “Seraphica.”

This reviewer was astounded to find a reference to a casual conversation about Divertimento II he had with Brinkmann at a conference some seven years ago; it was accurately remembered and integrated with skill. That is only one minor instance of the author’s range. There seems to be no publication on Doderer that he does not know and use, and his command of musical form and theory—especially in studies of the structural relations between music and literature—of the literature on melancholy and of literary modernism, to name only a few subjects, defies belief. Aside from his vast engagement with previous work on Doderer, Brinkmann has done prodigious archival work and has performed the great service of publishing some of his finds, which include the text for a “Symphonische Phantasie” called “Der Abenteurer,” mention of which occurs in the early novel *Die Bresche*. While previous commentators have mentioned this work only in passing, Brinkmann conducts a thorough discussion (118–26) and gives the full text in an appendix (655–73). Likewise, he discovered a sketch or preliminary study for the Divertimento VI based bar by bar on the opening of Beethoven’s “Pastoral” symphony (632–35); sentence rhythm and content are governed by the tempo markings of the score.

The two main sections of Brinkmann’s book on the *divertimenti* themselves are found in his discussion assessing them as focused on depressive states, which is his main thesis (264–76, “[E]ine kleine Revue,” as he calls it), and in a longer interpretive section (314–493) expanding this view and detailing the musicality of the forms. But it is very disconcerting to work through nearly fifty pages of the chapter containing the “Revue” and then read: “Es ist an der Zeit, endlich den eigentlichen Untersuchungsgegenstand in den Blick zu nehmen” (264). And indeed, this book is marred by its author’s inability to stop going on tangents, to know when enough is enough. While the thoroughness with which Brinkmann has reviewed the state of research (16–49) is laudable, his drive to include every aspect of every topic, far beyond the requirements of what he needs to illuminate the works he is discussing, leads

to utter unwieldiness in most chapters. One of its major flaws is the effort to cover all aspects of literary and musical structure, following theoretical discussions with such exhaustiveness as to lose sight of his intended application. Likewise, Brinkmann takes the research on depression as practically a subject in itself; he seems to forget that the topic is ancillary to an understanding of Doderer, not a full study. His drive to completeness acts like a python, sustaining its own life by squeezing mobility and breath out of the stories it's coiled around. For all the excellence of insight they exhibit in parts, chapter 3 ("Die Form," 50–208) and chapter 4 ("Der Inhalt," 209–312) would require drastic cutting to cohere better. This work began as a dissertation and was trimmed (!) at the request of the publisher (14).

Two more flaws mar the study. Brinkmann dedicates considerable space to drawing up tables of motif-like repetition in the *divertimenti*. The pieces are musically structured, after all, so literal and varied recurrence must be at the heart of their structure. But the author is belaboring the obvious; this reader at least worked out the patterns of repetition on first exposure, and Brinkmann's effort seems unnecessary.

More seriously, Brinkmann's thesis is a tail wagging the dog. He has corrected persistent earlier misreadings by showing how firmly rooted in melancholy and depression these fictions are. In turn, however, he cannot allow any state *but* melancholy—nuance, ambiguity, irony, sadness within resolution, wistfulness within happiness, the frail, fleeting nature of genuine euphoria all elude an interpreter so singlemindedly bent on proving unrelieved gloom. Brinkmann is unfairly and distortingly reductionist in dismissing any reading that does not support his idea; for instance, he brushes aside with rhetorical questions but without analysis (482–83) all treatments of "Die Posaunen von Jericho" that suggest positive resolution and disregards the double narrative perspective of reality and fantasy governing the viewpoint. He blames purported misreadings on the failure to understand that the narrator is unreliable (485), as if sophisticated readers had never heard of such a thing, even as he himself does not grasp the dynamic of the often foreshortened time perspective. Overall, he tends not to notice items or moments that do not bear out his thinking (Jentsch's confrontation with parental authority in II; Wittasek's bisexuality in III; the sacramental actions in VII, to name three). There is no avoiding this monumental and important but thesis-ridden book, but readers are advised to skip judiciously and tread carefully.

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Ulrike Schneider, *Jean Améry und Fred Wander: Erinnerung und Poetologie in der deutsch-deutschen Nachkriegszeit*. Studien und Texte zur Sozialgeschichte der Literatur 132. Berlin: De Gruyter, 2012. 385 pp.

This monograph is the book version of Ulrike Schneider's 2010 dissertation, written within the framework of the *Graduiertenkolleg Makom: Ort und Orte im Judentum* at the University of Potsdam. She describes her project as "die Untersuchung der Entstehungs- und Veröffentlichungsbedingungen der Werke Amérys und Wanders im Kontext der jeweiligen deutsch-deutschen Literaturbetriebe" (15), that is, of these Austrian Jewish exiles and concentration camp survivors, who in the 1960s and 1970s published their works not in Austria but in the Federal Republic (Améry) and the GDR (Wander). Schneider contends that the two Austrian survivors found a "publizistische Heimat" in the FRG and GDR, respectively. After his release from Bergen-Belsen in 1945, Améry had returned directly to his country of exile, Belgium; from across the border in Brussels, he established a broad media presence in West Germany beginning in the 1960s. Freed from Buchenwald at the end of the war, Wander had first returned to Austria but emigrated in the 1950s to the GDR, where he lived as a journalist and writer for some twenty-five years before returning to Vienna in 1983.

The book's broad subtitle and the project description quoted above give little indication of Schneider's main interest, which is to document the role played by the "Außenstehende" Améry and Wander in the West and East German *Aufarbeitung* of Jewish persecution during National Socialism and in the creation of a Jewish "Gedächtnisort" in the two countries as well as postwar German literature.

In addition to the introduction (with a survey of previous research) and a brief conclusion, the book is divided into three parts: one part for each author (each with two chapters) and a shorter third part that brings the two authors together, although still treating them separately, on the authors' understanding of the role of literature and their shared expectation that literary works would create an "Erinnerungsraum" in East/West German society. The first chapter on each author treats the *Literaturbetrieb*, the political and cultural situation of the respective German state, and the author's particular circumstances, his means and places of publication, his "Sprecherposition." The second chapters deal more specifically with the writer himself, with his motiva-

tion and intentions in writing about his concentration camp experience as well as the form and content of selected texts, and their public reception.

In the case of Améry, many of whose works, including the five essays collected in his best-known book, *Jenseits von Schuld und Sühne* (1966), were first written as radio addresses for late-night West German cultural programming, Schneider elaborates the postwar development and relevance of radio in the FRG and the role of radio editors who paved the way for Améry's entrance into West German public life in the early 1960s.

