

As an epilogue, the editors chose an autobiographical and touching piece in homage to Harry Zohn (1923–2001), a Jewish emigrant, scholar, and creator of the Peter Lang series “Austrian Culture,” who reflects on his ties to Austria, in particular his birthplace Vienna. In sum, this collection of essays offers the reader a solid, if necessarily incomplete, introduction to Austrian literature and history of the last century. Despite differences in quality, all articles exhibit excellent research and clear theses. Anyone who wishes for an introduction to some important representatives of Austrian literature would do well to begin with this anthology. The articles provide an analysis of authors and texts that moves beyond mere literary history.

Roxane Riegler
Emporia State University

Agatha Schwartz, ed., *Gender and Modernity in Central Europe: The Austro-Hungarian Monarchy and Its Legacy*. Ottawa: University of Ottawa Press, 2010. 232 pp.

Scrutinizing the post-Schorske dialogue through the lens of gender, Agatha Schwartz’s *Gender and Modernity in Central Europe* unveils important new research on the centrality of gender to *fin-de-siècle* Austria-Hungary and its successor states. The relevance of the questions of gender, sexuality, and identity raised by the present volume to our own *fin de siècle* is not to be overlooked. Schwartz’s work constitutes a groundbreaking contribution to the field of Austro-Hungarian cultural studies by extending the scholarly gaze beyond the spell of Vienna 1900, both spatially and temporally, and by drawing its methodology from thematic comparative history. Organized topically, rather than around confining geographical, national, or chronological borders, the book’s transnational, comparative framework demonstrates the relevance of gender and sexuality to broader questions of identity and modernity gripping Austro-Hungarian urban centers. Schwartz describes the work as “offer[ing] a panoramic and comparative approach regarding the impact that the debate about gender and modernity has made in the various cultural centers and regions of Austria-Hungary [...] across borders and time” (5). Underlining the book’s assault on historiographical convention is its multidisciplinary approach; drawing on diverse disciplines including literature, art history, psychology, sociology, Jewish studies, and women’s studies, the essays highlight the virtues of interdisciplinarity. Generally, the present volume exemplifies gender studies at its best. A significant minority of the essays deals with manhood and masculinity (including Miklós Hadas’s trailblazing investigation of masculinity and cycling in late-nineteenth-century Hungary and Ferenc Erős’s essay on gender and war neurosis), with the majority of pieces engaging theories of sociocultural constructions of gender. Most promising in this regard is the use of Judith Butler’s theories of gender performativity, notably in the clever opener

on feminist writer Grete Meisel-Hess. While tipping their hats to postmodernism, rarely do the authors employ gendered or specialist jargon.

Mirroring the Austro-Hungarian Empire's diverse ethnic makeup, the book's organization into five themes—sociocultural constructions of gender, literature, Jewish women, psychoanalysis, and the imperial aftermath—stresses points of commonality and divergence across multinational Danubia. This comparative framework, governed by topic rather than politics or geography, represents a useful innovation in fields colored by subsequent national histories, as Saskia Ziolkowski argues in the context of Austro-Italian literature. The book strides towards correcting notions of central European cultural backwardness while unearthing new fields of inquiry. Part one, "Constructing Gender in Vienna and Beyond," lays the theoretical foundation for the chapters to follow. Particularly revealing is Hadas's essay "Modernity and Masculinity: Cycling in Hungary at the End of the 19th Century," for the bicycle is typically celebrated as setting women in motion in the public sphere. However, while Hadas connects the strong presence of Hungarian Jews in cycling clubs as opposed to the Gentiles' dominance in "noble" sports like athletics, the reader remains curious for more details on the Jewish aspect of the author's compelling arguments. Likewise notable in its revisionism is Jill Scott's thesis on the significance of Dionysian allegory to the "private jokes" in Gustav Klimt's masterpiece *The Kiss*. Challenging interpretations of the private nature of Klimt's later oeuvre as a Schorskean retreat from the university mural controversy, Scott maintains that *The Kiss* "gives birth to a renewed relationship with the public [...] and a renewed painting style" (46). Somewhat troubling, however, is the author's source base, for Scott's arguments are based on secondary literature rather than contemporary Viennese criticism.

