

Reviews

Marc Lacheny, *Littérature “d’en haut”, littérature “d’en bas”? La dramaturgie canonique allemande et le théâtre populaire viennois de Stranitzky à Nestroy*. Forum: Österreich 2. Berlin: Frank & Timme. 2016. 351 pp.

Marc Lacheny has provided scholars of Germanophone theater in the eighteenth and long nineteenth centuries with the book that has long been needed: an extended, eloquently written, and well-documented study of the relationships between the theater cultures of Vienna and the mythical “Germany” of early nationalist fantasy. This volume provides a critical overview of the existing scholarship and a clear vision of the work that needs to be done to counter the stereotypes enshrined in many existing literary histories of Germanophone theater authors. The result sets a new standard for work on the theater landscapes of Germanophone Europe: anyone working on “German” theater in the tradition of Gottsched, Lessing, and Weimar Classicism and anyone working on the “Austrian” Volkstheater or state theaters in the long nineteenth century will run the risk of total irrelevance if Lacheny’s incisive, important map is not accounted for. *Littérature “d’en haut”, littérature “d’en bas”?* is written from an admirable transnational, thoroughly engaging perspective, using international scholarship on theater both “high” and “low” as well as comparative approaches to redraw our map in an important area of theater studies.

In starting from the relationship between “high” and “popular/low” literature in the day, Lacheny refutes the strict lines often drawn between “German” and “Austrian” theaters, the commonplaces in theater histories that set Weimar and the Viennese Volkstheater far apart from each other. Scholars have tended to isolate these different theater cultures on the basis

of nationalism and nationalist cultural politics, overestimating both Austria-Hungary's purported cultural decadence and the cultural coherency of Prussia-turned-German-Empire. But Lacheny's project is conceived in ways that, in research and argumentation both, squarely attack the isolation of the privileged place in literary history accorded to figures like Lessing, Goethe, and Schiller by looking at more than theater texts: this is the cultural history of theater in the German-speaking world, not the history of the poetics of plays in German.

Lacheny sets these theater cultures onto a dynamic map of European theater to recreate transnational dynamics and moments of cultural contact, thus reclaiming how the Viennese theater functioned within this extended theatrical space. Here, Lessing's and Schiller's genius did not necessarily point the way to "real" theater (continued through figures like Hebbel), nor was Vienna known simply for "low comedy" (Nestroy) or drama derivative of the Weimar dioscuri (Grillparzer). Instead, Lacheny shows how Vienna's dramatic theater and the Viennese popular theater, including its love for satire, were central to European theater conceived more broadly—the charges of "coarseness" that have echoed across theater history all too often arose from aesthetic nationalism rather than judgments of quality.

To make this case, the text falls into three parts. The first aims at the myth of Weimar classicism, showing how Lessing and Goethe in particular in fact engaged with the popular theater of the sort that played in Vienna. It reconstructs both the critical debates familiar to Germanists and the dynamics between dramatic and comic theater writing that are usually familiar only to Austrianists. In so doing, he presents a notable aspect of cultural and theatrical life long ignored in scholarship but is now increasingly well documented (notably by Johann Sonnleitner and Matthias Mansky).

The second section tracks how German Classicism's plays were received and reused in Vienna, including accounts of straight dramatic productions and parodies/satires alike. Lacheny follows Karl Kraus as defining what was original in this reception by reference to Nestroy's theater (Nestroy had even acted Schiller roles until 1830). The third section takes up Grillparzer's dramas and comedies as revealing specific interactions between traditions, a narrative starting from the fact that the playwright's uncle published the first collected edition of the works of Philipp Hafner, one of the founders of the Volkstheater. Raimund also comes into this picture as a conduit for Schiller reception, as does Grillparzer's critique of Schiller and Goethe as writing texts that were

abstract and insufficiently theatrical (203). We also are provided with documentation that Grillparzer was also deeply aware of comic traditions in world theater, having even visited theaters in Paris and London.

In following this course, Lacheny has written an eloquent, accessible work—made even more accessible by an extended German-language summary/appendix of almost fifty pages. This addendum is specially tailored for that German audience: he even changes his subtitle, moving from the term *dramaturgie canonique allemande* to *Klassik*, showing sensitivity to national scholarly programs. This monograph is also incredibly learned in its command of well over a century's worth of theater writing and important for its broad engagement with European theater history and criticism—any Germanist or Austrianist taking up theatrical texts in the eighteenth and nineteenth centuries would be well advised to use Lacheny's work as an entry point, both in content and methodology.

Lacheny sets the bar at a new height, as he demonstrates scholars' need to consider theatrical texts within their various functions and networks (transnational performances, commerce, audience expectations). In this magisterial volume, Lacheny has opened up a door to a new generation of scholarship; we would all do well to follow him through it.

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Maximilian Bergengruen, Gerhard Neumann, Ursula Renner, Günter Schnitzler, and Gotthart Wunberg, eds., *Hofmannsthal Jahrbuch: Zur europäischen Moderne* 24. Freiburg: Rombach Verlag, 2016. 423 pp.

This handsomely illustrated 2016 edition of the Hofmannsthal *Jahrbuch* is divided into five treasure-trove divisions. The first 120 pages center on the interviewer and *littérateur* Hermann Menkes (1869–1931) and include eight of his *Neues Wiener Journal* interviews and two of his *Czernowitzer Allgemeine Zeitung* interviews with Hofmannsthal and other leading Viennese imaginative writers and performing artists conducted mostly at their homes. The second portion is a readable twenty-first-century German translation by Rudolf Brandmeyer of Paul Bourget's iconic "dilettantisme" essay (1882) in what is, remarkably, the first German translation since 1903. This piece is followed in the Menkes vein by a brief but informative essay

on the history behind Hofmannsthal's eighteenth-century "Schlösschen"—the playwright's own residential "Turm" in Rodaun by Katja Kaluga and Katharina J. Schneider. It, in turn, serves as an introduction to the tome's fourth and longest section covering over two hundred pages and containing seven essays on Hofmannsthal's *Der Turm* based on papers presented at the eighteenth conference of the Hofmannsthal Gesellschaft held in Basel in 2014. Two rich non-Hofmannsthal-specific essays conclude the volume: one, heavily researched and footnoted, on the literary historical significance of the *Süddeutsche Monatshefte* (covering its publication from 1904 to 1914) by Michael Pilz and the other, lavishly illustrated, on Egon Schiele's self-portrait figures by Dalia Klippenstein—fittingly titled "Pantomime auf einem Blatt Papier."

Of the Menkes interviews, three are devoted to Hofmannsthal. Menkes is a gifted and personable interviewer, and Hofmannsthal speaks freely with him throughout. In the 1907 piece, Menkes first describes the physical beauty of Rodaun before he actually interviews the writer at home. At the end, Hofmannsthal unabashedly praises Richard Strauss's innate sense of stage drama in his operatic setting of Hofmannsthal's *Elektra*: "Er komponiert den Text wie er ist und wo was zu streichen ist, findet er es selbst mit grossem Geschmack und grosser Sicherheit" (48). This unconditional approbation looks ahead to the librettist's and composer's five future operatic projects. The interview from 1910 is full of Hofmannsthal's thoughts on *Der Rosenkavalier*, including his praise of Reinhardt's recent Dresden world premiere production, the future Viennese cast, and the Viennese comic operatic tradition running from Mozart's *Marriage of Figaro* to *Rosenkavalier*. In addition, Hofmannsthal reminisces on how he had first made the acquaintance of Strauss a decade before. The 1913 interview focuses both on Hofmannsthal's remarks on the genesis of his *Jedermann* drama and his contrasting the previous Berlin Reinhardt production with the pending Viennese performances. The Hofmannsthal selections conclude with Menkes's celebratory piece in honor of Hofmannsthal's fiftieth birthday in the *Neues Wiener Journal*, in which he evokes the writer's choice of Rodaun as his home, with its late Baroque architectural style, as a veritable physical reflection of Hofmannsthal's art: "Ein Virtuose der Anempfindung hat sein Heim im idyllischen Rodaun auf diesen Stil und Ton gestimmt" (117). Other interviews included in the *Jahrbuch* are with such operatic interpreters of the Strauss/Hofmannsthal canon as Marie Gutheil-Schoder and Alma Bahr-Mildenburg, and other house visits include

those to Arthur Schnitzler and Hermann Bahr. Ursula Renner, the scrupulous editor of this first section, bookends it with her biographical essay of Menkes and a bibliography of his journalistic writings, which for the first time includes citations of Menkes's earliest work.

The essays dealing with *Der Turm* begin with Sabine Schneider's "Einführung," in which she raises the key question as to why Hofmannsthal was unable to amalgamate his three different printed versions of the play into a single final version—the earlier version being more mythic and fairy tale-like and the later versions emphasizing political disorder and the social chaos of the 1920s. Hans-Thies Lehmann's "Tragödie auf dem Theater" effectively analyzes the criticism of the first version by the likes of Walter Benjamin, Martin Buber, and Max Reinhardt but nevertheless offers the suggestion that the earlier printed version of the play is most effective as theater. Complementing Lehmann's piece, Nicola Gess argues in her "Choreographie der Intrigue" that through Hofmannsthal's 1925 and 1926 readings in Benjamin's *Ursprung des deutschen Trauerspiels*, the playwright was inspired to intensify Julian's role as a more pointedly dramatic character for the final printed version of the play.

In the middle of Alexander Honold's "*Der Turm* und der Krieg" analysis, the critic's masterful character examination of Olivier as Hofmannsthal's ruthless human embodiment of the brutality of the war mentality is most helpful. This examination is followed by Roland Borgards's essay on animal imagery, "'Wo ist dem Tier sein End?' Das Politische, das Poetische und die Tiere in Hofmannsthals *Turm*." Here, Olivier's brutal use of devastating metaphorical animal imagery is contrasted with Sigismund's direct characterization of the actual animals around him. Borgards points out that in the play's second version there are 170 references to animals.

The two final essays in this section are comparative in nature. Roland Innerhofer's comparison of *Der Turm* with a variety of other Austrian historical interwar plays by Hofmannsthal's contemporaries, such as Hans Kaltneker, Friedrich Schreyvogel, Karl Schönherr, and Franz Werfel underscores the more complex questions posed by Hofmannsthal in his final drama. Stefan Breuer, a social thinker, analyzes vital points of congruence between Max Weber's political and social theories and Hofmannsthal's socio-political views.