Améry began his series of broadcasts just as restorative West German society, sensitized by the Eichmann trial, the Frankfurt Auschwitz trials, and the books of Primo Levi and others, had begun to confront its Nazi past. With essays combining his personal camp experience and reflection on its effects, the intellectual Améry hoped to initiate a healing process in West German society, a process requiring an acknowledgment of Jewish suffering. He called for, in Schneider's words, the "Übertragung des Erfahrenen auf die moralische Konstitution der westdeutschen Gesellschaft" (63). Améry insisted on a Jewish voice in the writing of German history, placing the testimonies of the persecuted above objective historiography. In the various texts discussed by Schneider, Améry advocates the "Moralisierung der Geschichte."

Turning to Wander, Schneider first traces the evolution of the treatment of fascism and Jewish persecution in GDR literature, noting that, as in the FRG, a new openness in describing Jewish ghetto and camp life became manifest in the GDR in the mid-1960s—in contrast to the dominant policy of heroizing antifascist resistance fighters, for instance in Bruno Apitz's Buchenwald novel *Nackt unter Wölfen* (1958). She outlines the GDR policy of financially supporting approved writers, from which Wander profited, and the state control of publication. Quoting from official documents and letters, Schneider takes us behind the scenes of the *Druckgenehmigungsverfahren* that preceded the publication of Wander's major GDR work, *Der siebente Brunnen* (1971), his portrayal of Buchenwald.

Der siebente Brunnen is less a personal account than a collection of portraits of Jewish prisoners in Buchenwald. Schneider quotes Wander: "[I]ch möchte die Gesichter der Menschen zeichnen, wie sie sich inmitten des Chaos, der Sterbenden und Toten einrichten" (193). By portraying the Jewish prisoners, relating their life stories and fate, Wander raised them from anonymity and preserved their individual memory. As Schneider demonstrates, narration or, better, storytelling in the East European Jewish tradition is an im-

portant aspect of the novel, serving multiple purposes from the consolation of the suffering to the preservation of Jewish history and religious tradition and the strengthening of the prisoners' Jewish identity; the various narrating voices document the diversity of the European diaspora. In his Buchenwald depiction Wander thus honored Jewish culture. Like Améry, Wander called for the reinstatement of Jewish culture to German public life.

In her conclusion Schneider affirms the differing advantages of the East and West German *Literaturbetriebe* and the respective approaches to the *Aufarbeitung der Vergangenheit* and Jewish memory of the Shoah. She advocates developing an integrative model representing both national perspectives. A compelling thought, nearly a quarter of a century after German unification. In her own work Schneider gives equal attention to the East and West, juxtaposing Améry's journalistic presence and impact in the FRG in the 1960s and 1970s and Wander's role in the GDR in the 1970s. However, the comparison of the two is often left up to the reader. The cross-border influences between East and West are not mentioned.

In regard to Schneider's formulation "publizistische Heimat," I would have preferred a less emotionally loaded word than *Heimat*. Both writers would, I think, wince at its usage. It is not clear why Schneider persists with her view that Améry and Wander found a "publizistische Heimat" in the FRG and GDR, given that she provides us with plentiful evidence that neither felt "at home" where their work was published.

But these are minor points. All in all, the study, with its impressive wealth of material, is a useful contribution to Améry and Wander research and to the documentation of the Jewish voice in coming to terms with the Nazi past. It is exhaustively researched and meticulously documented.

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Karl Ivan Solibakke and Karina von Tippelskirch, eds., *"Die Waffen nieder! Lay down your weapons!" Ingeborg Bachmanns Schreiben gegen den Krieg*. Würzburg: Königshausen & Neumann, 2012. 257 pp.

When I finished reading the 2012 collection of essays on Ingeborg Bachmann edited by Karl Ivan Solibakke and Karina von Tippelskirch, the thought struck me that the experience had been the equivalent of taking an entire

course bringing me up to date on the latest Bachmann scholarship with an emphasis on relating her writings to her own life, relationships, and historical era. The essays explore a wide range of topics, as the section titles indicate: “Bachmann rekontextualisiert,” “Bachmann und das Judentum,” “‘Böhmen liegt am Meer’ und andere Gedichte” and “Interpretationen.”

As Solibakke explains in the introduction, the book resulted from a conference held at Syracuse University in 2010 that focused on war and conflict in Bachmann’s literature. It was held in conjunction with the display, “Ingeborg Bachman Writing against War: An Exhibition,” a traveling multimedia exhibition that has been featured internationally, accompanied by a catalog of texts and photographs in bilingual editions using German and six other languages. The German/English version was edited by Solibakke, along with Hans Höller and Helga Pöcheim.

Not all of the seventeen essays included relate directly to the subject named in the book’s title, *“Die Waffen nieder! Lay down your weapons!” Ingeborg Bachmanns Schreiben gegen den Krieg*, but war certainly constitutes a pervasive and unifying theme of the volume. Several passages express the view that in Bachmann’s writings war is inextricably connected to other subjects. For example, Robert Pichl writes, “Den Begriff ‘Krieg’ verwendet Ingeborg Bachmann nicht nur für die übliche Bezeichnung einer militärischen Auseinandersetzung, sie versteht darunter vielmehr eine existentielle Grundbefindlichkeit der Gegenwartsgesellschaft” (33). Likewise, Karen R. Achberger asserts, “The exhibition [...] has left little doubt that the life and work of Ingeborg Bachmann are best understood as one relentless struggle against war and the kind of thinking that leads to war and atrocity. [...] At the same time her life and work have to be understood as one relentless struggle to find a new language” (59).

Some essays in the volume extend the concept of war to encompass other kinds of violence, conflict, and oppression. In an essay on Bachmann’s “Schreiben gegen Gewalt und Krieg” Peter Beicken discusses texts in which Bachmann associates war with violence between the sexes. Another contributor, Dagmar Lorenz, in comparing Bachmann and the writer Clemens Eich, comments on the way that Bachmann’s writings reveal memories of oppression in her hometown: “In ‘Youth in an Austrian Town,’ Klagenfurt represents the site of painful childhood memories with authoritarian teachers, a pedantic school system, and a strict parental home. There is a brief reference to the imperiled people of the Roma” (253). Defining a different type of “war,”

in “Ingeborg Bachmann’s War: Between Philosophy and Poetry,” Peter Gilgen explicates not only Bachmann’s academic career turn but also her personal struggle with issues of creativity, language and silence, rationalism, and metaphysics.

