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Katrin Kohl and Ritchie Robertson, eds. *A History of Austrian Literature 1918-2000. Studies in German Literature, Linguistics and Culture*. Rochester: Camden House, 2006. 336p.

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This work represents a fresh perspective on inquiries into the nature and reception of Austrian literature of the last century. Its interdisciplinary approach and re-introduction of authors whose works have not been previously integrated into Austrian Studies scholarship are of special note. The editors' introduction defines their project as "exploring connections rather than defining essences and boundaries" (19). This creates an inclusive narrative offering "a network of approaches to twentieth-century Austrian literature" (13). The essays, which include one by each of the editors, exploit this fluid framework productively, complementing more traditional approaches seen in recent comprehensive studies of Austrian literature (Haas, Zeman, Zeyringer).

Judith Beniston's contribution, "Drama in Austria, 1918-45," argues that works by forgotten interwar playwrights such as Mell, Schönherr and Sassmann deserve reassessment as cultural artifacts of the time—though not literary equals—alongside Hofmannsthal et al. Ritchie Robertson's "Austrian Prose Fiction, 1918-45" argues in a similar vein for a reappraisal of the *Heimatroman* and novels of Rosegger, Waggerl, Freumbichler, Perkonig, and Nabl—independent of the public acclaim such authors enjoyed during the *Ständestaat* and after. His article also usefully highlights eight female authors of the interwar period underrepresented in Austrian scholarship. Murray G. Hall in "Publishers and Institutions in Austria, 1918-45" outlines the brief heyday and political orientations of interwar Austrian publishers, and the cultural and political issues at stake when authors chose Austrian over German publishers. Janet Stewart's "Popular Culture in Austria: Cabaret and Film 1918-1945" traces the decline of the independent Austrian film industry as it slowly succumbed both to German artistic trends and political influence, while outlining the Viennese cabaret scene as a culturally relevant creative space mobilized alternately by forces of the Left and Right. Andrew Barker in "The Politics of Austrian Literature, 1927-56" uses the varied literary reactions to 1927's "Bloody Friday" as a starting point to trace the careers of Leftist authors such as Jura Soyfer, contrasting such tragic fates with those of National Socialist sympathizers such as Mell, Waggerl, and Doderer who remained influential tastemakers after 1945.

Katrin Kohl's "Austrian Poetry, 1918-2000" advances the thesis that identity formation can be traced through unique poetic styles (Rilke, Jandl) and use of dialect in both the pre- and postwar years. Less familiar Prague poets such as Steiner and

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Adler, and National Socialist poets such as Weinheber are included in her essay, which demonstrates both the universality and rigor of her theoretical framework. Anthony Bushell's "Writing in Austria After 1945: The Political, Institutional and Publishing Context" and Dagmar C.G. Lorenz's "Austrian Responses to National Socialism and the Holocaust" form a thematic bridge between the interwar and postwar years and remind the reader that any reappraisals of the artistic merits of "forgotten" authors must be firmly embedded in the corporatist and National Socialist context they once supported. Moving to postwar Austria, where fewer authors are perhaps in need of "rediscovery," Juliane Vogel's essay "Drama in Austria, 1945-2000" shows how experimental theater and the "new *Volksstück*" can be seen to both critique and invite deeper reappraisal of the prewar Austrian self-image. J.J. Long's "Austrian Prose Fiction, 1945-2000" presents us with familiar postwar authors but situates many of them in a creative space which searches for an Austrian identity in the pre-1918 world, as well anti-*Heimatromane* trying to forge a new identity in response to the Habsburg and Nazi legacies. Joseph McVeigh in "Popular Culture in Austria, 1945-2000" analyzes the complex dialectic in postwar Austrian radio, television, film, and music between assimilation of German, American, or Eastern European trends and exporting of "Austrian" idioms (*Musikantenstadt*, Austropop). Finally, Allyson Fiddler describes in "Shifting Boundaries: Responses to Multiculturalism at the Turn of the Twenty-First Century" how immigrants to Austria are creating new literary trends and thematic constellations that challenge German-Austrian linguistic and cultural hegemony.

The book contains 17 illustrations and a comprehensive author/topic index. The editors also include a brief historical timeline from 1918-2000 (xi-xii) and a "Further Reading" section listing recent secondary scholarly works on English and German (291-307). In most cases, more than one study is noted per author or genre discussed. For the less widely known names, the single title listed is an excellent incentive for further research along the interdisciplinary lines suggested by the editors. ✱