The editors of this generous volume are to be congratulated for including a most helpful index and for the overall care and dedication with which the

bibliographical references throughout are provided. Introductory overview remarks might have been included at the beginning of the volume—but their absence cannot be a source of complaint as regards this invaluable addition to Hofmannsthal secondary criticism.

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Süreyya İlkılıç, *Kafka in der Türkei: Rezeption von Kafkas Werken in der Türkei und ihre Einflüsse auf die moderne türkische Literatur*. Epistemata Literaturwissenschaft 860. Würzburg: Königshausen & Neumann, 2016. 342 pp.

Süreyya İlkılıç's study presents an intentionally nonargumentative overview of Kafka's reception in Turkey and the influence that his work has had on Turkish authors, intellectuals, and scholars since the mid-twentieth century. According to İlkılıç, Turkish readers were first introduced to Kafka in 1951 with the translation of his short story "A Message from the Emperor" (1919). A year later his novella *The Metamorphosis* came out, followed by *In the Penal Colony* in 1954, whereas Kafka's 1925 novel *The Trial* was published in 1960, premiering for the stage in Ankara three years later. While the first Turkish translations were produced via the English or French translations, from the 1960s onward a steady stream of new translations were completed and published, all based on the original German texts. It is striking that Kafka's *The Metamorphosis*, first translated into Turkish in 1955 by Vedat Günyol, went through a significant period of retranslations. The newest version was published in 1986 by Ahmet Cemal. İlkılıç reveals that the work of earlier translations were essential for the reception of Kafka in Turkey but also had an influenced on a new style of modern Turkish literature. She highlights the subtle differences in the work of the various translators such as Kâmuran Şipal, Ahmet Cemal, and Evrim Tefvik Güney to shed light on the ways in which their translations have shaped, rearranged, expanded, and at times limited Turkish readers' understanding of Kafka's literary work. Despite the criticism by a newer group of Turkish Kafka scholars and translators, the first generation of translators, such as Necip Aslan, Vedat Günyol, and Adalet Çimcoz, were instrumental in introducing Kafka to the Turkish-speaking world.

The volume is divided into nine parts. In the first half of the book, İlkılıç sketches out the traditional Kafka scholarship that established itself in Turkey, drawing attention to the main interpretative approaches to Kafka's texts, the search for an ultimate meaning behind his writings, and also the challenges in transcribing the author's puzzling figurative and metaphorical meanings into the Turkish language. In this respect, her volume presents a brief history of translation studies and its evolution in Turkey, referring to some methods used in classical Ottoman literature and the modern era. Simultaneously, İlkılıç discusses the idiosyncrasies of the Turkish language, referring to linguistic features such as phonology, morphology, and syntax. Her structural analysis then draws attention to the history of Turkish literary production and to what extent Kafka's oeuvre has influenced the writings of renowned Turkish authors, such as Sait Faik, Ahmet Hamdi Tanpınar, Bilge Karasu, Ferit Edgü, Yusuf Atılgan, and Hasan Ali Toptaş. The book lays before us a few dates and facts about Turkish literature as well as the socio-cultural and ideological changes since the foundation of the republic in 1923. Additionally, it offers comparative readings of how Kafka is approached from various points of view by Turkish critics.

The second half of the book deals with Kafka's characteristic narrative techniques. The following chapter presents excerpts of Kafka's *Metamorphosis* in Turkish and the various perspectives of Turkish translators. İlkılıç's analysis has been tempered by an understanding of linguistics and grammar; it is further enhanced her grasp of the significant number of loanwords from Arabic, Persian, Ottoman as well as colloquial Turkish have found their way into Kafka's stories. The book includes also a pilot study on Kafka that the author conducted with seventeen Turkish authors and scholars. While some answers are short, many participants responded in detail to İlkılıç's questionnaire and spoke about their fascination with Kafka. One will find in this section information on why Kafka's works are relevant to the problems of the younger generation today or why his texts were banned by the Turkish government during the 1980s.

İlkılıç has written this book primarily for German-speakers, pointing out the rich array of interpretative approaches into Kafka's texts in Turkey. Yet her study gives the impression that the difficulty of understanding Kafka's texts can be attributed to the incompatibility between the two cultures. The assumption is the Orientalist view that understanding Kafka's writing is more challenging to Turkish readers due to the *Sprachbarrieren* between

the Turkish and German language (13, 124, 156, 192, 228), as both stem from distinctive language families (Indo-European versus Ural-Altai). The book is for the most part eloquent in its praise of Kafka scholarship in the West but also in its discussion of the differences in the intellectual and philosophical fashions in each culture. This reduction to a Turkish-German binarism, however, is misleading. As the sheer number and range of interpretations of Kafka's work suggest, readers, both inside and outside of academia, are confronted with the same difficulties of understanding Kafka's allegorical texts. There is no master code, as exemplified in Theodor Adorno's image of the "stolen key" ("Aufzeichnungen zu Kafka," 1953) that would allow us to unlock the parabolic system of Kafka's writings. In that context, İlkılıç opts not to show how hundreds of translators such as Edwin and Willa Muir, Vladimir Nabokov, or Jorge Luis Borges have dealt with the same obstacles when translating Kafka's writings into their native languages. No word fits adequately enough in all the contexts that Kafka's texts present. Instead of using a literal translation, translators have often stated that being unfaithful to the original is at times inevitable. In dissecting Kafka's *Metamorphosis* and offering a range of translations regarding this text, İlkılıç's approach uncovers the magic of Kafka's fictional world and how this dimension has mesmerized audiences globally. Though some of the material presented in this volume is not entirely new, it is impressive in its style, its documentation, and its bibliographies. It is a valuable general study.

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Max Haberich, *Arthur Schnitzler: Anatom des Fin de Siècle*. Vienna: Kremayr & Scheriau, 2017. 320 pp.

If every generation requires a new history of literature, then, too, new studies on the life and work of noted authors are always in order. Max Haberich provides a study on Schnitzler and his times under the subtitle *Anatom des Fin de Siècle*, which integrates biographical and interpretative parts into a commentary on the critical debates of the late twentieth and early twenty-first centuries pertaining to the author at hand. Recent research and scholarship on Jewish literary and social studies facilitate Haberich's contextualization of Schnitzler and his oeuvre in historically specific terms

and position the author within the current discourse on the intellectual culture of Austro-Hungary. This includes the coffeehouses, cabarets, and other public venues that were part of the public sphere open to Schnitzler and his fellow writers and intellectuals. Haberich examines Schnitzler's background and personal life in a more realistic and less deferential manner than was the case with earlier critics. The result is a rather contemporary Schnitzler construct emerging from a fresh look at the author's literary and autobiographical writings.

Haberich's study transcends the fin-de-siècle framework while remaining mindful of the fin-de-siècle as Schnitzler's focal theme that also colored the author's attitude toward the post-World War I republic. Leaving the war virtually unaddressed, as Haberich notes, and becoming increasingly the target of anti-Semitic hostilities in the 1920s, Schnitzler examined the new Austrian republic through a fin-de-siècle lens and with a latent nostalgia of a time and setting that he criticized while they lasted. Schnitzler infused his view of the "modern" Austrian republic with sexual, sentimental, and Jewish content that harkened back to the prewar era. Indeed, some of his works written before the war, such as *Reigen*, fueled public scandals in the interwar years. In conjunction with his professional difficulties, Haberich traces the mounting difficulties in Schnitzler's personal life such as his divorce from Olga Gussmann after eighteen years of marriage and the suicide of his daughter Lili, who had married an Italian fascist. Reflections of these events, Haberich shows, appear in the later oeuvre.

Haberich's critical narrative establishes convincing connections between Schnitzler's life situations, his literary production, and his fascination and engagement with innovations, for example, with film as the medium of the future. Haberich discusses the intersection of personal and literary development issues that the existence of Schnitzler's extensive correspondences, diaries, and notes makes especially compelling. Not all of those documents have become accessible to date, which leaves mysterious informational gaps, for example the exact circumstances that precipitated Lily Schnitzler's suicide. Issues with which the author contended, including the demise of the Habsburg monarchy, his concerns about Lily's vulnerability, and his critical stance toward the continued honor code of the military, correspond with Schnitzler's personal convictions and formed sources of inspiration for works such as *Fräulein Else*, *Traumnovelle*, and *Spiel im Morgengrauen*. Likewise, the fascination with the occult and secret societies

in Schnitzler's generation, coupled with concerns about the disintegrating family and gender structures inform the later works. Haberich observes both continuities and attitudinal changes between Schnitzler's pre- and post-World War I works, which illustrate Schnitzler's responses to the changing climate but also attest to his versatility at a time when many critics considered him a man of the past.

Over the decades Schnitzler has drawn attention from prominent scholars as the innumerable studies on his life, work, and times document, including Heinrich Schnitzler, Christian Brandstätter; and Reinhard Urbach's *Arthur Schnitzler: sein Leben, sein Werk, seine Zeit* (1981); Peter Gay's *Schnitzler and His Century: The Making of the Middle Class* (2002); the general studies by Hartmut Scheible (1976), Michaela Perlman (1987), Renate Wagner (2006), and Richard Specht (2014); and explorations of Schnitzler's family and relationships in context, such as Friedrich Rothe's *Arthur Schnitzler and Adele Sandrock* (1998) and Jutta Jacobi's *Die Schnitzler's: Eine Familiengeschichte* (2016). The posthumous publications of Schnitzler texts such as the autobiography *Jugend in Wien* (1968) and the drama *Zug der Schatten* (1970) prompted a steady flow of Schnitzler scholarship in Europe and overseas. The latter aspect poses a problem in the book, which lists only a rather limited number selection of scholarly literature on Schnitzler in languages other than German. Likewise, the index, considering the scope of the discussions and themes, seems skimpy.

Compared to previous Schnitzler critics, Haberich's sober, matter-of-fact, sentimentalism-free approach to his subject is refreshing, and the connections he makes between important new studies on Jewish Vienna and the East-West relationships of Jewish intellectuals provides new access to Schnitzler's work, who as an author and a physician interacted with different segments of Vienna's multicultural society, which at the time of World War I seemed to be on the verge of integration. Overall, Haberich's study represents a significant, innovative contribution to Schnitzler scholarship.

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Yi Zhang und Mark H. Gelber, Hrsg., *Aktualität und Beliebtheit. Neue Forschung und Rezeption von Stefan Zweig im internationalen Blickwinkel*. Würzburg: Königshausen & Neumann, 2015. 268 S.