Mark M. Anderson’s essay on the young Bachmann traces the early shift from Bachmann’s image in the 1950s as a classical aestheticist “poetess” to a “politically engaged prose writer of the 1960s and 1970s” when her feminist messages were elucidated (67). Although Bachmann’s family is withholding some of her personal writings until 2023, fifty years after her death, they did make public her correspondence with the poet Paul Celan in 2008 (analyzed here by Berndt Witte, Vivian Liska, and Young-Ae Chon) as well as her “war diary” and her correspondence with Jack Hamesch in 2010.

Anderson reveals that Bachmann herself withheld some aspects of her life from public scrutiny, namely associations with the Nazi ideology she opposed so strenuously. Such connections include the facts that her father was a Nazi party member and officer and that the committed Nazi Josef Perkonig had served as her teacher and mentor as well as certain concepts in her own early Heimatnovelle *Das Honditschkreuz* that are compatible with Nazi ideology.

It is hardly likely that such details from Bachmann’s youth will tarnish her reputation as a heroic truth-teller and opponent of war and genocide. Kirsten Krick-Aigner writes in her article “‘Our Eyes Are Opened’—Ingeborg Bachmann’s Writing on the Holocaust as Testimony,” “Bachmann is among the first authors of the immediate postwar generation of Austrian writers to write poetry and prose addressing Austria’s complicity in World War II” (122). Like Achberger, Krick-Aigner refers to Bachmann’s quest for a new language, asserting, “Bachmann imbues true and authentic language with the power to bring about peace [. . .]. She reaffirms that literature has utopian qualities” (124). Emphasizing the continuing relevance of Bachmann’s antiwar writings in our day, she concludes, “Both the exhibit and symposium on Bachmann’s *Writing against War* honor a writer who defiantly spoke out and wrote against war as an act of bearing witness and giving testimony to its atrocities. Her work challenges readers to open their eyes and to consider how literary representations indeed are testimonies to the otherwise unspeakable and unfathomable suffering of war and its aftermath in society” (133).

Other subjects treated in this rich volume include Bachmann as a public intellectual (Gisela Brinker-Gabler), the transnational Bachmann (Sara

Lennox), a comparison of Bachmann and Anselm Kiefer (Karina von Tip-pelskirch), and her translations of the works of Giuseppe Ungaretti (Stefano Giannini). For readers seeking fresh new interpretations of particular literary works we have Savine I. Gölz on the poem “Böhmen liegt am Meer,” Helga Schreckenberger on the radio play “Ein Geschäft mit Träumen,” Solibakke on the story “Ein Wildermuth,” and Lorenz on the story “Three Paths to the Lake.”

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Hannes Androsch, ed., *Austria: Past, Present, and Future*. Trans. Douglas Deitemyer and John Winbigler. Vienna: Christian Brandstätter, 2010. 529 pp.

The English version of this formidable volume on the nature and essence of Austria, “past, present, and future,” was launched at the Austrian embassies in London and Washington and provides a welcome and necessary survey of this country in “the heart of Europe.” This weighty tome, which was long in the making, has its origin in Adrosch’s desire (perhaps rooted in his past as a former Austrian vice chancellor and finance minister and later as a banker and industrialist) for a representative “gift” volume for official visitors to his country. It has evolved into much more than that; it stands as one of the most comprehensive and richly illustrated modern resource volumes on Austria.

Scholars, journalists, and photographers unite to trace the evolution of modern Austria. In the section on history, internationally known historians such as Anton Pelinka, Günther Steinbach, Gerald Stourzh, Adam Wandruszka, and Manfred Matzka follow Austria’s fate from the first mention of the name *Ostarrichi* explaining the country’s historical importance. The country’s complicated transformations after World War I find an outlet in the article “The Catastrophic Years 1918–1945” by Steinbach, including the Nazi regime, and arrive finally at today’s “Second” Republic. Pelinka comments with deep insight about the last period and the state created anew by the famous state treaty of 1955 in “A Critical Assessment of a Success Story. Austria from 1945–2010.”

Austria, which has always been a meeting place at the crossroads of different cultures, ethnicities, and languages, comes to life through the multiple approaches of twenty-four specialized contributors. Michael Frank’s article “Oh, You Lovely Austria” acquaints readers with the Austrian way of life, the

relationship to Germany, the new consciousness of being its “own” state, and the influence of the Slavic neighbors while referencing the nostalgia and glorification of the monarchy and the function of bureaucracy.

Peter Rigaud’s photo essay delights with 28 pages of typical sights of the agrarian provinces and local traditions but also of its architecture, the Catholic culture, and Vienna with its emblematic *Lipizzaner* and the Vienna Boys’ Choir. But these are only a prelude to the over 700 illustrations that complement the texts.

“Austria’s Way: Economics and Economic Policy since the 18th Century” (178–207) by Christian Dirninger follows the economic transformation from the “Habsburg Universal Commerce Zone” to the recent “Europeanization” of Austrian commerce and the opening of the East.

Chapters concerning art, music, literature and architecture are informative both for English-speaking readers and likewise for students of the German or Austrian cultures. Wendelin Schmidt-Dengler (“Heresy and Tradition: Austrian Literature,” a reprint article, 336–81) masterfully selects aspects that demonstrate the often-discussed “differences” between Austrian and German literature, culminating with turn-of-the century literature, the Prague writers, the postwar Vienna group, and the Graz Writers’ Association. An early awareness of the horrors of the Nazi regime can be detected in the novels of Hans Lebert, Gerhard Fritsch, and Thomas Bernhard. Ingeborg Bachmann, the Nobel Prize-winner Elfriede Jelinek and Gerhard Roth are prominent. Somewhat overlapping with this latter section, Wolfgang Straub engages in “The Autumn of the Century: Austrian Literature since 1986” with Austria’s revolution of rethinking and self-examination in the wake of the Waldheim affair (Josef Haslinger, Robert Menasse, Thomas Bernhard, Christoph Ransmayr). While Austrian writers have gained publicity and financial rewards through German publishers, who often “liberally” adopt them as “German,” Straub’s quotation from the *Frankfurter Allgemeine Zeitung* in 2008 of “the suspicion that today’s most exciting, original, and varied German-language literature comes from Austria” still rings true. It is generally felt that Austrian literature around the recent turn of the millenium, compared with the 1970s, has changed itself completely again.

There are sections about architecture, building, and sculpture: Wojciech Czaja’s “Everything Is Architecture: Building in Austria,” depicting the inventive genius of Vienna’s turn-of-the-century modernism contrasted with

the traditions of Fischer von Erlach or Jakob Prandtauer, and national architectural jewels, e. g. Vienna's Karlskirche and the Stephansdom. Karl W. Schwarz's objective article "Religion in Austria: From Unity of Faith to Religious Diversity" makes us realize that the Islamic religion is the second strongest in the country.

