

sche Verwaltung ausgelöst oder zumindest angefacht wurde, im Gegenteil: In vielen Fällen versuchte die Administration, Ausschreitungen zu verhindern.

So bleibt abschließend ein doppeltes positives Fazit zu ziehen. Während R. eher rezeptionsgeschichtlich orientiert arbeitet und insbesondere das antijüdische intellektuelle Milieu analysiert, widmet sich S. in empirischen Fallstudien den Ereignissen vor Ort, ohne den gesamtrussischen Zusammenhang aus den Augen zu verlieren. Insofern stehen die beiden besprochenen Arbeiten keineswegs in einem Gegensatz zueinander oder bieten Wiederholungen (einige Schnittstellen existieren natürlich, wie z. B. die Untersuchung der antijüdischen Ausschreitungen nach 1900), sondern ergänzen sich in ihrem methodischen Zugang und in ihrer Argumentation. Wer sich in Zukunft über die jüdisch-litauischen Beziehungen im 19. Jh. informieren möchte, sollte weder an dem einen noch an dem anderen Buch vorbeigehen.

Lüneburg

Joachim Tauber

**William M. Johnston: Zur Kulturgeschichte Österreichs und Ungarns 1890-1938.** Auf der Suche nach verborgenen Gemeinsamkeiten. (Studien zu Politik und Verwaltung, Bd. 110.) Böhlau. Wien u. a. 2015. 352 S. ISBN 978-3-205-79541-4. (€ 39,-.)

In 1972 William M. Johnston, a professor of European intellectual history at the University of Massachusetts, Amherst, published a remarkably comprehensive and insightful survey of Austrian intellectual life in the century after 1848.<sup>1</sup> It ranged across *belles lettres*, music, law, economics, social theory, philosophy, psychology, sociology, and art and film criticism. J. grouped intellectuals according to their interests and conceptualizations and identified shared themes and methodologies. His book proved highly useful as a reference work and helped stimulate further study by several generations of scholars and students, who proceeded to develop a large body of essays and monographic studies on Austrian cultural and intellectual history. The German translation has gone through four editions since 1974.<sup>2</sup> J. followed up in 2009 with a study of Austrian identity in the 20th c. as an intellectual phenomenon.<sup>3</sup>

Now J. has produced a bold, wide-ranging study of how one can understand and conceptualize the parallels and differences in the intellectual and cultural life of Habsburg Central Europe between 1890 and 1938. He sums up his underlying thesis in the subtitle of the new book: significant but often overlooked commonalities united intellectual inquiry and artistic life not only across different regions of old Austria and Hungary but also between the two halves of the old monarchy. Scholars and critics have too often ignored those commonalities, J. argues, as they have focused on the many differences between Austria and Hungary, the distinctiveness of the various national cultures and communities, and the dissolution of the monarchy into smaller states based on dominant nationalities. J. asserts that not only was the sharing of concerns, themes and trends, and the consciousness of the commonalities among intellectuals and artists strong across the monarchy before 1918, but this continued to some degree during the succeeding decades, most especially in expressions of memory and mythologizing about the region's experience before World War I.

To support his revisionist emphasis on the cultural commonalities, J. organizes the book as a series of connected review essays. Part one comprises five chapters devoted largely to

<sup>1</sup> WILLIAM M. JOHNSTON: *The Austrian Mind: An Intellectual and Social History*, Berkeley et al. 1972.

<sup>2</sup> IDEM: *Österreichische Kultur- und Geistesgeschichte: Gesellschaft und Ideen im Donauraum 1848 bis 1938*, Wien et al. 1974.