The subsequent sections on literature, Judaism, psychoanalysis, and Austria-Hungary's imperial legacy are also framed comparatively, with the majority of contributions addressing Austria, Hungary, and the Czech lands. Particularly noteworthy in part two on the influence of Viennese literary modernism is Marcin Filipowicz's study of Czech modernist poetry, which corrects notions of Czech misogyny as derivative from the Viennese model by focusing on the intersection of misogyny, misandry, and feminism in Czech modernism. Also dealing with misogyny is part three, "The Contribution of Jewish Women to Viennese Modernity," in which the contributions analyze perceptions of female intellectuals and *salonnières* as deviant bluestockings. A synthesis of Viennese salon culture as lucid as Deborah Coen's, underlining the importance of the salon as a liminal space between public and private, is rarely found in English. While revealing progressive aspects of Austro-Hungarian women's education, Michaela Raggam-Blesch's portrait of three female pioneers at the University of Vienna unfurls the ambivalence and intolerance male academics held towards largely Jewish female colleagues, a trend also surfacing in Anna Borgos's piece on women as subjects and practitioners of Freudian theory. Outstanding in part four, Erős's

“Gender, Hysteria and War Neurosis” traces shell-shocked male combatants to notions of feminine hysteria and the competing methods (electrotherapy versus psychoanalysis) used to treat such patients. The book’s fifth and final section plunges into the emerging field of border/borderland studies, propelled by Pieter Judson’s groundbreaking work on rural *Sprachgrenzen*. Part five deftly navigates the internment of suspect nationalities during World War I, the Carinthian border conflict, and the revival of Hungary’s “Sissi” cult. The present-day reverberations of such ethnic tensions are all too obvious. The field can hope that *Gender and Modernity* inspires further comparative studies in the Monarchy’s eastern half.

Megan Brandow-Faller
Georgetown University

Jacqueline Vansant, Hrsg., *(Mit) Schwarz lesen. Essays und Kurztexte zum Lesen und Gelesenen von Egon Schwarz*. Wien: Praesens, 2009. 201 S.

Er sei ein “literarischer Vielfraß” (7), bemerkte Egon Schwarz einmal scherzhaft. Wer sein Haus in St. Louis je betrat, weiß sofort, was das bedeutet: Bücher, wo immer man hinschaut. Es geht jedoch nicht nur um die Menge von Büchern, die sich bei ihm im Laufe der Jahrzehnte angesammelt haben, sondern auch und vor allem um die Qualität und Vielfalt des Gelesenen. Seine frühen Leseerfahrungen charakterisiert Schwarz wie folgt: “Dass ich alles Geschriebene wie Kraut und Rüben zusammenlas, Simples und Abstruses, Gewichtiges neben Trivialem, Eintagsfliegen der Mode nicht minder als Altehrwürdiges, bloß Informatives ebenso wie künstlerisch Geformtes, versteht sich bei meinen Beschaffungsmethoden von selbst” (14). Bei all seinen Klagen über den Niedergang der “Kunst des Lesens” (7) scheint Schwarz jedoch seinen Glauben daran nicht verloren zu haben. In den Jahrzehnten seines Schaffens hat er selbst genug Lesestoff produziert und scheint noch unerschöpfliche Vorräte an Geschriebenem zu haben. Dem 88-Jährigen gebührt Bewunderung für seine Energie, seinen Leseeifer und schließlich für seine Bereitschaft, das Geschriebene weiterzugeben.

Der erste Teil des Bandes (“Schwarz über das Lesen und die Sprache”) enthält einen Essay und vier Kurztexte mit den Gedanken und Überlegungen des Autors zum Thema Lesen und Sprache. Im zweiten Teil (“Mit Schwarz lesen—Aus der *FAZ*: Buchbesprechungen”; “Mit Schwarz lesen—Aus der *FAZ*: Interpretationen zu Gedichten”) veröffentlicht Schwarz eine Auswahl seiner bisher noch nicht erschienenen Rezensionen und Gedichtinterpretationen für die *FAZ*. Der dritte und letzte Abschnitt des Bandes (“Schwarz lesen—Essays zur Literatur und Kulturgeschichte”) schließlich enthält neun Essays aus den fünfzig Jahren seines Schaffens. Assoziationen zu Kraut und Rüben stellen sich nicht ein, es sind eher schmackhafte literarische Mahlzeiten, die der “Vielfraß” hier aufischt.

Die Herausgeberin des Bandes, Jacqueline Vansant, hat—in Zusammenarbeit mit dem Autor—dafür gesorgt, dass ein *Egon-Schwarz-Lesebuch* herauskam, zu dem man immer wieder gerne greifen wird, in dem sich gut blättern lässt und