In his introductory essay "Conditio Austriae," Androsch holds that the Second Republic is a success story "with mass prosperity and a high degree of welfare service and social security" (23), with Vienna as an international meeting place, location of the world's third permanent UN headquarters. In his epilogue "Quo vadis Austria" he returns to the European context: At a time of dwindling importance of Europe, a sharp reduction in its economic relevance, and a drop in population numbers from the postwar "golden decades" through the mid-1990s (578–79), there is a need to upgrade Austrian education, research, and innovation. Austrian experiences might also be helpful to other countries, for example "in the area of cooperation between social partners" (207). While a review article of this length cannot do justice to the volume, it should alert the academic and student public anew to the riches of this country.

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Günther Bischof, Fritz Plasser, and Eva Malschnig, eds., *Austrian Lives*. Contemporary Austrian Studies 21. New Orleans: U of New Orleans P, 2012. 483 pp.

Acknowledging the dearth in Austria of biographies of recent historical and cultural figures, volume 21 of *Contemporary Austrian Studies* offers what Günther Bischof describes as a "cross section of Austrian lives and biographical approaches to recent Austrian history" (xi). To that end, he assembled a wide spectrum of contributors in various academic disciplines from both Europe and America. The lack of Austrian biographies is explained as resulting from a peculiar lag in Austrian scholastic circles to accept the biography as a viable and worthy literary genre. A number of the contributors display a defensive posture concerning the biographical impulse, reflecting on the genre *per se* prior to getting down to the task at hand. Bischof traces the book's origins to a May 2011 discussion with Bernhard Fetz, director of the Austrian Literature

Archives, and he uses a translation of one of Fetz's essays as what he terms a "subtle" introduction. Briefly, Fetz highlights the confusing contradictions of the biographical endeavor by juxtaposing the genre's rich dichotomies as observed by Nietzsche, Freud, and more contemporary critics like Leon Edel. This whirlwind theoretical tour does not leave a reader on very stable ground, especially in the atmosphere of academic hesitancy to accept the genre. However, Fetz brings the age-old question of *Dichtung* and *Wahrheit* into the present by pointing to the opening of the secret police files after the *Wende* and how these provided a splash of cold evidence into the comfortable constructions of memory. In that sense, the introduction perfectly prepares the reader for a multifaceted, contradictory, methodological mix of essays, which, though having little in common, somehow provide the reader with a mosaic of a problematic cultural identity in the turbulent twentieth century. The origin and perhaps the intent of the book is to show the value of biography, in all its varied forms and methodologies, as a tool for enriching our understanding of the complexity and contradictions of Austrian history and identity since World War I. In this it succeeds admirably.

Seventeen essays, varying in methodology and quality, are presented in English. The collection is divided into three categories: "Political Lives," "Lives of the Mind," and "Common Lives." The opening two essays in "Political Lives" are well matched, as John Deak's portrait of Ignaz Seipel and Ernst Hanisch's Otto Bauer show us in the lives and clashes of these two political foes a spectrum of political thought that shaped the First Republic and led to its downfall. The section continues chronologically and offers a diversity of perspectives. The early feminism of Therese Schlesinger is interpreted by Gabriella Hauch, who meticulously examines the career and writings of this "radical seeker." The Socialist leader and activist in the First Republic, Joseph Buttinger, was driven into exile during the Dollfuß regime. His fate and transformation into an American citizen and Vietnam scholar is presented in Philipp Luis Strobl's essay. Johannes Koll offers insight into the career of the infamous Arthur Seyß-Inquart, who laid the groundwork for the Anschluss and Austria's transformation into the Ostmark. The section ends with another set of contrasting politicians, this time in the Second Republic: Elisabeth Röhrlich's biographical approach of the Social Democratic chancellor Bruno Kreisky and the essay by Martin Eichinger and Helmut Wohnout who evaluate the career and contributions of the Christian Democrat leader Alois Mock. Under "Lives of the Mind," the biographic essays highlight those cul-

tural personalities who are either outsiders or whose contributions deserve greater attention for the role they played in the postwar Austrian psyche. It begins with Deborah Holmes's presentation of a less-known figure of the fin-de-siècle salons, Eugenie Schwarzwald, and the importance of her educational reform activities. Günter Anders, while recognized in philosophical circles is neglected by cultural historians, but he is viewed in Jason Dawsey's essay as "an acknowledged chronicler and interpreter of the Austrian Fifties." Better known but more important for his outsider perspective, Viktor Frankl, as a Jewish Holocaust survivor, played an important role in the question of Austrian collective guilt. The essayist, Timothy Pytell, presents a balanced assessment of Frankl's role as reconciliator. In the final essay in this section, Stefan Maurer highlights Wolfgang Kraus, who, through his leadership in the Österreichische Gesellschaft für Literatur and other organizations, was a major shaper of the direction of Austrian culture and yet is rarely mentioned in recent literary histories. The final section, "Common Lives," offers uncommon approaches to biographical inquiry. The first three essays capture the scope of the sufferings and fates of Austrian soldiers by parallel tracking of four or five individuals. This technique addresses both the interest in the individual and the desire to understand the collective experience. The three are Wolfram Dornik's "Torn Apart between Time and Space? A Collective Biography of Austro-Hungarian Military Personnel on the Eastern Front, 1914–1918," Wilfried R. Garscha's "Ordinary Austrians: Common War Criminals during World War II," and an essay by Günter Bischof and Barbara Stelzl-Marx entitled "Lives behind Barbed Wire: A Comparative View of Austrian Prisoners of War during and after World War II in Soviet and American Captivity." After reading these three essays, one experiences a profound sense of human suffering in war. The final three essays are not biographical in nature but present a view of aspects of Austrian life. Hans Petschar and Herbert Friedlmeier offer visual images of postwar Austria (1945–1955) from the U.S. Information Service Branch's photographic archives. Ernst Langthaler's study of agrarian change in Lower Austria and an analysis of a survey of Austrian student attitudes by University of Vienna professor Oliver Rathkolb and his students complete the section.

Austrian Lives, as a collection of biographical studies, faces the same dilemma indicated in some of the discussions about the nature of the genre: the gaps lead the biographer into the realm of imagination or interpretation. This collection of biographies spanning the twentieth century fills some gaps and

opens others, but the reader now has a wider view of the Austrian experience from which to base interpretation and imagination.

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Marko Pajević, *Poetisches Denken und die Frage nach dem Menschen: Grundzüge einer poetologischen Anthropologie*. Freiburg: Verlag Karl Alber, 2012. 358 pp.

