

her father's life. Likewise, Joseph Moser, son of Jonny Moser, (categorized as an "Aryan Jew" because his father had converted to Judaism), well known as a victim, survivor, and scholar of the Holocaust, provides another engaging report on a father's life story. He begins with an almost forgotten historical event recorded in his father's diary, the property seizure and expulsion of Jews from the Austrian Burgenland to nearby Hungary by Nazi invaders in 1938. Represented partly from a child's point of view, Joseph Moser provides a chronology of his father's precarious existence avoiding capture by Nazi authorities. Moser's father confided past events openly with him, as a result of which he became quite an expert on the Holocaust as a boy. Jonny Moser was one of the first historians to write about the Holocaust in his publications and diaries. Throughout his life he continued to expand and share his knowledge of the subject, based on personal experience and decades of archival research.

As this sampling indicates, *Lebensspuren* has considerable historical, literary, and biographical significance. It contains a wealth of personal material and reflection as well as erudite research and analysis on numerous remarkable life stories and their theoretical and scholarly contexts.

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Tim Corbett, *Die Grabstätten meiner Väter: Die jüdischen Friedhöfe in Wien*. Vienna: Böhlau, 2021. 1,041 pp.

Vienna has a special relationship with its cemeteries, as immortalized in Wolfgang Ambros's 1975 pop song "Es lebe der Zentralfriedhof." This becomes even more significant in the case of Vienna's Jewish cemeteries, which are places of memory and reminders of a once vibrant and large Jewish community before the Holocaust, as well as markers of the Holocaust, and they illustrate the challenges of a diminishingly small Jewish community after 1945 that has struggled to take care of this heritage. Tim Corbett's meticulously researched and extensive volume on Vienna's Jewish cemeteries is more than just a study of the cemeteries, delving deep into the history of Viennese Jewry and thereby provides a history of Vienna's Israelitische Kultusgemeinde as well.

The Jewish cemeteries are markers of Jewish identity and how this was and is constructed, specifically in the Viennese context. Across Central and Eastern Europe, the design of the headstone at a Jewish cemetery indicates a

lot about the level of religious observance and/or assimilation to the majority culture. Corbett starts his book with a reference to Arthur Schnitzler's *Ehrengrab* at the Zentralfriedhof's Tor 1. Corbett describes this space as a "sozial- und kulturhistorisch bedeutsamer Raum," (23) which indeed it is, and his first chapter focuses on Jewish spaces and cultures. Cemeteries are important to the Jewish faith, and Corbett situates this tradition within the Viennese context, also detailing the history of the Chewra Kadischa (sacred burial society).

Probably one of the most fascinating historical Jewish sites in Vienna today is the cemetery in the Ninth District's Seegasse, which can only be accessed through the lobby of an old-age home, but whose history goes back to the second half of the sixteenth century and was closed in 1783. Corbett examines this in the third chapter of the book, drawing parallels to the Christian *Sepulkralepigraphik* on the headstones in Vienna's Stephansfreithof, some of which are still preserved in St. Stephen's Cathedral today.

In the fourth chapter, Corbett examines the establishment of the Jewish Community as the Israelitische Kultusgemeinde, which was a long historical process starting with Emperor Joseph II's tolerance patents in the 1780s until the official founding of the Kultusgemeinde in 1890, a direct result of the Israelitengesetz (205). In this chapter, the author also examines the Jewish Währinger Friedhof, which still exists today, though a section of it was demolished by the Nazis. Today the Währinger Friedhof can only be visited with a rarely offered guided tour. This cemetery was marked by "Die Neomanie des 19. Jahrhunderts—Neoklassizismus, Neorenaissance, Neugotik" (219). Corbett compares this Jewish cemetery with the Christian St. Marxer Kommunalfriedhof, which existed roughly during the same time, from the 1780s to the closing in 1874, with the establishment of the Zentralfriedhof.

The Zentralfriedhof was established in the 1860s, and more than three million people have been buried there since, thus about twice of the city's living population today. The founding of the first Jewish section at the Zentralfriedhof's Tor 1 provides at the subject for the fifth chapter. At Tor 1, a monumental Jewish ceremonial hall stood from 1879 until the destruction by the Nazis in 1938. This was the period in which Vienna's Jewish community grew the most. Indeed, the Jewish community was growing so quickly that the establishment of another section, Tor 4 at the southern end of the cemetery, became necessary by 1912, and Tor 4 was thus constructed during

World War I in 1917. Unlike Tor 1, the Kultusgemeinde gained the rights to run the Tor 4 section autonomously. The ceremony hall was completed in 1926, destroyed by the Nazis in 1938, and finally restored and rededicated in 1967; it is still in use today as Tor 4 is the currently active Jewish cemetery in Vienna. This is a complex history in itself, as Tor 1 remained active in the interwar period parallel to the Tor 4 and a Jewish memorial for the World War I was established at Tor 1 as well, as Corbett explains in Chapter 6.

The remaining four chapters of the book provide an enlightening history of the administration of the cemetery from the nineteenth century to today. The decisions that shaped the development of the Jewish cemeteries in Vienna were a reflection of the historic realities in the city. During the Holocaust the Nazis planned to destroy the cemetery in the Seegasse in 1941 to turn it into a playground for “die deutsche Jugend” (540), but luckily they did not succeed in their plans. The Nazis exhumed and cleared Jewish graves at the Währinger Friedhof for a planned air raid shelter, though some Jews who were still in Vienna managed to privately exhume their family’s graves and rebury them at the Zentralfriedhof.

The neglect of Vienna’s Jewish cemeteries in the decades following the Holocaust is the focus of the book’s final chapter. Corbett provides a remarkably concise depiction of the situation, in which the tiny Kultusgemeinde had to deal with the huge heritage of the cemeteries, while dealing with inner Jewish conflicts in Vienna. A general lack of interest on the part of the federal and city governments delayed necessary repairs. In fact, the future and repair of the Währinger cemetery, a legacy of the Holocaust, is still an unresolved issue in Vienna as Corbett describes it as “Kristallisationspunkt der österreichischen Vergangenheitsbewältigung im 21. Jahrhundert” (947).

This book is a must-read for anyone interested in the history of Jewish culture in Vienna, and it is also an important contribution to Holocaust Studies in Austria.

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Anna Babka, *postcolonial-queer: Erkundungen in Theorie und Literatur*. Vienna, Berlin: Verlag Turia + Kant, 2019. 304 pp.

Anna Babka’s *postcolonial-queer* is one of those monographs that elicits gratitude, as it is broad in scope, informative, gracefully written, and well worth