Seit einem knappen Jahrzehnt häufen sich literaturwissenschaftliche Publikationen zu Stefan Zweigs Werk. Vorbei sind die Zeiten, als man sich noch rechtfertigen musste, warum man Texte eines angeblich zweitklassigen Autors untersucht, den man als Erfolgsautor abgestempelt hat und dessen "Schachnovelle" man vielleicht noch als Schullektüre durchgehen lässt. Maßgeblich beteiligt an der Zweig-Renaissance, die zu einem differenzierten Verständnis von Zweigs Werken geführt hat, ist der an der Ben-Gurion-Universität in Israel lehrende Germanist Mark H. Gelber. Seit Jahrzehnten beschäftigt sich Gelber erfreulich unapologetisch mit Zweig. Seine vielen Aufsätze und Buchveröffentlichungen zu Zweig sind zurecht Standardwerke der Forschungsliteratur geworden.

Im Jahr 2012 war Gelber an einer Zweig-Konferenz an der Renmin Universität in China beteiligt, deren Sammelband er nun mit Zhang Yi herausgegeben hat. Zweig, so erfährt man, gehört in China zu den meistrezipierten deutschsprachigen Autoren überhaupt. Im Rahmen der Konferenz wurden auch Neuübersetzungen ins Chinesische, darunter ein Zweig-Lesebuch, präsentiert. Zweigs Erfolg in China habe nach Zhang Yi mit Zweigs Schreibstil einerseits und der chinesischen Politik andererseits zu tun, die besonders an Zweigs Kritik am Faschismus und Nationalsozialismus interessiert sei. Besonders erhellend ist Arnhilt Johanna Hoefles Beitrag, der die komplexe Rezeptionsgeschichte von Zweigs Novellen "Die Gouvernante" und "Brief einer Unbekannten" in China nachzeichnet. Hoefle macht darin deutlich, dass man auch den englischsprachigen und besonders den russischen Kontext mitreflektieren muss, um die Rezeption in China besser zu verstehen.

Der Titel des Bandes *Aktualität und Beliebtheit* trifft den Punkt, dokumentiert der Band doch eindringlich, dass Zweigs Oeuvre auch in Teilen Asiens höchst populär ist. Die Essaysammlung unterscheidet sich jedoch grundlegend von anderen Tagungsbänden, die sich mit Zweigs Werken befassen. Bei vielen Aufsätzen handelt es sich nämlich um textimmanente Interpretationen, die

versuchen, ohne literaturtheoretische und historisch-politische Verankerungen auszukommen. Wenn ausnahmsweise auf Forschungsliteratur verwiesen wird, handelt es sich zumeist um ältere Quellen, die teilweise aus DDR-Zeiten stammen. Das hat vermutlich damit zu tun, dass erstens chinesische Germanistikabteilungen kaum über Sekundärliteratursammlungen verfügen und zweitens unpolitische Interpretationen, die sich nur auf den Text konzentrieren, als regimefreundlich angesehen werden. Das Ergebnis bleibt daher unter den Erwartungen, die man als Germanist in der westlichen Welt hat, wenn es um literaturwissenschaftliche Arbeiten geht. (Auch dem Verlagslektor hätte man einen besseren Blick gewünscht.) Interpretationen wie Zhang Yans Essay über Zweigs Legenden oder Wang Beibeis Aufsatz zu Zweigs Humanismus erscheinen floskelhaft und oberflächlich. Ein besserer Essay stammt von Ren Guoqiang, der den gesellschaftlichen Hintergrund von Zweigs Novellen und Romanen betonen will. Zwar hat Ren Guoqiang recht, dass man über psychologische bzw. psychoanalytische Perspektiven hinausgehen sollte, doch fehlt auch diesem Essay die Auseinandersetzung mit dem literatur- und kulturhistorischen Kontext von Zweigs Werken. Da die textimmanenten Essays des Bandes keine neuen Ansätze aufweisen, werden sie wohl kaum die Zweig-Forschung beeinflussen. Die Aufsatzsammlung hält aber auch andere Texte bereit, die sich nicht mit textimmanenten Interpretationen begnügen. Dazu gehört der Essay des japanischen Germanisten Naoji Kimura, der Zweigs Verhältnis zu Goethe untersucht. Kimura weist darauf hin, dass Zweig in Japan heute kaum mehr rezipiert wird, da man dessen Werke als veraltet betrachtet. Über den Umweg über Goethe fand der Goethe-Spezialist Kimura allerdings einen Weg zu Zweig. In seinem Aufsatz entdeckt Kimura Ähnlichkeiten zwischen den beiden Schriftstellern, wie z.B. deren Vorliebe für Biographisches, allerdings wäre es wünschenswert gewesen, diese Parallelen näher auszuführen.

Mark Gelber untersucht und würdigt in seinem Beitrag Zweigs Leistung als kultureller Vermittler. Besonders interessiert ihn dabei Zweigs Konzept der Weltliteratur, wobei Gelber den von David Damrosch neu formulierten Begriff Weltliteratur aufgreift, der auch die internationale Literaturvermittlung umfasst. Einer der spannendsten Texte, die der Band bereithält, ist Margarete Wagners Aufsatz, der den Einfluss von Max Schelers Mitleidsethik auf Zweigs *Ungeduld des Herzens* zum Gegenstand hat. Wagner zeigt darin, dass der Politiker Alfred Adler in der bisher wenig untersuchten Figur des Dr. Condors in *Ungeduld des Herzens* zu erkennen ist. Des Weiteren

führt Wagner aus, dass Dr. Condor Max Schelers zweigeteilte Mitleidsethik evoziert.

Ohne Zweifel dokumentiert die Essaysammlung, dass Zweigs Werke nach wie vor einen wichtigen Stellenwert in der Auslandsgermanistik—besonders in China—einnimmt. Leider bietet der hier vorgeführte “unabhängig[e] chinesische Beitrag zu Zweig Studien” (Buchrücken), wenig Neues, worauf die Zweigforschung außerhalb Chinas aufbauen könnte.

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Shinichi Furuya, *Masse, Macht und Medium. Elias Canetti gelesen mit Marshall McLuhan*. Bielefeld: Transcript Verlag, 2017. 236 S.

Wie wirkt eine Masse, wodurch, was macht die Masse zu ihr: zur Masse? So akkurat Elias Canetti sie beschreibt, und auch unter diesem Aspekt, der einer der Medialität ist, etwa, wo er als konstitutiv den Rhythmus der Füße beschreibt, der diese rhythmische oder zuckende Masse konstituiert, die sich in der Medialität—durch die Intensität des Stampfens—über ihre Größe betrogen kann, wie es in *Masse und Macht* heißt, eine eigene Medientheorie ist darin nicht entfaltet. Diese Lücke schließt rekonstruktiv wie produktiv Shinichi Furuya mit *Masse, Macht und Medium*, einem Buch, das Canetti mit Marshall McLuhan lesend Germanistik und Soziologie zugleich ist, wenn man so will.

Die Bochumer Dissertation liest Canetti mit McLuhan. Also dort, wo dessen Masse nicht mehr dies ist, sondern durch sich anderes—oder doch Masse, aber nicht durch sich, sondern eben durch die Medien, worin “die Masse [. . .] körperlos, verstreut und unsichtbar” (7) sei. Dabei beginnt Furuya mit den Realien. Wiewohl sich “Canetti fast gewohnheitsmäßig von den zeitgenössischen Denkern distanzierte” (9), muss er McLuhan zur Kenntnis genommen haben—immerhin lässt sich am Nachlass nachweisen, dass er fünf Bücher des Medientheoretikers besaß. (9) Kennengelernt könnte Canetti ihn über George Steiner haben, wiewohl er, und das ist auch zu betonen, diesen in seinen (veröffentlichten) Schriften “gar nicht erwähnt”. (9) Es sind also eher Parallelen und Plausibilitäten, worin sich dies erschöpft.

Im Forschungsüberblick geht hernach der Verfasser der Frage nach, inwiefern Medialität nicht nur bei Canetti, sondern auch in der Sekundärliteratur zu ihm ein Thema ist. Dass dabei Eric McLuhan—Marshall McLuhans

Sohn—aufscheint (11), ist ein nicht uninteressantes Detail. Auch zitiert wird hier Menasses Text *Masse, Medium und Macht* (11), ein ganz anderer Titel als der des Buches, *Masse, Macht und Medium*. Vielleicht wäre es eleganter gewesen, das Buch gleich mit dem Zitat zu betiteln, statt es umzuschachteln. Dazu gibt es *name-dropping* (15). Zum Problem kommt der Verfasser dann auf dem Umweg über andere Texte Canettis, die zum Thema ergiebiger seien, wie *Die Blendung* (17). Dabei ist das Buch prothetisch (44), aber auch der Übergang hiervon—von “Büchermasse” in “die Gutenberg-Galaxis” (63), wovon dann doch zum “Hörwerk” (70) weitergegangen wird, und zwar etwas unvermittelt, sozusagen: immedial. Und dieses unvermittelte Anhäufen von Beobachtungen, Belegen oder auch Nicht-Belegtem wie dem Simmel-Zitat vom Ohr (“ein etwas passives Anhängsel”, [89]) und Materialien ist nicht erst da ein wenig das Problem der Darstellung.

Auch ein Problem: Dass auch eher undifferenzierte oder provokante Positionen wie Sloterdijks Lob für Canetti—das “härteste [...] gesellschafts- und menschenkundliche Buch in diesem Jahrhundert” (104)—wie seriöse Befunde genommen werden. Was aber sagte Härte da überhaupt aus? Und: Vieles ist dann eben doch schon gesagt, vielleicht nicht mit Nennung Canettis, doch wenn Benjamin zur “Physiognomie” (110) dessen, was im Film *Masse* sei, zitiert wird, dann wäre diese Verbindung erstens zu konkretisieren, jedenfalls, wenn man dieses Buch schriebe, und zweitens fruchtbar zu machen. Er wird aber wesentlich referiert (110). Ähnlich wird der Umschlag von Menschenmasse zu Massenmensch mit Ortega (115) und Anders (116) sowie die Simultaneität Vereinzelter bei Flusser (117) bloß nacherzählt, nicht falsch, aber doch auch weder originell noch kritisch, alles passt irgendwie zusammen, fertig.

Interessanter sind die Randbemerkungen, etwa zu der Medialität von Ämtern, wenn der König zwei Körper habe, deren immaterieller, so Kantorowicz in *The King's Two Bodies*, “kontinuierlich weiterleben” (166) könne: als des Königs politischer Körper. Das griff Agamben in *Homo Sacer* bekanntlich auf, um u.a. Hitler zu verstehen (169). Allerdings passt es nur bedingt zu Canetti, wo der Befehl von außen kommt, imaginär oder real, also genau dieses Moment der Expansion schon auch dekonstruiert wird, was Furuya aber wieder nicht beachtet, womit die Randbemerkung dies bleibt.