Marko Pajević's previous studies have laid the groundwork for his most recent philosophical and anthropological work on the role of poetic imagination ("poetisches Denken") in reformulating what it means to be human in its highest and most sublime sense and in developing the fundamental outlines of a poetological anthropology ("poetologische Anthropologie"). These building stones include several previous publications on the poetics of various twentieth century writers, book-length studies of Celan and Kafka in German, a volume on poetry and musicality in French, and a study of poetics after the Holocaust in Germany and Europe in English.

In the opening pages of his text Pajević points to the early German romantics as predecessors in their high regard for the poetic imagination and the transformative role that they played in a vision of man's potential. He underscores this role in its highest embodiments as a kind of creative thought process that constitutes the subject *de novo* in its relationships to the world and the other. Just as the natural sciences have generated the linguistic means beyond a purely logical language to explore new theoretical impulses such as string theory and dark matter, so too must the humanities explore more encompassing ways to express phenomena of human life beyond the limits of logical constraints. With numerous allusions to literary and philosophical predecessors, including Thomas Mann, Günther Anders, Martin Buber, and Martin Heidegger, Pajević's projections are intensely provocative as well as extremely topical for anyone who has ever felt a sense of inadequacy in the face of the technological advances that have flooded human sensibilities in just the past twenty years. In the remaining pages of his introductory chapter Pajević combs the thought of two contemporary European philosophers, the German Peter Sloterdijk and the Italian Giorgio Agamben, for stimulation and support of his own anthropological project. In the final few pages of this first

chapter, the author sketches the focus of his attention for the remaining four major chapters. A final short summation and glimpse forward rounds out his highly innovative attempt to engage “die Frage nach dem Menschen” on a fundamental level.

Pajević examines in the second long section the historical roots and contemporary state of man’s interrogation of his own nature—an anthropology dominated by the life sciences—as a foil for the development of his poetological anthropology. He finds allies in the recent work of Gernot Böhme and Günter Seibold, who criticize the emphasis on the physical over the spiritual aspects of human beings in traditional anthropological studies. The increasingly mechanized image of man threatens his very human dignity, a process that, left unmodified, could lead to the replacement of the traditional demarcations distinguishing man, God, and animals with one distinguishing man and machine. In the fascinating subsection on science, philosophy, and art, the author makes the case for literary value *an sich*, arguing that poetry stands in a cognitive relationship to reality and possesses intrinsic value quite apart from historical, sociological, or psychological value. It comes as no surprise that in his buildup to the subsections on “Sprachdenken,” “Dialogisches Denken,” and finally “Poetisches Denken,” Pajević emphasizes the “linguistic turn” (104) that literary scholarship has taken for almost half a century and cites Celan’s poignantly expressive words: “Wirklichkeit ist nicht. Wirklichkeit will gesucht und gewonnen werden” (122).

The author’s historical review of attempts to formulate the significance of language for human existence ranges far and wide, from the Greeks to the present day. Relying heavily on Jürgen Trabant’s recent studies of language, Pajević locates the crisis in man’s contemporary self-image in the very neglect of the value of poetic expression captured by Celan but apparently antithetical to the modern-day romance with its technology and machines. He writes approvingly of Trabant’s conclusion that the moment of poetic expression is man’s most intensely human experience. And, since “alles Sein ist immer schon Mitsein” (207), a chapter devoted to dialogical thinking—Martin Buber’s thoughts are mined here as well as those of several other philosophers—finds its way into this attempt to construct a “poetological anthropology.” Ultimately, but indirectly, this too is aimed at the modern “romance” with the technology mentioned above or, more specifically, the promise of online education to end the “financially wasteful” system of human interaction in the classroom.

Throughout this fascinating study, Pajević underlines the fundamental distinction between scientific and poetic expression. Whereas the former strives for mastery over the physical universe in the sense of rendering it fully calculable, the latter represents its antipole, an antipole that explores that which is most specific to human reality. Poetic thought affirms the ambiguity of language as a “surplus” of potential meaning, “ein Horchen auf etwas Noch-nicht-da-Seiendes” (314) that Pajević illustrates in detail in a poem by Celan, a prose text by Handke, a prose poem by Michael Donhauser, and a film by Werner Herzog. Both in spite of and because of the study’s fundamentally sweeping ambitions, it is a refreshing read in these perilous times for the humanities.

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Judith Szapor, Andrea Petó, Maura Hametz, and Marina Calloni, eds.,
Jewish Intellectual Women in Europe, 1860–2000: Twelve Biographical Essays.
Lewiston: Edwin Mellen, 2012. 431 pp.

Jewish Intellectual Women in Europe is a fascinating collection of biographical essays on the lives and work of twelve little-known women. Most of the women discussed in this volume hailed from the lands of the Austro-Hungarian Empire. Yet in important ways, the book presents a shift in perspective from research that has focused largely on the German-speaking Jews of the imperial capital of Vienna. By focusing on female voices from a broad range of geographical areas that include not only Vienna and Budapest but also Zagreb, Trieste, Venice, Cluj, and Minsk, this volume goes beyond broadening our understanding of the contributions intellectual women have made to Central European culture and asks us to reconsider what we mean by “Central Europe.”

The women under consideration here made their mark in a wide variety of ways, which contributes to the interdisciplinary appeal of this book. They were writers, salonists, educators, journalists, political activists, musicologists, social scientists, psychoanalysts, and more. Several of the women pursued work in multiple intellectual arenas. Many were pioneers, and all led extraordinarily courageous lives. The best essays paint vivid pictures of their subjects’ accomplishments. We learn, for example, what it was like to be the

first woman to teach at an Austrian or German university (Elise Richter) and what obstacles were overcome by the first female rabbi (Regina Jonas). We see how women participated in some of the first work in empirical social research (Käthe Leichter) and in the leadership of the Russian Jewish revolutionary movement (Esther Frumkin).

The best contributions present biographical detail in rich historical and social context, thus bringing to life not just an individual but also a specific place or time. Thus, we are immersed in Jewish communities in Italy (Amelia Rosselli), the lives of Jews in Russia (Frumkin) and in “Red Vienna” (Leichter), the Zionist movement in Austria (Martha Hofmann), Zagreb in the 1930s (Vera Erlich Stein), and the lives of Jewish women in Trieste (Alma Morpurgo). These essays are able to create a dialogue between the biographical, the personal, and the private on the one hand and the historical, the social, and the public on the other, with each illuminating the other. The impact of the complex relationship between the public and the private is apparent in the work of several women. Judith Szapor writes that Cecile Wohl, for example, embodied the cosmopolitan world of bourgeois Jewish Central Europe, her greatest achievement her salon in Budapest. Yet her success was limited—her salon was part of the private sphere and as such is preserved only in anecdotes and lists of famous visitors. Other contributors use the private to illuminate their subject’s public persona. In her essay on Regina Jonas, Claudia Prestel provides a deeper and more complex perspective on the first female rabbi’s work through a sensitive and thorough analysis of Jonas’s private correspondence with her lover Joseph Norden.