<sup>3</sup> IDEM: *Der österreichische Mensch: Kulturgeschichte der Eigenart Österreichs*, Wien et al. 2009.

historians of culture and society in the Habsburg Monarchy, such as Moritz Csáky and Charles S. Maier, who have assayed the character of cultural and social development in the realm and pointed to common patterns of thought and expression. Throughout the book J. stresses the importance of pioneering studies of the larger cultural and intellectual patterns which have often appeared in articles rather than books and which many writers on the artistic and scholarly life of Habsburg Central Europe have overlooked. He also asserts that scholars of Austrian cultural life need to give much more attention than previously to Hungarian intellectual and artistic life, because of the parallels and connections between Hungarian culture and developments in Austria and also because of the important Hungarian analyses and critiques of common Austro-Hungarian intellectual trends. J. laments that many specialists on Austrian cultural history have ignored relevant Hungarian writings due to their refusal to look across the border into Hungary or their own linguistic limitations.

The first substantive chapter argues for the wider significance of histories of architecture in Austria and Hungary which have analysed the tensions between national or regional self-expression and transnational modes in architectural design and other arts. Here J. brings to the reader's attention a 1999 essay by the Harvard social and political historian Charles S. Maier published in a collection on modern Central European urban architecture. This in turn leads to a discussion of the writings since the late 1980s of the Hungarian-born scholar Ákos Moravánszky on the history of modern Central European architecture and its relationship to its wider cultural and intellectual context and then on to Anthony Alofsin's subtle conceptualization of the styles and languages of architecture and contextual influences on it.

Chapter four offers arguments that are pivotal for J.'s whole analysis about the value of juxtaposing the culture and social and political experience of the great metropolitan centres of Habsburg Central Europe with developments in smaller communities on the margins, which were distinguished by great cultural and political pluralism and creative hybridity. J. cites here the economic historian Wolfgang Grassl and the historian of philosophy Barry Smith, who together have developed a 'theory of Austria' to understand the frequent crossings of boundaries in society, politics, and culture that characterized life across the Habsburg lands. This theorizing assigns critical importance to cities on the periphery such as Czernowitz (Chernivtsi), Temesvár (Timișoara), and Nagyvárad (Oradea), or to others in the interior with similar ethnic diversity such as Mährisch Ostrau (Ostrava), Brünn (Brno), Pressburg (Pozsony, Bratislava), Trieste, and Fiume (Rijeka), which the literary scholar Marcel Cornis-Pope has categorized as 'marginocentric'. Grassl and Smith cite as paradigmatic Béla Bartók's observation in his 1942 essay, published in English, 'Race Purity in Music', that folk melodies, whatever their origin, developed over centuries in the countryside of the Hungarian realm with a continuous crossing back and forth among peoples of different language and culture. Over time, Grassl and Smith have argued, the cultural and intellectual diversity of the region has naturally given rise to much mixing and mutual influencing in all spheres, so that the character of intellectual reference systems must be understood in these terms. Studies of the intellectual and cultural history of the region then, in J.'s view, must take into account these realities of diversity, mutual influences, and hybridity.

In pursuing various broader conceptualizations to guide the understanding of cultural and intellectual development in Habsburg Central Europe, J. also takes up the synthetic and critical writings of scholars who are more familiar to the broader community of historians than figures such as Grassl and Smith or Alofsin. He devotes chapters to Moritz Csáky's work on operetta as an artistic and cultural phenomenon which united the whole region, György M. Vajda's comparative literary studies of symbolism and secession in Austria and Hungary, Peter Weibel's work on avant-garde artists and thinkers who crossed disciplinary lines, J. P. Stern's model of the 'dear purchase' and the significant contributions of cultural overachievers, and the complex relations between Austrian and Hungarian psychoanalytic thinkers. J. concludes the book with a discussion of the role in Habsburg

Central Europe of towering but fundamentally unclassifiable figures such as Rainer Maria Rilke, Franz Kafka, Robert Musil, Gustav Mahler, Arnold Schönberg, Jože Plečnik, and Endre Ady and a review of the negative evaluations of aspects of the Habsburg lands' cultural traditions and legacies in the works of Ady, Karl Kraus, Adolf Loos, Claude Cernuschi, Ernest Gellner, and Miroslav Krleža.