Dann ist man, das *name-dropping* wurde ja schon erwähnt, bei Foucaults *Bio-Politik*, Statistiken zu den Massenmenschmassen, quasi. Und danach unversehens und recht unrund bei einem Fazit, dass man Canetti “auch im Kon-

text eines Diskurses der Wahrnehmungstheorie" (213) lesen könne, was etwas dünn ist und eher lose mit dem Thema zu tun hat, soweit es sich bis dahin überhaupt entfaltete.

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Albrecht Rieder und Jorg Therstappen, Hrsg., *"Opferstatt meiner Hände" Die Paris-Gedichte Paul Celans*. Würzburg: Königshausen & Neumann, 2017. 213 S.

Paul Celan (Antschel) wurde in Czernowitz, Rumänien, in einer deutschsprachigen jüdischen Familie geboren. Nach Besuch von deutschen, hebräischen und rumänischen Schulen, begann er 1938 ein Medizinstudium in Tours, Frankreich, kehrte jedoch wegen der Kriegsdrohung nach Czernowitz zurück. 1941 besetzten rumänische und deutsche Truppen Czernowitz. Celans Eltern wurden nach Transnistrien deportiert, wo sie umkamen. Celan litt lebenslang an Überlebensschuld.

Von Czernowitz ging er nach Bukarest und Wien und schließlich 1948 nach Paris. In Paris lernte Celan im November 1951 die Künstlerin Gisèle Lestrangé kennen, die er ein Jahr später heiratete. 1955 erhielt Celan die französische Staatsbürgerschaft. 1955 wurde sein Sohn Eric geboren. Die Plagiatsvorwürfe von Claire Goll, die unbegründet waren, verfolgten Celan bis an sein Ende. Celan wurde mehrmals in psychiatrische Kliniken eingewiesen. Im November 1967 entschieden er und seine Frau, getrennt voneinander zu wohnen. Am 20. April 1970, beging er Selbstmord, indem er sich am Pont Mirabeau in die Seine stürzte. Er wurde am 12. Mai 1970 auf dem Cimetière parisien de Thiais beigesetzt.

Celan wählte 1948 Paris als Wohn- und Exilort. Hier entstanden alle Gedichtbände von *Mohn und Gedächtnis* bis zu den posthum publizierten Büchern *Schneepart* und *Zeitgehöft*. Paris war die Stadt, die ihm das Schreiben ermöglichte: "Opferstatt seiner Hände". Albrecht Rieder und Jorg Therstappen sind die Autoren des vorliegenden Bandes mit dem Titel *Opferstatt meiner Hände*. Die Paris-Gedichte Paul Celans werden hier gesammelt und im Kontext dargestellt und ausgelegt (13), manchmal mit biographischen Angaben zum Entstehungshintergrund ergänzt. Die untersuchten Gedichte sind auf Seite 7 und 8 aufgelistet. Bei der Auswahl spielt die Nennung der Stadt Paris eine Rolle, manchmal ein implizierter Kontext (8). Der Band

beginnt mit “Erinnerung an Frankreich”—“der Himmel von Paris, die große Herbstzeitlose . . .” “Auf Reisen” entstanden 1948, vor Celans Abreise von Wien nach Paris nennt “dein Haus in Paris zur Opferstatt deiner Hände” (23), kann daher als Modell zum häufigen Thema Schreiben bei Celan gelten. Im Gedicht “Auf Hoher See” ist “Paris, das Schifflin, das im Glas vor Anker liegt”.

Wie im Text aufgewiesen wird, ist Paris ein Rückgang auf vergangene Erlebnisse, vor allem des persönlich erlebten Genozids (49). In “Oben geräuschlos” wird die Pariser Metronetzwelt als Metapher für die Pariser Alltagswirklichkeit herangezogen (72). Ein sehr für Celan zutreffendes Zitat wird weiterhin ausgedrückt: “Paris ist ein Ort des Lebens, des Leben-Könnens, verbunden mit der Aufgabe des Erzählens, bis die Zeit für die Exilierten auch hier abläuft” (73).

Wie das frühe Gedicht “Auf Reisen” wird im späteren “Zwölf Jahre” Gedicht “dein Haus in Paris als Opferstatt deiner Hände” bezeichnet. “Nur wahre Hände schreiben wahre Gedichte” wie Celan in einem Brief an Hans Bender es ausgedrückt hat (76). In “Wir werden” nennt er Frankreich ein gastliches Land, wo er mit Frau und Sohn leben kann. Celan hatte 1955 die französische Staatsbürgerschaft erworben. Die 60er Jahre waren jedoch für ihn von der Goll-Affäre und den Plagiatsanklagen ausgelösten Paranoia Anfällen umschattet. Bei der Besprechung des Gedichts “Und mit dem Buch aus Tarussa”, beschreibt Jorg Therstappen Paris als Ort des Exils, als Ort der Übersetzung und als Ort der Vermittlung von Versen aus der Heimat. Gleichzeitig nimmt er Bezug auf das berühmte Gedicht von Guillaume Apollinaire, wo der Pont Mirabeau das Vorzeichen für Celans Selbstmord ist (105).

Celan war kein “reiner Aesthet”, seine Dichtung hängt unmittelbar mit biographischen und gesellschaftlichen Einrichtungen zusammen. Zwei Gedichte, “La Contrescarpe” und “24, rue Tournefort”, stellen in besonderer Weise die Lebens- und Schreibwirklichkeit Celans vor. Die Place de la Contrescarpe mit ihren Bäumen ist ein Platz des Schutzes, der das Schreiben von Gedichten ermöglicht (85). Auch die Vergangenheit spielt eine Rolle. Früher Geschehenes taucht auf: “über Krakau bist du gekommen, am Anhalter Bahnhof floss deinen Blicken ein Rauch zu” (83). Das bedeutet eine realistische Wahrnehmung von 1938, als Celan sein Studium in Tours aufgab und auf dem Rückweg nach Czernowitz die beginnenden Nazi Gräueltaten wahrnahm.

Am Hügel Sainte-Geneviève im Quartier Latin began Celans Arbeitsplatz und zeitweise seine Wohnung in der École Normale Supérieure (ENS).

Nachdem er sich von seiner Frau Gisèle im April 1967 getrennt hatte, bezog er im November 1967 ein möbliertes Zimmer in der Rue Tournefort 24, in der Nähe der Schule. Zwei weitere konkrete Lebensorte Celans sind die Klinik Sainte Anne im 14. Arrondissement, wo er keine Gedichte schreiben darf, und die ENS, seine neue Wohnung, wo er noch arbeiten und Gedichte schreiben kann (147). Das Jahr 1965 in Paris ist für Celan ein Bewegkreis von ENS, Rue Tournefort und die Place de la Contrescarpe. Die Mai-Unruhen von 1968, erlebte er in Paris aktiv.

Celan bewohnte vier Wohnungen in Paris. Er verbrachte lange Zeiten in verschiedenen psychiatrischen Kliniken. Die ursprüngliche Familienwohnung war in der Rue de Longchamp 78, von November 1958 bis Januar 1967. Er weiß 1968 nach 20 Jahren in Paris nicht, wo er daheim ist (198). Im Gedicht heißt es “Dein Heim—in wieviel Häusern?” und “Paris Opferstatt meiner Hände”. Die allerletzte Wohnung in der Avenue Zola, ließ Celan leer, eine Metapher der endgültigen Verfremdung und der erdrückenden Verengung. Paris für Celan war Flüchtlingsort und Exil, Schreibort und Sterbeort. Die Pariser Photographien im Buch sind von Alain Suran.

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Wolfgang Straub, *Die Netzwerke des Hans Weigel*. Vienna: Sonderzahl, 2016. 306 pp.

What was known about Hans Weigel before his personal papers became available some twenty years ago was primarily threefold: he was a cultural critic and author of lesser renown, he was an ardent and often strident Cold Warrior who helped organize the Brecht boycott on Viennese stages in the 1950s, and he saw himself as the “discoverer” of young writers, such as Ingeborg Bachmann, Ilse Aichinger, and many others. There has never been a dearth of publications that mention Weigel, if only because he was something of an institution in postwar Austrian culture. More recently, however, there has been a mini-boom in studies of Weigel and his work that have drawn on his extensive Nachlass to reveal a multifaceted writer, theater critic, translator, cabaretist, literary agent and, for a short time, actor (in a Brecht play—*Mahagonny*, no less!—in 1932). The publication in 2008 of Weigel’s autobiography of the years 1906 to 1938 (*In die weite Welt hinein*:

Erinnerungen eines kritischen Patrioten) traces his entry into the world of Vienna's *Kleinkunsttheater*, including his work with Jura Soyfer and other notables in the years before the Anschluss. Then, in 2015, an authorized popular biography of the author appeared (*Ich war einmal . . . Eine Biographie*); it gave a comprehensive overview of Weigel's life, work, and reception, albeit with limited citations.

Wolfgang Straub's study provides the first scholarly and well-documented portrayal of how Hans Weigel became an "institution" through the networks of individuals who helped shape him and his career paths. This focus on Weigel's contacts, friends, and business acquaintances at the same time highlights many aspects of the cultural landscape of Vienna from the 1930s to his death in 1991. But Weigel's networks were not just in Vienna; they included groups in Innsbruck around Lilly Sauter, in Berlin around Hilde Spiel, and in Salzburg around Ilse Leitenberger. The most influential individuals with whom he interacted were, of course, those in Vienna. Many of these figures met at the apartment of Hilde Polsterer, a set designer at the Theater in der Josefstadt whose cultural salon attracted many of the important, if not well-known figures of the time, such as the journalist Inge Morath, the publicist Zeno Liebl and his wife, the publicist and journalist Elizabeth "Bobbie" Löcker, through whom Weigel gained access to many publications, such as *Der Turm*, *Film*, *Der Optimist*, *Die Europäische Rundschau*, and many others.