Mobility and fluidity—in regard to both geography and identity—characterize most of the women under consideration in this collection. To some degree, their gender and their Jewishness influenced their perspectives, their relationships, their intellectual pursuits, and their work. The spectrum represented is wide: Some fought for women’s rights and identified themselves as feminists, some saw their gender as incidental, some were Zionists or observant Jews, some were assimilated or converted. Indeed, as the essays demonstrate repeatedly, their self-understanding as women and Jews was remarkably fluid. Some readily changed their perspectives and opinions—Rosselli on the Zionist question, for example. Others, such as the writer Juliane Déry, clearly struggled with their search for self-definition. The essays further make clear that these women were remarkably mobile, settling—often several times in their lives—throughout Europe and even in Ceylon (Edit

Gyömrői), Palestine/Eretz (Hofmann), and Chile (Morpurgo). Ultimately, their Jewish heritage profoundly affected the women regardless of the status Judaism had in their lives. Seven of the twelve women discussed were born between 1893 and 1902 (the others between 1861 and 1880), and their careers and intellectual pursuits were brutally cut short by the rise of Nazism. Many were forced into exile and lost jobs or work opportunities; some lost family members or their own lives in the Shoah (Richter, Leichter, and Jonas).

Conceived as an introduction to the lives and work of little-known intellectual women, the volume intentionally eschews systematic analyses, methodological questions, and theoretical contextualization in favor of a biographical approach sure to appeal to a wide reading public. Although this approach makes for compelling stories, some of the essays unfortunately remain superficial treatments of their subject's lives and work, little more than a list of accomplishments or a summary of intricate family histories. However, most of the essays, drawing on the anthropological notion of "cultural intimacy," achieve a rich contextualization of their subjects, making this collection a valuable contribution, if only—as the editors themselves concede in the introduction—a first step.

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Sabine Wilke, *From Kafka to Sebald: Modernism and Narrative Form*.
New York: Continuum, 2012. 184 pp.

A variety of scholarly approaches enriches the anthology *From Kafka to Sebald: Modernism and Narrative Form*. This collection of articles, written by well-known scholars, contributes to a literary analysis of historical practices without neglecting the aesthetic aspects. It illuminates various genres and demonstrates how narratives reflect societal practices symbolically and directly and how community norms are constituted and unconsciously internalized. For this purpose, historical, comparative, and deconstructive dimensions are scrutinized. A good third of the anthology focuses on Kafka and his influence on other writers. However, essays on Sebald, Hofmannsthal, Yvan Goll, Schnitzler, Freud, Christa Wolf, and Robert Menasse are included as well to exemplify the development of modernism after Kafka. The *grand seigneur* of Kafka research, Walter Sokel, contributes reminiscences of his own

life to the autobiographical genre. Editor Sabine Wilke intends the volume to serve as an advancement of narrative forms in modernist fiction, which is seen “as a location of an aesthetic and formal struggle with the main issue of the period” (2). The four parts of the book are “Kafka’s Slippages,” “Kafka Effects,” “Narrative Theory,” and “Autobiography.”

The first part starts with Stanley Corngold’s “Ritardando in *Das Schloß*,” in which the author pursues the dimensions of uncertainty in the novel. One of them concerns real-life phenomena that the protagonist confronts but which turn out to be merely “*Schein*.” This realization stifles his action. Traditional safety and knowledge of the “real” world is lost, as K. finds himself caught in an inscrutable network of power. In a close reading Corngold marks elements that entail delay of action, and he concludes that due to the ambiguity in this world, K. simply does not know what he really wants. The next contribution in the first part is Imke Meyer’s outstanding essay on Kafka’s “A Hunger Artist.” She succeeds in a virtually impossible task: to add a highly plausible new analysis of the story that has been interpreted so many times before. She is able to link the story to a historical process in Austria, and I agree with her that the hunger artist’s existence demarcates the contested space in which bourgeois subjectivity is constituted. Meyer shows that the individual caught in the net of bourgeois society must consume himself in the very process of constitution.

The second section starts with Jens Rieckmann’s “Hofmannsthal after 1918: The Present as Exile.” Here, “Kafka effects” are traced in Hofmannsthal’s personal and professional crisis after the loss of monarchy at the end of World War I. Rieckmann focuses heavily on Walter Kappacher’s novel *Der Fliegenpalast* (2009), which retells ten days of Hugo von Hofmannsthal’s vacation in Bad Fusch during the summer of 1924, when the writer was fifty years old. Kappacher’s novel is closely based on Hofmannsthal’s letters, diaries, and other firsthand material. Rieckmann picks out the relevant parts pointing to the existential problems caused by Hofmannsthal’s private life as a married family man and by his professional struggles as a writer. Specifically, Rieckmann’s examination shows how a contemporary writer, Kappacher, uses biographical material from the Weimar Republic to constitute a modern novel. The second contribution to this section, “Yvan Goll’s *Die Eurokokke*: A Reading through Walter Benjamin’s *Passagen-Werk*” by Rolf J. Goebel is bound to revive further interest in Yvan Goll’s neglected but fascinating and visionary urban novel *Eurokokke* (1927). Goebel argues that while Benjamin’s text could be called a

philosophical reading of urban modernity, Goll fleshes out Benjamin's most significant themes in fictional metaphors and narrative plot scenarios. Gobel emphasizes, though, that Goll was not directly influenced by Benjamin, instead arguing that both transformed a historical process into literature.

The third section in the volume, on narrative theory, begins with Gail Finney's chapter "Else Meets Dora: Narratology as a Tool for Illuminating Literary Trauma." She confronts one of Freud's scientific texts on psychoanalysis ("Fragment of an Analysis of a Case of Hysteria," 1905) with Arthur Schnitzler's story *Fräulein Else* (1924). Finney wants to examine instances of literary trauma through the lens of narrative theory. She expects narratology to be useful in elucidating traumatic experience as depicted in literature. In both Freud's Dora and Schnitzler's Else, Finney finds that trauma results from the misuse of young women as sexual pawns by their families. She argues that Freud's account can be seen as a theorization of the hidden trauma experienced by Schnitzler's literary figure Else. While Freud is "writing about trauma," Schnitzler "writes trauma." The next article in this section is entitled "'Das kleine Ich': Robert Menasse and Masculinity in Real Time." Here, Heidi Schlipphacke explores Menasse's notion of transvestism as a metaphor and its repercussions for national and gendered identities. His novel *Don Juan de la Mancha* (2007) pictures the life and especially the loves of the newspaper editor Nathan, who is compelled by inner drives, lustfulness, and cravings. "Woman" stands in as the phantom seducer and the "windmill" for his need to overcome obstacles. The book also includes a transvestism motive, which Menasse links, according to Schlipphacke, to Austria's mode of self-preservation and to the history of literature in the Second Republic. She considers the cross-dressing symbolism in the novel as an indication of Menasse's fear of an "Austrianization of the world." An exception is seen in Menasse's notion of transvestism regarding gender identity, which could be potentially productive for society. The next contribution to the narrative theory section is Judith R. Ryan's "Sebald's Encounters with French Narrative." In an attempt to understand Sebald's narrative approach, Ryan follows the author's reading of the French authors Michel Butor, Gustave Flaubert, and Marcel Proust.

