

There are some infelicities in the translation and a couple of typos in the volume, but none that really interfere with the flow of Zweig's perceptions and impressions. The editor's endnotes are helpful, but, in my opinion, also sometimes annoyingly repetitive without always being really informative. We know that Zweig had a huge readership, many of whom could only read him in translation, and I suspect that is still the case today. This translation of his *Diaries* provides these non-German-speaking readers with access to and information about Zweig's more personal reflections and, as such, is a useful addition to the world of Zweig scholarship.

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Heidemarie Uhl, Richard Hufschmied, and Dieter Binder, eds.,
*Gedächtnisort der Republik: Das Österreichische Heldendenkmal im Äußeren
Burgtor der Wiener Hofburg*. Vienna: Böhlau, 2021. 464 pp.

Austria's politics of history seems to be in a state of perpetual flux. The Heeresgeschichtliche Museum in Vienna is currently the focus of intense debates over Austria's fraught military history and the endurance of antidemocratic, authoritarian traditions in the Second Republic. The museum's management—which is closely linked to both the Federal Ministry of Defense (BMLV) and the conservative to radical right wing of the political spectrum—stands accused of lionizing war generally and the Austrian participation in the Wehrmacht specifically while marginalizing the manifold victims of Nazi persecution. Following the renaming of the Karl-Lueger-Ring in 2012, the former mayor's statue on his eponymous square is now also coming under increasing fire for its belittlement or even glorification of antisemitism, exacerbated since 2020 by the globally growing appetite to topple problematic statues and erase egregious pasts from the cityscape.

It is to a third such problematic site of memory in the Viennese cityscape that *Gedächtnisort der Republik*, edited by Heidemarie Uhl, Richard Hufschmied, and Dieter Binder, is dedicated, namely the Äußere Burgtor or "Heldentor" on the Heldenplatz. The volume was commissioned by the BMLV in order to analyze and present the origins of the memorial, its 200-year history, its contested political associations, and the current debates concerning the future transformation and usage of this central site of

memory. All in all, this work offers a critical overview of this key battleground (sometimes literally) of modern Austrian history, elucidating some of the darkest aspects of the country's political culture through successive iterations of statehood, from the Habsburg Empire through the First Republic, Austrofascism, National Socialism, and into the Second Republic. In sum, it highlights the seismic generational shift that has occurred in the republic over the more than three decades since the Waldheim affair.

What is particularly impressive about this volume is its visual presentation. A hardcover including hundreds of images both archival and photographic, it is reminiscent rather of a high-quality exhibition catalogue than a standard work of historiography. In text and image, it presents manifold aspects of this well-known memorial's past and present with which most readers will probably not be familiar, for example the various architectural competitions held to construct the memorial in the 1820s and to redesign it following the destruction of the city walls in the 1860s, under Austrofascism in the 1930s, and again following World War II in the 1960s, alongside visual analyses of interior spaces in the memorial not open to the public. The most frightening, if not necessarily surprising revelation of this volume is the site's repeated use across different regimes for the perpetuation in almost unbroken continuity of dubious traditions of militarism, authoritarianism, and antidemocratic agitation, including most egregiously in the Second Republic. As Aleida Assmann is quoted in the introduction, this site, perhaps more than any other, represents a "Buch der österreichischen Geschichte" (8).

Of particular interest is the detailed article by Richard Kurdiovsky on the memorial's origins in the nineteenth century, when it emerged as a military structure in the aftermath of the Napoleonic Wars; its architectural relationship to comparable memorials erected simultaneously in other European states; and the repeated superscription of ideologies over the subsequent decades, typically of an authoritarian and antidemocratic nature. Similarly, the chapter on the redesign of the memorial under Austrofascism by Anna Stuhlpfarrer provides a fascinating insight into the reinvention of Austrian identity in fascist guise and explicit Habsburg continuity in the 1930s.

The farthest-reaching and most salient contribution to the volume is Peter Pirker's fifty-page discussion of the concept of "Opfer" in the Second Republic as it was constructed and negotiated at the Heldentor. Pirker here shows that the much-cited "victim myth" is essentially an invention of the 1980s that could only properly apply to communists, resistance fighters, and

other left-wing groups after 1945. On the broader state level, the reintegration and veneration of Wehrmacht veterans, coupled with the questionable relationship of the right wing to Austria's militant, authoritarian, and fascist pasts, reflected rather a focus on "Opferbringen" than "Opferwerden": making sacrifices over being victimized. Pirker's important, well-researched, and well-argued revision of this dominant narrative of contemporary Austrian history should be widely read and disseminated.

Following from this, the historian Heidemarie Uhl's contribution on the uses and abuses of the Heldenor since 1945, including by far-right activists and neo-Nazis, offers a succinct overview of Austria's contested culture and politics of history over the past seven decades, coming finally full circle to explain why this central site of memory has become the focus of a profound historical, political, and social revision in recent years.

One potential criticism of the volume is its sometimes obsessive focus on details, for example a thirty-page chapter on the origin of the laurel wreaths along the memorial's cornice and a chapter enumerating every single wreath ever laid in the memorial during National Socialism. It bears asking whether anyone needs to know the times of day that the memorial was cleaned in the interwar period or how much overtime the caretaker had accrued by 1939 (302). The BMLV as the funding body may be pleased they got so much bang for their buck, but one wonders whether a concise summary and salient analysis in a smaller, more affordable format might not have achieved a greater public impact.

Nevertheless, this is a timely and critical engagement with a salient site of modern Austrian history that both fills a lacuna in historical research and offers a nuanced insight into the vagaries of Austria's contemporary politics of history.

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Enikő Dác and Réka Jakabházi, eds., *Literarische Rauminszenierungen in Zentraleuropa: Kronstad/Braşov/Brassó in der ersten Hälfte des 20. Jahrhunderts*. Regensburg: Verlag Friedrich Pustet, 2020. 341 pp.

In his preface to *Literarische Rauminszenierungen in Zentraleuropa*, edited by Enikő Dác and Réka Jakabházi, Wolfgang Müller-Funk (University