While emphasizing the help that Weigel received in establishing himself in Vienna, the author conversely downplays Weigel's role as a mentor of young writers, arguing that they were more independent in furthering their own careers than has been recognized up to now. He goes a bit far, however, in saying that Weigel was not the "discoverer" of most of the young writers but rather that they came to him. To be sure, there were many other mentors of young writers in Vienna then, such as Hermann Hakel, Rudolf Felmayer, and Hans Löwe. But in the end, most of the young writers gravitated to Weigel, not least because of his perceived effectiveness in finding publishing opportunities for them. The author also cites Jeannie Ebner's role as editor of the later volumes of the anthology *Stimmen der Gegenwart* as support for his claim that she, rather than Weigel, largely shaped these volumes. However, Ebner was Weigel's personal secretary for a few years, beginning in 1952 and thus it is unsurprising that she corresponded with young writers chosen to be in the anthology. In fact, Straub undercuts his own argument somewhat by pointing out how the next generation of writers in the 1960s and 1970s recognized and

emulated his efforts. Gerhard Rühm, for example, a member of Weigel's circle of young authors in the Café Raimund, published a collection of texts by the young authors of the Wiener Gruppe in 1967, while the *Forum Stadtpark* (1960) and *Rauriser Literaturtage* (1971) both invited him to speak about changes in the literary landscape.

No portrayal of Hans Weigel and his work would be complete, however, without mention of his "Bilderbuch-Heimkehr" and his successful reintegration into Austrian cultural life after 1945. That Weigel's example in this area remains more the exception than the rule is thoughtfully discussed here in a separate chapter, in which the author points up the anomalous role Weigel occupied at that time in Austria as a reintegrated Jewish remigrant. The skepticism of some of his former friends who turned down his appeals to return to Austria may well have been based on the difference between Weigel's experience in exile and their own. His friend Hilde Spiel, who spent the war years in England, reminded him in 1951 that living in Switzerland during the war was, for an Austrian, not a particularly harsh form of exile. Weigel's modest successes there as a writer were also not the norm for that time. Subsequently, his call for reconciliation after the war in his essay "Das verhängte Fenster" (1945) convinced few to return, least of all his Communist friends of the 1930s.

Wolfgang Straub's study is quite compelling and thorough by virtue of its systematic mining of the rich resources that have lain fallow for so long in the Weigel Nachlass in Vienna and in other locations around the world. And the sixty pages of photos help the reader better "flesh out" the many lesser-known names that one encounters here. For the scholar of Austrian cultural landscape from the 1930s to the 1960s and beyond, this book provides many valuable insights and surprises.

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Manfred Voigts, *Jüdische Geistesarbeit und andere Aufsätze über Jakob Frank bis H. G. Adler*. Würzburg: Königshausen & Neumann, 2016. 418 S.

Der vorliegende Band enthält achtzehn gesammelte Aufsätze zu diversen Themen und Personen, die das jüdische Geistesleben vom Ausgang des 18. Jahrhunderts bis in unsere Gegenwart behandeln. Einige der Aufsätze er-

gänzen sich, wie etwa die Arbeiten zu Kafka (vier Aufsätze) oder zu Gershom Scholem (zwei Aufsätze), obwohl sie sicher nicht als zusammengehörig geplant waren. Es geht dem Autor in erster Linie darum, "die Breite, Offenheit und damit Widersprüchlichkeit im jüdischen Denken darzustellen" (7).

Der umfangreiche einleitende Text "Das Ende der David Tradition" behandelt das für die jüdische Geschichte sehr komplexe Thema des Messianismus am Beispiel des 1726 in Polen geborenen "letzten Messias-Prätendenten" (7) Jakob Frank, auf den die sogenannte Frankismusbewegung zurückgeht. Gehörte Frank nach Gershom Scholem zu den "abstoßendsten Erscheinungen der jüdischen Geschichte [...], korrupt und verdorben" (32), so zeigt Voigts akribische Studie, dass Frank dennoch diskussionswürdig ist, weil man an ihm den "Übergang vom Ghetto-Juden [zu einem Anhänger der] Französischen Revolution" (33) darstellen könne. Voigt will das Schurkenhafte an Frank gar nicht leugnen, das gehört zur Widersprüchlichkeit der Person und der Zeit, aber die fragwürdigen Aspekte Franks, z.B. seine Konversion zum Katholizismus, schmälern seine Bedeutung für die Entwicklung des vor allem ostjüdischen Messianismus nicht.

In die Umbruchszeit der Französischen Revolution fallen auch die "oft radikalen Schriften" (7) von Heinrich Friedrich Diez, einem Freund Dohms, der 1781 in seinem Werk "Über die bürgerliche Verbesserung der Juden" für eine allmähliche Gleichstellung der Juden in der bürgerlichen Gesellschaft eintrat. Dem Großteil der gegen diese Schrift gerichteten Kritik gingen Dohms Vorschläge zu weit, während im Gegensatz dazu Diez argumentierte, dass Dohms Forderungen nicht weitreichend genug seien und die Juden "voraussetzungslos [...] vollwertige Mitglieder der Gesellschaft" (58) werden sollten. Der Grund für Diez' Wirkungslosigkeit lag vor allem in den radikalen Prämissen seiner Vorschläge. Er hielt alle Religionen für "schädlich und überflüssig" (47), d.h., jüdische Emanzipation wäre nicht einfach durch Konversion zu erreichen, sondern nur durch die Aufgabe von Religion überhaupt, eine Position, die Diez allerdings im Alter wieder aufgab. Zweifellos ein Autor, der seiner Zeit voraus war, und verdient, wieder genauer gelesen zu werden.

Einen breiten Raum nehmen die Diskussionen über Franz Kafka und seinen Freundeskreis (Max Brod, Hugo Bergmann, Felix Weltsch) ein. Im Frühwerk von Brod, das "weitgehend unerforscht" (89) ist, untersucht Voigts die Aspekte des Indifferentismus und der Utopie und im Falle Bergmanns geht es ihm um die Erhellung eines Wirklichkeitsverständnisses, in dem Mathematik und Telepathie zueinander in Beziehung gesetzt werden, zwei

Bereiche, die Bergmann sein ganzes Leben lang faszinierten. Felix Weltsch schließlich wird als ein Denker vorgestellt, der sich Kafkas Werk als Philosoph und nicht als Literaturwissenschaftler nähert. Weltsch' philosophischer Ansatz geht davon aus, dass sich der Widerspruch zwischen "Anschauung und Begriff—[. . .] Mystik und Ratio" (123) nicht lösen lässt, ja dass diese Widersprüchlichkeit fester Bestandteil der Realität sei und gerade in Kafkas Werken sichtbar werde. Voigts bekennt im Vorwort seines Buches, dass er sich sehr lange mit dem "verschlossenen" Autor Kafka auseinandergesetzt habe. Sicher würde er Peter Sprengel zustimmen, der in seiner Literaturgeschichte von 2004 über Kafka schrieb: "Der spezifische Rätselcharakter seiner Texte resultiert aus der Ambivalenz zwischen Bedeutungs-Suggestion und Bedeutungs-Verweigerung". Voigt will dieses Rätsel nicht lösen, Kafka nicht entschlüsseln, seine Absicht ist es vielmehr, eine Erklärung für die "unendliche Deutbarkeit", bzw. "die ständige Frage nach dem Sinn" (178) von Kafkas Werken zu finden. Eine mögliche Antwort bietet Kafkas Erfahrung mit dem Talmud. Die Literaturwissenschaft hat immer wieder versucht, Kafkas Werk jüdisch zu fundieren, ohne allerdings mit Resultaten aufwarten zu können, die durchwegs überzeugend wären. Voigts macht in seinem sehr detaillierten Aufsatz "Franz Kafka im Spannungsfeld jüdischer Strömungen und talmudischem Schriftverständnis" den Versuch, die Fragen nach Kafkas jüdischer Identität wenigstens teilweise zu beantworten. Er weist nach, dass sich Kafka mit keiner der relevanten jüdischen Strömungen—dem Zionismus, dem West- und dem Ostjudentum—identifizierte. Dennoch gab es zu jeder dieser Strömungen Verbindungen, so dass man zumindest von einer "Halbdistanz" (148) reden könne. Erschwerend für eine schlüssige Interpretation dieses Themenkreises kommt noch hinzu, dass Kafka wahrscheinlich keine großen Kenntnisse vom Judentum hatte, mit Ausnahme des Talmuds. Nach Voigt gab es kein anderes schriftliches Werk, "mit dem sich Kafka so lange und intensiv auseinandergesetzt hat" (160). Die zahlreichen formalen und inhaltlichen Parallelen zwischen Kafkatexten und Talmud sind unbezweifelbar, Unsicherheit besteht aber bei der Frage, inwiefern talmudisches Denken Kafka beeinflusst hat. Voigts beinahe salomonisches Urteil lautet, dass Kafka nichts direkt oder bewusst aus dem Talmud übernommen, sondern dass er sich dort lediglich bestätigt und bestärkt gefunden habe.

Voigts gesteht, dass er lange Zeit das Wort Gershom Scholems als "Gesetz" betrachtet habe. Das bezog sich vor allem auf Scholems apodiktische Aussage,

dass “die angeblich unzerstörbare geistige Gemeinsamkeit des deutschen Wesens mit dem jüdischen Wesen, auf der Ebene der historischen Realität, niemals etwas anderes als eine Fiktion” gewesen sei. Dieses “Machtwort” Scholems entfachte hitzige Debatten, die immer noch anhalten. Scholem bringt drei Einwände gegen das sogenannte deutsch-jüdische Gespräch vor: (a) Es habe sich um ein einseitiges Gespräch gehandelt, d.h., Deutsche hätten das jüdische Gesprächsangebot nicht erwidert; (b) die Deutschen hätten erwartet, dass Juden ihr Judentum ablegen, und schließlich (c) der Begriff des Gesprächs sei unangebracht, weil “mit den Toten kein Gespräch mehr möglich ist” (316). Inzwischen steht Voigts Scholem sehr viel kritischer gegenüber. Er schreibt, dass es höchste Zeit sei, die auf Scholems Machtwort zurückgehenden Denkverbote zu überschreiten, was er dann auch nüchtern und ohne Polemik in seinem Aussatz “Das Machtwort. Gershom Scholems Position zum ‘deutsch-jüdischen Gespräch’” praktiziert und damit eine solide wissenschaftliche Grundlage zur “Aufarbeitung der deutsch-jüdischen Symbiose” (325) herstellt.