The last section of the book focusing on autobiography includes, in addition to Walter Sokel's personal reminiscences of his life as student in Vienna in 1938, Lorna Martin's essay "Gender, Psychoanalysis, and Childhood Autobiography: Christa Wolf's *Kindheitsmuster*." She examines the author's

interest in psychoanalysis and finds plenty, as Wolf subjects her alter ego, the narrator of her book, to the laws of Freudian psychoanalysis. However, Martin finds that Wolf proceeds without adopting Freud's disempowering image of women.

On the whole, this useful collection serves the current interest in narration, as it brings together a number of different examples of literary interpretations in postmodern times from the genre point of view.

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Andreas Pittler, *Inspector Bronstein and the Anschluss: Tsuris 1938*. Trans. Vincent Kling. Riverside: Ariadne Press, 2013. 204 pp.

Detective novels have an undeservedly poor reputation among literary snobs. As Vincent Kling notes in the afterword to his wonderful translation of *Inspector Bronstein and the Anschluss*, students of serious literature have dismissed crime fiction, and detective novels in particular, as meaningless diversions, despite the reality that many of the world's most well-respected writers, from Dostoyevsky to Faulkner, have used crime and the investigation of wrongdoing as plot devices in their work. Depictions of crime in literature have long helped us to understand who we are and why we hold certain values so strongly, and Andreas Pittler's novel is a welcome addition to that canon.

Inspector Bronstein and the Anschluss is the fifth in a series of novels focusing on the work of David Bronstein, a police officer working in Vienna in the first half of the twentieth century. The original title of this book, as it was published in German, was *Zores* (*Tsuris* in English transcription), which means "troubles" in Yiddish. Each of the five Bronstein novels has a Yiddish title in German (*Tacheles*, *Ezzes*, *Chuzpe*, *Tinnef*, and *Zores*—Plain Speaking, Advice, Impudence, Junk, and Troubles), which, as Kling notes, has a dual purpose. The use of Yiddish in this context emphasizes the ambiguous Jewishness of the central character in the series, David Bronstein, who considers himself to be a Protestant but under the Nuremberg race laws is a Jew. It also references the significance of Jewish culture in early twentieth-century Vienna. These are words that would have been familiar to most Viennese, not just Jews. Kling notes that, for the English translation of this book as well as the four others in the series, an editorial decision was made to change the titles

slightly. This was probably a wise decision and does nothing to diminish the important history depicted within.

In this book Bronstein investigates the murder of a Nazi, literally on the eve of Austria's Anschluss with the Third Reich. The city is filled with tension, and Bronstein himself is anxious for the future as he is a racial Jew. The plot of this novel is very much driven by the actual history of the Anschluss, and many of the book's characters are significant figures from the period, such as Arthur Seyß-Inquart. Pittler depicts an ethnically diverse Vienna (many, if not most, of the characters have Slavic names) but one that is also heavily divided between supporters of Nazism and those who fear for the future under Nazi control. He shows the reader a city where poverty is rampant and a country run by incompetents who are no match for the rising Nazi movement both inside Austria and abroad. This was a time when some Austrians, including characters in this novel, longed for the restoration of the Austro-Hungarian Empire, while others wanted to join their fate with that of the German people. The only thing that was certain in Vienna in 1938 was that the status quo was unacceptable and that a change of some kind was on the horizon. After Italy's injudicious forays in Africa, Mussolini was in no position to support an independent Austrian state, and Nazi Germany, with its dream of a Pan-Germanic empire, was prepared to make the most of the situation. Given Pittler's background as a historian and journalist, it should be no surprise that he is knowledgeable about these events, but his real gift is the ability to integrate history into a compelling murder mystery. The story is primary here, and it is an action-packed one.

Above everything else, *Inspector Bronstein and the Anschluss* is a gripping book that will captivate any reader familiar with Austrian history but also ardent fans of the detective genre. Thanks to extensive footnotes and a well-written afterword, this book is accessible to those who have little or no knowledge of the events of 1938, but the depth of detail that Pittler has included should be of tremendous interest to specialists as well. Personally, I plan to assign this book in a course in the future, as I think it is entertaining and will increase my students' understanding of this important moment in European history. I also eagerly await translations of the first four books in the series, as they will assuredly be every bit as useful and enjoyable as this text.

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Gerhard Roth, *The Plan*. Trans. Todd C. Hanlin. Riverside: Ariadne Press, 2012. 249 pp.

Gerhard Roth is one of the most prolific and challenging authors in contemporary Austrian literature. Since his literary beginnings in the early 1970s as a member of the “Grazer Gruppe” in “Forum Stadtpark,” a collaborative place for avant-garde artists, he has built up an impressive bibliography. As of 2013 his work includes over twenty novels and many dramas, essays, and photographic collections, even several radio dramas and screenplays. While Roth has been recognized as one of the most important authors in contemporary Austrian literature, only six of his novels have been available in English. Todd C. Hanlin’s translation of Roth’s 1998 novel *Der Plan* takes an essential step toward correcting this deficit. Hanlin’s skillful turns of phrase captures the novel’s suspense and the author’s literary finesse and thereby gives voice to the text for an English-speaking audience.

Roth’s significance for contemporary Austrian literature lies in his themes and unique literary style. Prevalent themes throughout his work are the search to define the self in an often alienating environment and the conflict between convention and authenticity. Since the early 1980s Roth’s work combines these with an analysis of Austrian consciousness, as seen particularly in the seven-volume cycle *Archive des Schweigens* (1980–1991) and the eight-volume cycle *Orkus* (1995–2012). *Der Plan* is the second novel in the latter cycle, and like the other texts sends its protagonist to a foreign country (in this case Japan) in search of a greater understanding of self. The book utilizes the structure of a crime novel; as the protagonist, Konrad Feldt, attempts to sell a stolen Mozart autograph the narrative builds a suspenseful search to interpret puzzling events and crimes. Roth uses this construct, however, to highlight the problematic quest to understand the self and with it one’s familial and national past. Through this multilayered search Roth also critiques the social and political structures of Austria with their tendency to distort the past. This critique has earned him literary distinction and his reputation as an “unermüdlicher Rufer in den Wüsten des Vergessens und Verdrängens,” as Daniela Bartens and Gerhard Melzer put it in 2003.