All this testifies to the extraordinary range and depth of J.'s analyses of writings on cultural and intellectual life in Habsburg Central Europe during the late 19th and 20th centuries and his deeply considered reflections on how to conceptualize historical studies in this field. Individual scholars may choose not to accept all his judgments and advice, but they should not ignore his advocacy for a more encompassing view of intellectual life and culture across the whole region. This book will surely stand as a touchstone for thinking about models and frameworks for the modern cultural history of the former Habsburg lands for a long time to come.

Minneapolis

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**Mäander des Kulturtransfers.** Polnischer und deutscher Katholizismus im 20. Jahrhundert. Hrsg. von Aleksandra Chylewska-Tölle und Christian Heidrich. (Thematicon, Bd. 22.) Logos. Berlin 2014. 280 S. ISBN 978-3-8325-3660-2. (€ 39,-)

Die Erforschung des Katholizismus und seines Facettenreichtums erfreut sich nach wie vor großer Beliebtheit nicht nur unter Theologen und Religionswissenschaftlern. Dies veranschaulicht der fachübergreifend konzipierte Sammelband zum polnischen und deutschen Katholizismus im 20. Jh., an dem u. a. Historiker, Soziologen, Literaturwissenschaftler und Publizisten maßgeblich mitgewirkt haben. Der Band ist in fünf thematische Gruppen gegliedert, die in unterschiedlicher Ausführlichkeit behandelt werden. In der Summe präsentieren die Beiträge eine Collage mannigfacher Aspekte des Kulturtransfers und seiner Erschwernisse, den die Hrsg. einleitend als einen dynamischen, vielschichtigen Prozess im Umgang mit Bruchstücken fremder Kultur in den katholischen Milieus und innerhalb der Kirche der beiden Länder definieren (S. 9).

Eingangs bespricht Maria Wojtczak die Wirkmächtigkeit der langlebigen stereotypen Zuschreibungen „Pole = Katholik“ und „Deutscher = Protestant“, die sich gegenseitig bedingen, eine Bedrohung oder Verneinung eigener nationaler Identität ausdrücken und letztlich einen Kulturtransfer verhindern. In der darauffolgenden Sektion werden drei Geistliche vorgestellt, an denen sich die verschiedenen Formen der Wahrnehmung und Ausstrahlung klerikalen Wirkens im deutsch-polnischen Kontext verdeutlichen lassen. Sascha Hinkel behandelt den Breslauer Erzbischof Adolf Bertram, der – durch das Prisma der nationalen Aufwallungen in der Oberschlesienfrage betrachtet – für viele katholische Polen von einem Mann der Kirche zum einem Vertreter deutscher nationaler Interessen mutierte. Evelyne Adenauer erläutert das pazifistische Engagement des deutschen Priesters Hermann Hoffmann, der in der Zwischenkriegszeit für seine Idee einer friedlichen deutsch-polnischen Koexistenz vornehmlich in Polens Führungsschicht Multiplikatoren zu gewinnen suchte, wenngleich mit bescheidenem Erfolg. Jarosław Babiński untersucht die Rezeption des theologischen Werkes des Pempliner Prälaten Franz/Franciszek Sawicki und präsentiert wichtige Erkenntnisse. Der in beiden Kulturen beheimatete, stille und vornehme Denker blieb frei von ideologischer Vereinnahmung und unterließ es, sich national zu verorten, weshalb womöglich seine herausragende theologische und philosophische Überlieferung bisher in Deutschland und Polen kaum rezipiert worden ist.

Den mittleren Abschnitt des Bandes bilden Beiträge zur geschichtlichen, literarischen und theologischen Dimension deutsch-polnischen Kulturtransfers. Gregor Ploch zeichnet die Wahrnehmung der polnischen Kirchenhierarchie durch die katholischen Vertriebenen in Westdeutschland nach, insbesondere die Person des polnischen Primas Stefan Wyszyński, die letztlich nationale Deutungsmuster verfestigte und in Stereotype mündete.