Voigts breit angelegtes Panorama jüdischen Geisteslebens stellt auch Autoren vor, auf die hier leider nicht eingegangen werden kann, wie z.B. Leopold Zunz, Eduard Strauss, Alfred Döblin, Franz Kobler, Margarete Susman, Liselotte Richter, Moritz Goldstein, Oskar Goldberg, H. G. Adler, Erich Unger, F. B. Steiner und Elias Canetti. Sie alle prägten das jüdische Geistesleben, auch wenn einige von ihnen zu Unrecht in Vergessenheit geraten sind. Etwas ärgerlich sind die zahlreichen Druckfehler, die ein sorgfältiges Korrekturlesen hätte eliminieren können. Nichtsdestoweniger handelt es sich bei dieser Publikation um einen wichtigen Beitrag zur jüdischen Geistes- und Kulturgeschichte.

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Anna Babka and Peter Clar, eds., *Im Liegen ist der Horizont immer so weit weg: Grenzüberschreitungen bei Barbara Frischmuth*. Vienna: Sonderzahl, 2016. 274 pp.

The title of the book *Im Liegen ist der Horizont immer so weit weg* comes from a 1996 poem by Barbara Frischmuth that appeared around the time of Austria’s entry into the European Union. After urging the reader to lift his

or her eyes to wider vistas, it evokes the home/foreign realm dichotomy, a main theme of her fiction and essays, in the playful question, “Eusterreich oder Östropa?” (7). The book, with the subtitle “Grenzüberschreitungen bei Barbara Frischmuth” emerged from a conference with the same name held in May 2016 in Danzig in honor of Frischmuth’s seventy-fifth birthday. Just as Frischmuth’s literary *oeuvre* transcends borders of genre, place, culture, gender role, and generation, this volume transcends expectations of what we expect from texts “about” literary works and the lives of their authors. Quite different from the traditional “Festschrift” assemblages of diverse scholarly articles devoted to an esteemed mentor celebrating a milestone birthday, this lovely tribute volume includes some traditionally footnoted interpretations of the honoree’s literary works but also quotations, prose fragments, photographs, poems, playful and humorous pieces, and letters. Several of the contributors, more than forty in number, offer personal comments, either on their experiences reading Frischmuth’s books or on their acquaintance and interactions with her, or both. Of course, mixed-genre books and volumes on writers’ lives and their works are hardly new; nevertheless, this book seems uniquely multifaceted; it appeals to our hearts, our senses of humor, and our appreciations of beauty as well as our analytical minds.

Although they overlap, pieces in the volume can be divided into scholarly interpretations of Frischmuth’s novels and creative pieces of various kinds; the two types are interspersed. In the former category is a study of Frischmuth’s works focusing on cultural anthropology and another on religious and “inter-religious” issues. Several articles discuss specific novels, including *Das Verschwinden des Schattens in der Sonne* in context of her later literary works; there is also a study of “Interkulturelle Begegnungen” in *Die Schrift des Freundes* as well as essays on figures from *Vergiss Ägypten* and two studies of *Woher wir kommen*, one on the concept “Leerstelle Männlichkeit” and one on “Gefühlsräume.” These scholarly articles make a solid contribution to Frischmuth scholarship.

Some of the texts recount visiting the author and seeing her garden and lakefront environment at Altaussee, Steiermark, her childhood home and abode of recent years. This volume contains a series of photographs of Frischmuth in her garden, subject of four of her most recent publications representing her own genre, the “literarisches Gartentagebuch.” Her increased emphasis on plant life and rural Austria complements the urban and non-Austrian, mainly Middle Eastern, settings of much of her fiction,

also amply discussed in this volume. In an essay on “Barbara Frischmuths autobiographische Gartenliteratur,” Isabel Kranze asserts that the books “umkreisen [...] den Garten als konkreten Ort [...], als literarische Phantasie der Autorin und ihrer Seelenverwandten, als Thema der Kulturgeschichte und als Herausforderung für die Naturwissenschaften” (26). Reinhard P. Gruber writes of Frischmuth’s connection to plants: “Sie lebt mit der Vegetation. [...] Sie existiert als Pflanzenschutzmittel selbst, als Madonna der wertvollen Pflanzen” (164).

In addition to established literary critics, the book also includes texts by peers, well-known Austrian creative writers. They include Nobel Prize winner Elfriede Jelinek, Friederike Mayröcker, Peter Handke, Elisabeth Reichart, Peter Rosei, Gerhard Rühm, and several others. These writers contribute congratulatory wishes, letters, poems, and vignettes. One interesting montage piece is Bodo Hell’s “-isch und -ut-Litanei für Barbara Frischmuth,” which presents evocative lists of words ending in these suffixes. Readers must supply their own connections to Frischmuth and her writings. One *-isch* segment follows: “arkadisch nomadisch enzyklopädisch periodisch melodisch methodisch weder modisch noch alt- oder gar unmodisch episodisch rhapsodisch [...]” (254) Listed under *-mut* we have “hochgemut, frohgemut wohlgemut alles eher denn Sprach- und Gedankenarmut [...]” (258).

Ingrid Spörk’s provocative aesthetic contribution to the volume consists of four colored photographs of “soft sculptures” from a larger series titled “Simulacra,” a term referring to representations that problematize or replace the reality they presumably reflect. Spörk explains that the sculptures were created “aus einer Verbindung von Fiber Art und Fotografie, Seidenchiffon, Goldfaden und gefärbten Flachs” (143); the result is a creative, mostly non-verbal presentation of “Grenzüberschreitungen.”

A uniquely playful text by literary critic Paul Michael Lützel is called “Titel-Scherze.” Using the form of an informal letter, he composes a clever portrait of Frischmuth’s life and literary history by stringing together and contextualizing numerous titles of her works. The piece begins “Seit der Flucht aus der Klosterschule,” referring to Frischmuth’s first book, set in a boarding school like the one she attended. A paragraph listing prizes Frischmuth has received is followed by a gently satirical sentence acknowledging the body of literary criticism devoted to her works and their many theoretical approaches, which have changed or “turned” according to the fashions of various

years. Lützel writes, “Schließlich interpretieren die Germanist_innen Dich weltweit nach allen Regeln der prä-feministischen, trans-strukturalistischen, inter-modernen, post-textuellen und super-sexuellen Art mit allen 177 ‘turns,’ die es in den letzten 177 Tagen gegeben hat” (262).

The flexible and open nature of this book is itself an homage to Frischmuth’s writings. According to the comments by Silvano Ciminti, “Denn die literarischen Enden bei Frischmuth [. . .] verstehen sich nicht als Schlusspunkt, als Erlösung, sondern vielmer als Aufforderung zum Weitermachen. Die Wandlungen sind nicht linear zu denken, sondern als sich nach oben hin bewegende, sich durch das Erleben erweiternde spiralförmige Kreise: unvollendet, reizvoll” (163).

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Vincent Kling and Laura McLary, eds., *Winning Back Lost Territory: The Writing of Lilian Faschinger*. Riverside: Ariadne Press, 2014. 313 pp.

Vincent Kling and Laura McLary’s study of Lilian Faschinger’s work takes its title from an interview between McLary and this Austrian author. Its writeup comprises the final chapter of the monograph. Comparing herself to Scheherazade from *One Thousand and One Arabian Nights*, Faschinger tells McLary that she has long written fiction in order to survive. Writing has allowed her to assert her voice and identity as an Austrian woman whose home country is tainted by misogyny. The writing process has additionally formed the working out of Faschinger’s view of Austria, enabling her to ascertain that the place is one she both “loves and hates at the same time” (19). Thus, the lost territory that Faschinger regains through writing is both a voice that men would otherwise talk over and a clear view of the complex relationship she has with her home territory. It is surprising that Kling’s introduction discusses these points at length, yet fails to mention that the name *Faschinger* is indigenous, almost exclusive, to Austria.

The study underlines the problems that Faschinger perceives in contemporary Austria: sexism, xenophobia, and what she calls *Alltagsfaschismus*. It shows that she showcases these issues through her characters. Faschinger’s technique of personifying Austria’s shortcomings is most notably seen in

Stadt der Verlierer and in *Paarweise: Acht Pariser Episoden*. The latter is set in the year 2000 in Paris since Faschinger cannot write about a place if she is based there, preferring to imagine her chosen setting from afar.

The Kling-McLary volume shortly preceded Lynne Hallam's work *Rewriting the Female in Popular Culture*, which examines Faschinger's tendency to draw on preceding texts, as well as on popular and contemporary culture. By contrast, this slightly earlier study turns the focus inwards and shows the overlaps that Faschinger's novels have with one another. An image that is repeatedly referenced throughout the study is the spiderweb that figures in *Paarweise*. The (perhaps octagonal) web symbolizes the eight intertwined pairings explored throughout the text. Its cornerstone-like nodes represent the work's foundation upon the couplings. The Kling-McLary study highlights that many of Faschinger's characters in this novel are connected by, so to speak, a common thread within the web of connections that extends to the characters in her other novels.

A number of characters in *Paarweise* are connected by Faschinger's observation that empowerment and social progress lead back to the very control and oppression that they attempt to overcome. The novel's multicultural, even "postnational" (227) setting of twenty-first-century Paris does not deter the prescription of social roles based on a person's country of origin. Faschinger shows that a relationship between race and class supersedes nationality and a system of privilege emerges. Immigrants, subjected to casual racism daily, cannot progress beyond low-paid menial jobs, while their white counterparts host television programs and choose which gallery to hang their work in next. In Faschinger's Paris, women's reproductive autonomy is also removed by the very means that exists to ensure it: Jan forces Marie to abort the child she longs for each time he impregnates her.

The concept of control and oppression forming from the social progress that attempts to destroy them extends to *Magdalena Sünderin* and *Stadt der Verlierer*. Magdalena Leitner's liberation from patriarchal values, which she extends to the priest by kidnapping him, results in her own arrest. When postwar Austria, the "Stadt der Verlierer," is remodeled from the fragments of its wartime destruction, former supporters of the regime are not forced to own up to their past mistakes. They instead slip through the net, allowing fascist attitudes to permeate through to the new age.

The study highlights Faschinger's treatment of relationships, including the one between reader and narrator, which emerges as a key feature of her

work. Kling points out that the narrator is detached from the action, and this causes the reader to become more involved with the delivery of the story. Since the detached narrator only guides the reader through the action and refrains from immersing him or her wholly in it, the reader is able to imagine the action more vividly. In turn, this allows the receiver of the text to understand, though not excuse, the repulsive behaviors displayed by some of Faschinger's characters. It is repeatedly argued that Magdalena's confession may in fact be a lie, a story, and that her real sin is in fact the kidnapping of the priest. In this case, the role of the reader is to be deceived, just as the priest also is deceived. This causes the reader and character of the priest to merge and again draws the reader closer into the story that unfolds. While contributors repeatedly, and correctly, point out that Magdalena's kidnapping of and confession to the subservient priest represents a reversal of gender roles, another reversal of gender roles has been overlooked. The priest's captivation by Magdalena's story enables him to leave the episode alive, and this consequently feminizes him. It causes him to imitate the feminine trait, or at least one associated with a single literary heroine, of using storytelling to stay alive.