One challenge to introducing Roth’s work to an English-speaking audience is his Austria-specific critique. Another is the author’s approach to his themes. Roth weaves a rich tapestry of motifs and cross references between the protagonists’ observations and recollections, the present and the past, fic-

tional and historical events, and his own and other people's artistic works. His novels thereby confront readers with a labyrinth of potential meanings and connections. Roth's distinctive literary style fuels the labyrinthine portrayal of these themes with a combination of experimental and traditional narrative strategies. He channels detailed observations through hypersensitive protagonists with an often questionable gaze. Through their perspective the novels break down language into individual particles to then reassemble it in a new, often surprising way.

The greatest accomplishment of Todd C. Hanlin's *The Plan* is the translator's skill in capturing Roth's style. His precise translation renders the details of the original and their effect. Hanlin captures the suspense of the crime plot and adeptly reproduces the protagonist's copious detailed observations. Hanlin captures the beauty of descriptions that weave minute observations with the protagonist's memories and associations into a rich tapestry of words. He also renders the protagonist Feldt's manic attempts to make sense of incomplete bits of knowledge and partial observations. Finally, Hanlin's translation captures the sense of permeable boundaries separating perception, dream, and reality that is characteristic of Roth. An additional welcome feature of Hanlin's translation is his brief text analysis in the afterword. The original literary interpretation of *The Plan* draws analogies between Roth's and Kafka's narratives and it highlights the significance of the protagonist's means of gathering impressions and of recurring omens in this novel. Hanlin concludes that the book depicts a character who, forced to surrender his "plan," must "experience life in the moment, in the sequential present—a new life that he can neither predict nor plan, that he can at best anticipate" (249).

While Hanlin's essay highlights interesting aspects of the novel, the afterword provides no general information about Gerhard Roth and his work. This is especially unfortunate given the author's relative obscurity in English. Readers would have benefited from comments about the author, central themes and distinct stylistic elements in his work, and his place in the Austrian literary landscape. This critical contextual information is found in other English translations of Roth such as Helga Schreckenberger's afterword to the translation *The Calm Ocean* from 1993 and Michael Winkler's afterword to his translation *The Lake* from 2000. Winkler also includes an index of cultural terminology, a useful tool for all readers. Hanlin's own expertise in contemporary Austrian literature could have provided similar insights. The book's packaging also fails to provide readers a better understanding of Roth and his

work. The back cover presents *The Plan* solely as a crime novel that can build on American interest in European murder mysteries following the success of Stieg Larsson's novels.

With this translation, Todd C. Hanlin is a good advocate for this eminent Austrian author, and *The Plan* will help Gerhard Roth's work reach a wider audience. However, readers wishing a better understanding of the author will have to look elsewhere.

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Georg Traska and Christoph Lind, *Hermann Leopoldi: The Life of a Viennese Piano Humorist*. Trans. Dennis McCort. Riverside: Ariadne Press, 2013.

350 pp. + CD

Hermann Leopoldi (1888–1959) was one of the most fascinating comedians in twentieth-century Austria. As a piano humorist, his wit was legendary in Vienna, and his biography is no less interesting. After the Anschluss, he was arrested by the Nazis and detained at the concentration camps in Dachau and Buchenwald but managed to escape to the United States in 1939. Actor Paul Hörbiger and the Federal Minister of Education Dr. Felix Hurdes encouraged him to return after the war, and he returned to Vienna from the United States in 1947—a moment when the city was not welcoming to returning Jewish émigrés—and successfully reestablished himself, which is in itself a remarkable story. Vienna lost its Jewish population (9% of the city's population in 1938) during the Holocaust, and Leopoldi is one of the very few who were invited back.

This book is an English translation of a 2012 Mandelbaum Verlag publication, and Dennis McCort has delivered a good translation, given that Leopoldi relied in his songs on witty word games drawing on Viennese and Viennese-Jewish terms and a specific contemporary context that would be difficult to understand even for native speakers of German today. The book is accompanied by an audio CD with twenty of Leopoldi's songs in German; unfortunately, the book does not feature English translations of these songs, though in some instances this might have proved to be very difficult. Knowledge of German is therefore still a requirement to appreciate Leopoldi's songs fully. "Meidlinger Buan" (The Boys from Meidling), "Soirée bei Tan-

nenbaum" (Soirée at the Tannenbaums), "Buchenwälder Marsch" (Buchenwald March), "Die Novaks aus Prag" (The Novaks from Prague), and "An der schönen roten Donau" (On the Beautiful Red Danube) are some of the songs included on the CD and the songs' German lyrics are included in the appendix of the book.

In addition to presenting Leopoldi's songs, the book chronicles Leopoldi's biography within the framework of his songs, replete with interesting photographs of people and programs from his performances as well as scanned images of correspondences from his *Nachlass*, which is housed at Vienna's City Archives. Starting with Leopoldi's grandfather Nathan Kohn and father Leopold Kohn, the authors of the book chronicle a family story, so common in Vienna at the turn of century, of a Jewish family that moved from the rural parts of Austria-Hungary east of Vienna to seek their fortune in the rapidly growing capital of the Empire. Born as Hermann Kohn, his father Leopold changed the family name to Leopoldi to obscure the family's Jewish origins. Following in his father's footsteps, Hermann Leopoldi became a professional pianist, which is how he became a piano humorist. Leopoldi's songs adapted to the times and thus the reader learns about Austrian history through his songs as well. During the Austrofascist period he published "Komm gurgeln nach Gurgl" (Come and Gargle in Gurgl) and "Mit der Eisenbahn quer durch Österreich" (Straight across Austria by Train), which focused on tourism and "fit seamlessly into the corporate state's imagery of landscape and culture" (193). The "Buchenwälder Marsch" was written while he was incarcerated by the Nazis at Buchenwald, and "An der schönen roten Donau" deals with the Soviet occupation of Austria after the war. When Leopoldi passed away in 1959, he was buried in an honorary grave at Vienna's Central Cemetery, which is the ultimate lifetime recognition in Viennese culture.

Overall, this translation is a welcome contribution to English readers' understanding of Viennese-Jewish humor and Leopoldi's contributions to that worthy genre.

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