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Ulrich Kittstein, *Gestörte Ordnung: Erzählungen vom Verbrechen in der deutschen Literatur*. Beiträge zur neueren Literaturgeschichte 359. Heidelberg: Universitätsverlag Winter, 2016. 309 pp.

With its broad focus on crime and narration in post-Enlightenment German literature *Gestörte Ordnung* joins a recent surge in academic interest in German-language contributions to the crime genre. Ulrich Kittstein's study focuses in particular on fifteen texts that use innovative narrative techniques to highlight the social and cultural disruption introduced by crime. Beginning with Friedrich Schiller's 1792 *Der Verbrecher aus verlorener Ehre* and ending with Friedrich Christian Delius's 1992 *Himmelfahrt eines Staatsfeindes*, Kittstein shows how the authors use a poetics of crime to undermine a rational worldview. In these texts, he suggests, crime narration becomes a means to expose and test the seemingly incontrovertible truths held by a society. In Kittstein's words, "Das erzählte Verbrechen [wird] zum Prüfstein für vermeintliche Selbstverständlichkeiten einer Gesellschaft, die

sonst meist dem Nachdenken entzogen bleiben, und zum Schlüssel für eine implizite oder explizite Poetik des Erzählens" (14).

The scope of Kittstein's study is ambitious. *Gestörte Ordnung* covers two hundred years of literary history in a limited space. An informative introduction and brief conclusion provide the framework for the study's primary emphasis on crime as a mirror of social, cultural, and narrative disruption. This concept is then explored in fifteen chapters that are arranged chronologically according to the texts' publication and that each attend to one crime narrative. As he explains in the introduction, Kittstein purposely chose works in which the juridical implications of crime play a minimal role but poetics are key to a narrative understanding. To emphasize the narratives themselves, each chapter describes the social, historical, and political context of the respective literary work followed by a detailed reading of the central themes, poetic strategies, and targeted effects. From the fifteen texts, many are those typically found in studies on German-language crime and detective fiction, such as Schiller's *Der Verbrecher aus verlorener Ehre*, Kleist's *Michael Kohlhaas*, Hoffmann's *Das Fräulein von Scuderi*, von Droste-Hülshoff's *Die Judenbuche*, and Süskind's *Das Parfum*. While Kittstein carefully recapitulates familiar themes and structures, his reading regrettably does little to provide new perspectives on the texts or the authors' innovations. The same applies to his examination of works that feature crime but are less frequently associated with the crime genre, such as Hauptmann's *Bahnwärter Thiel*, Brecht's *Dreigroschenroman*, Dürrenmatt's *Die Panne*, and Bernhard's *Das Kalkwerk*. Kittstein carefully describes the respective historical context, plot, and narrative techniques but neglects in-depth theoretical considerations. Linking the readings to a theoretical approach or including references to other analyses would have enhanced the central claims and offered new insights to those readers already familiar with these works or the crime genre.

The most insightful chapters in *Gestörte Ordnung* are those that look at less familiar texts that engage in poetic play with the effects of crime on social and narrative order. Kittstein's readings of Storm's *Ein Doppelgänger*, Perutz's *Der Meister des Jüngsten Tages*, Frank's *Die Ursache*, Bergengruen's *Der Großtyrann und das Gericht*, and Delius's *Himmelfahrt eines Staatsfeindes* bring a new appreciation of these often underrepresented works. Indeed, the greatest strength of *Gestörte Ordnung* is the unique pairing of standard and less standard texts under the heading of innovative crime narration. The often

surprising combinations encourage readers to rethink generic definitions and the ways that texts are assigned to specific genres. The one possible outlier in the otherwise cohesive selection is Stifter's *Der beschriebene Tännling*, in which no crime occurs. While Kittstein suggests that the novella's main theme is precisely the threat of the unrealized crime to social order, this text's inclusion is still questionable in a volume subtitled "Erzählen vom Verbrechen in der deutschen Literatur."

As a whole, the concept behind *Gestörte Ordnung* is sound. The texts are well chosen to demonstrate how across two hundred years of German-language literature authors have consistently employed complex narrative strategies to mirror crime's disruption to all structures of order. The chronological arrangement of the chapters and the clear readings recommend this book to readers seeking a basic introduction to depictions of crime throughout German literary history. However, scholars who are familiar with or wishing to expand their knowledge of the German crime genre will find few new insights, primarily due to the lack of a developed theoretical argument. While the introduction includes a few brief references to novella theory and traditional conceptions of narrative function and summarizes some traditional views on the form and function of crime fiction, none of these concepts are pursued or developed. The individual chapters focus on the stories themselves and neglect methodical theoretical considerations and references to secondary sources. Information from the few references at the end of the volume could have been incorporated into the readings, and the list also could have been more extensive. For more rigorous academic investigations of the German crime genre, readers should look at recent publications such as Katharina Hall's edited volume *Crime Fiction in German: Der Krimi* (2016), Thomas W. Kniesche's *Contemporary German Crime Fiction* (2016), and Lynn M Kutch and Todd Herzog's edited volume *Tatort Germany: The Curious Case of German-Language Crime Fiction* (2014). Although a stronger theoretical argument would have been advantageous, Kittstein is to be commended for bringing readers' attention to the numerous and sometimes unexpected contributions of German-language writers to the crime genre.

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Erwin Dekker, *The Viennese Students of Civilization: The Meaning and Context of Austrian Economics Reconsidered*. New York: Cambridge UP, 2016. 215 pp.

With its two central figures, Ludwig von Mises and Friedrich von Hayek, well-represented by biographical literature and intellectual histories, it cannot be said that the “Austrian Economists” are unfamiliar to English-language scholarship. Indeed, so well established is this branch of economic theory that it is possible to be labeled an “Austrian” in some academic departments without ever having set foot in Austria. Associated with laissez-faire economics and libertarianism, the Austrian Economists are also known to policy-makers and politicians. The British prime minister Margaret Thatcher said that she always carried a copy of Hayek’s *Road to Serfdom* in her purse. In *The Viennese Students of Civilization*, Erwin Dekker seeks neither to introduce the Austrian school of economics, nor to bulldoze the current consensus readings of Hayek and Mises as thinkers of methodological individualism and free-market liberalism. His argument is, rather, that the historical, social, and political context of Habsburg and First Republic Austria, as seen from Vienna, significantly shaped the theories of the Austrian Economists. Today, an “Austrian” may never have set foot in Austria, but for Dekker, a greater understanding of the school of Austrian economics can be gained by examining its Austrian context.

That context is one in which the Austrian Economists were greatly motivated by concerns about the future of their civilization. Here, prospective readers of *The Viennese Students of Civilization* might wonder if the term *civilization* in the title phrase will be too unwieldy to be applied critically. And indeed, the book does apply the term broadly. At times, for example, the Austrian Economists’ concern about “civilization” means the invocation of an apocalyptic infrastructural collapse that is equal parts Karl Kraus and the Hollywood disaster film. Thus, Dekker twice cites Ludwig von Mises’s prediction to a student as they strolled along the well-paved Ringstrasse that “grass will grow right here where we are standing,” while Joseph Schumpeter is presented describing his time as a finance minister in postwar socialist Vienna as helping the state to commit suicide (3, 89, 121). Elsewhere, however, the Austrian concern about “civilization” means an appreciation for continuity, where the achievements of civilization are understood as the product of “restraint.” Borrowing from Norbert Elias the sense of civilization as a process of increasing individual and social restraint, Dekker understands the Austrian

Economists to be working through a problematic of civilization in order to study economics. According to this reading, Hayek is not primarily concerned with the individual freedom that the market enables but rather privileges the market because it is a form of civilization that restrains, or disciplines, social and individual behavior. Of Hayek, Dekker observes, “Markets do not work because individuals are rational, but markets allow individuals to make rational choices” (89).

Approaching the Austrian Economists as students of restraint and civilization, *The Viennese Students of Civilization* creates a context in which contributions in economic theory can be seen as contiguous with other intellectual currents in Vienna. This is a great strength of the book. Dekker notes, for example, how closely Hayek’s interest in civilization and restraint aligns with the work of Freud in *Civilization and Its Discontents*. Like Karl Popper and Hermann Broch, moreover, Hayek is said to have balanced his own skepticism about the certainty of knowledge and the prospects for the future with personal courage and a resolve to press forward. Dekker’s attention to the milieu of the postwar Austrian capital also suggests how trends in economic thinking were bolstered by “typically Viennese” means of intellectual association. Like other philosophical “circles” that convened in postwar Vienna (for example, the Geist Circle, the Kelsen Circle, the Spann Circle, and the Vienna Circle), the Mises Circle helped establish research premises, model behavior, and define a coherent intellectual agenda. Of course, members of the bi-weekly Wednesday Mises Circle connected with other circles, especially the Geist Circle. And it also engendered its own forms of camaraderie. Decades later, for example, Gottfried von Haberler could still perform Circle songs, such as “The Economist in Paradise” and “The Last Soldier of the School of Marginal Utility,” which had been composed by fellow member Felix Kaufman and sung regularly at Circle meetings.

Mises and Hayek eventually emigrated to the United States and Great Britain respectively, and they achieved their greatest professional success outside Austria. *The Viennese Students of Civilization* is acutely aware that these Austrian economists are central, if not sacred, figures in Anglo-American neoliberal economic theory. Indeed, some of the pleasure in reading the book derives from observing its author deliver new insights on the Austrian school of economics while also trying to avoid the ire of the energetic contingent of Hayek and Mises defenders. Here, the case of Janek Wassermann, the American scholar of interwar Vienna, shows just how

fraught Dekker's task is. Wassermann's 2015 *History News Network* article that argued that the "contemporary characterization of Austrian Economics does a disservice to the eclectic intellectual history of Austrian economics" unleashed an angry attack force of bloggers, journalists, and the Foundation for Economic Freedom that can still be accessed online today. For his part, Dekker aims for calm. He describes two legacies of the Austrian school of economics: one within economic theory, the other within practical politics and political philosophy (14). Each, he suggests, represents a meaningful approach to the school. But what is missing within these two distinct legacies is an understanding of how the economic analysis can be integrated with the political analysis. Considering Austrian Economists more broadly, as students of civilization, provides this integration.

Of course, the "two-legacy" schema is an explanatory necessity, not a description of how scholarship, which is rarely so scrupulous, actually functions. And in fact, the title phrase "students of civilization" should be seen as more of a direct challenge to conventional readings of the Austrian Economists than Dekker wishes to say it is. For Dekker, at least while they were still in Vienna, Mises and Hayek considered themselves less economists in the traditional sense—that is, as engineers, policy experts, or physicians—than as interested observers and interpreters of the processes of civilization. As individuals studying processes, moreover, they and their colleagues were far less certain of their conclusions than traditional accounts would suggest. Described as a "therapeutic nihilist," Hayek, in particular, rejected the idea that the economist can fully grasp what is happening in markets and that specific interventions will yield predicted or desired effects (127).

The Viennese Students of Civilization is a bold and engaging work of scholarship that can be read as an attempt to restore the interwar Austrian school of economics to Austrian intellectual history. The founding figures of Eugen Böhm von Bawerk, Carl Menger, and Friedrich von Wieser are also part of this story, which Dekker recounts from the standpoint of a researcher working in a department of cultural economics. Given the recent emergence of cultural economics as a field, it is perhaps not surprising that it is not entirely clear who the audience for the book is intended to be. Given that the discourse on civilizing processes and civilization is drawn from cultural studies, economic historians might find the book too philosophical. At the same time, Dekker appears reluctant to situate the Austrian Economists within the rich contemporary scholarly discussion surrounding the rise, fall, and trans-

formation of Austrian liberalism. The book succeeds in presenting economic theory to non-specialists for more than two hundred pages, yet regarding the historical, one can still encounter the sentiment that “Schorske is difficult to summarize” (16). The rich and suggestive discussion of the Austrian Economists in *The Viennese Students of Civilization*, however, more than outweighs what is, essentially a matter of emphasis, and Erwin Dekker has written an immensely valuable book.

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Wiebke Sievers, ed., *Grenzüberschreitungen: Ein literatursoziologischer Blick auf die lange Geschichte von Literatur und Migration*. Vienna: Böhlau, 2016. 294 pp.

So-called “migration literature,” that is, contemporary literature written by authors who immigrated to Austria and whose first language is not German, has attained a place of prominence in the Austrian literary field, gathering attention from publishers, literary critics, and the wider reading public. Authors such as Dimitré Dinev, Anna Kim, Doron Rabinovici, Jula Rabinowich, and Vladimir Vertlib have come to be part of the literary elite whose books can be found on the long list of prestigious literary prizes and in the catalogues of major publishers; the group is well represented in literary scholarship.

The volume *Grenzüberschreitungen: Ein literatursoziologischer Blick auf die lange Geschichte von Literatur und Migration* is part of this burgeoning scholarly interest, albeit with a different focus. The volume has its roots in the research project “Literature on the Move” (www.litmove.oeaw.ac.at), funded by the Wiener Wissenschafts-, Forschungs- und Technologiefonds that has been focusing since 2012 on the literature “zugewanderter AutorInnen in Österreich,” and is the result of the collaboration of three members of the project team, Wiebke Sievers, Holger Englerth, and Silke Schwaiger, each of whom is responsible for 2 or 3 individual chapters. This common foundation results in a tight theoretical, thematic, structural, and stylistic cohesion among the individual essays, resulting in a final product that reads more like chapters of a book than essays by different authors.

The volume connects to the existing research literature by accepting

the current scholarly consensus of considering immigrant authors part of a cultural avant-garde that plays a crucial role in transgressing narrowly conceived notions of national cultures and literatures, the titular “Grenzüberschreitungen.” Yet it aims to set itself apart both in scope, taking a broader historical approach, and in theoretical foundation, diverging from the widely employed constructivist paradigms of performativity, hybridity, and transnationalism. The editors employ instead a historical-comparative approach, the Bourdieuan concept of the literary field and its mechanisms of exclusion, and Yasemin Yildiz’s critique of the monolingual paradigm (cf. *Beyond the Mother Tongue*) as key concepts in the analysis of altogether seven “zugewanderte” authors and their works.

Thematically, *Grenzüberschreitungen* is divided into three parts: a substantial introductory essay by Sievers that establishes the volume’s theoretical and methodological framework and outlines the (historical) connections between migration and literature in the Austrian context; “Teil 1,” consisting of three essays that focus on authors (Elias Canetti, Milo Dor, György Sebestyén) who migrated to Austria between the 1930s and late 1950s; and “Teil 2,” which examines in four individual essays the professional progress of four contemporary authors (Seher Çakır, Ilir Ferrà, Stanislav Struhar, Tanja Maljartschuk) in the Austrian literary field. In selecting these mostly little-known writers, the authors aim to expand the scholarly focus beyond the few well-established names mentioned above and to put forward a new perspective on the history of migration and Austrian literature. The volume’s central line of argument holds that Austrian literary history can be divided into different periods with respect to the acceptance of immigrant authors, from a period of almost unquestioned acceptance as the result of the Habsburg cultural heritage of authors from the former crown lands up to the mid-1960s, to a period of nationalization of the literary field in the 1970s and 1980s, to a wave of renewed interest in “migration literature” starting in the 1990s. Given the historical and theoretical approach that unites all essays in *Grenzüberschreitungen*, the researchers are able to demonstrate the use of the German language as a central mechanism of exclusion of foreign-born authors from the national literary field, and also the loss (and resulting lack) of cultural and symbolic capital that migration almost inevitably entails. The three essays of “Teil 1” demonstrate that immigrant authors such as Canetti, Dor, and Sebestyén did not face the same resistance to their inclusion into the literary field, as the Austrian literary establishment consisted largely of

older authors that had a direct connection to the transnational legacy of the Habsburg empire and accepted foreign-born authors with native tongues other than German quite naturally as part of this transnational heritage—as long as they wrote in German. The hegemony of the German language as a passkey to the entry into the national literary field is also apparent in the second thematic part of *Grenzüberschreitungen*, which details the struggles of the individual authors to gain wider acceptance and recognition of the literary quality of their works rather than being typecast as representative of their ethnic background and providing “authentic” insights into the history and experience of the exotic “other.”

The essays collected in this volume are extremely well researched, clearly structured, and well written. They all provide a short introduction to the biographies of the authors, their entrance into the Austrian literary field, the obstacles to their reception, and analyses of a few of their works that highlight central themes, making them ideal points of entry for anyone interested in these authors. In addition, the overall thrust of the cultural-historical argument connects the current interest in migration literature to its historical precedents and provides valuable (if at times somewhat polemical) insights into the barriers that immigrant authors experience to their acceptance by the literary industry. I would have wished that the authors had paid more attention to the gendered aspect of the mechanisms of exclusion (only two of the seven authors discussed are women), but this is a minor quibble with an otherwise excellent volume.

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Herbert Kuhner, ed., *Wände . . . : Österreichische jüdische Lyriker/ Walls . . . : Austrian Jewish Poets*. English translations by Herbert Kuhner. Vienna: Theodor Kramer Gesellschaft, 2015. 253 pp.

In 1992, Herbert Kuhner, Johannes Diethart, and Peter Daniel published a bilingual German-English anthology, *Wären die Wände zwischen uns aus Glas: Jüdische Lyrik aus Österreich*, which featured poems by Austrian-Jewish writers defining their identity after the Holocaust. The book was a response to the 1988 *Bedenkjahr*, the fiftieth anniversary of the Anschluss of Austria to Nazi Germany. Following the election of Kurt Waldheim as president of Austria

in 1986 and the rise of the extreme right-wing FPÖ under Jörg Haider, the commemoration activities in 1988 were part of a turning point in the identity of the Second Republic of Austria, which hitherto had pretended to be the first victim of Hitler's aggression and thus had seen itself as not responsible for the recent past in World War II and the Holocaust. All this changed in the second half of the 1980s in Austria, as the country started to acknowledge that there were Austrian victims *and* perpetrators. Today, no one questions Austria's and some of its citizens' responsibility for crimes committed in the Holocaust, and there is a growing, if not established awareness of the loss of the country's Jewish population that before 1938 accounted for 9 percent of Vienna's total population.

The current volume *Wände . . . : Österreichische jüdische Lyriker/ Walls . . . : Austrian Jewish Poets*, edited by Herbert Kuhner and published by the Theodor Kramer Gesellschaft in 2015, features nine additional writers and fits well into the program of the Theodor Kramer Gesellschaft, which promotes Austrian exile literature, though not all of the contributing lyrical writers, Ilse Aichinger for example, were in exile during the Holocaust. The book is first and foremost an incredibly useful resource for anyone interested in questions of Austrian-Jewish identity, as it was expressed in German-language poetry. When one thinks of Austrian-Jewish identity Paul Celan's *Todesfuge/Death Fugue* is the most important German-language poem in the twentieth century that comes to mind. This anthology takes the reader beyond what is well known. While Celan is not included, there are four poems by Rose Ausländer, who like Celan grew up in Czernowitz, the capital of the former Austrian crown land of Bukovina, and survived the Holocaust there. Other well-known writers include Erich Fried, Peter Hennisch, André Heller, Elfriede Jelinek, and Robert Schindel, to name just a few. Schindel's poems "Vineta I" and "Vineta II," which are included in this anthology, provide an interesting representation of what it was like to be Jewish in 1980s Vienna.

It is clear from the listing of authors included in this volume that being Jewish is less defined by a religious identity, but rather by having been persecuted by the Nazis or descending from people who were persecuted during the Nazi period for being identified by the Nazis as Jews. This is crucial to understand, because these writers face a different identity than the majority culture in Austria. Furthermore, this anthology is not limited to the generations

that lived through the Holocaust but also features poems from the second generation of survivors.

There are also poems by writers who may be less known but who are nonetheless interesting, such as Mimi Grossberg, Alfred Kittner, Herbert Kuhner (who edited this volume), and Willy Verkauf-Verlorn, among a total of thirty-nine writers who contributed poems to this anthology. Verkauf-Verlorn's poem "Wände" inspired the title of the book. His poem "Judesein" ponders the question of what it means to be a Jew without religion and certainly without the construct of race. Verkauf-Verlorn also served as chairman of the Theodor Kramer Gesellschaft from 1987 to 1994.

The English translations by Kuhner are useful and make this volume accessible to readers who are interested in the topic of Austrian-Jewish identity, but who do not read German. Needless to write, however, no translation can do justice to the original poems. This book will be a great addition to any Austrian Jewish Studies library.

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