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## Introduction

Western and Central Europe and North America have had a long tradition of sharing democratic idea(l)s and political and cultural values. Current debates about the imposition of taxes on imported goods, such as steel and aluminum, and some emphatic political statements insisting on the primary interest in, and the priority of benefits for, one's own country, cannot obscure the fact that, in the twentieth century, a lively exchange of ideas accompanied the voluntary and enforced movement of multitudes of people across the Atlantic. That said, the impact of individual experiences of those who traveled and the impact of different and competing cultural concepts and ideologies on creative minds in literature, in the arts, in the different branches of scholarship and the natural sciences still merits closer analysis. The present volume seeks to fill that gap.

The contributions to this volume are derived from an international conference convened in December 2016 in Vienna, which focused on the inspiration individuals from either side of the Atlantic received from transit of ideas in the years before, during, and after World War One. A secondary field of discussion was the dissemination and reception of philosophical and political ideas and scholarly and artistic models during and immediately after World War Two.

The collection opens with two essays which investigate the influence of literary models developed in the Old World on North American writing in the first decades of the 20<sup>th</sup> century. Kasia Boddy explores the largely unknown inspiration American novelists of the Progressive Era such as Upton Sinclair, keen on composing the "Great American Novel," derived from the historical romances of Henryk Sienkiewicz, whose patriotically inclined "Polish Trilogy" was in turn influenced by his sojourn in California. In his contribution, David Staines reflects on F.P. Grove's work. In the early twentieth century, Grove's remarkable skills, nourished by the fertile literary soil of Europe, were put to the test by the inhospitable cultural ambience of the Canadian prairies. In light of that difficult cultural transfer and dispensing with a long tradition of criticizing Grove for his "lying" about his past,

Staines offers a reassessment of Grove's place as a pioneer of an authentic rendition of the harsh experience of settlers in Canadian fiction.

At about the same time, Booker T. Washington, the prominent spokesman for the African American experience, found himself traveling in the opposite direction. Robert Brinkmeyer's essay charts Booker's exploratory tour of Europe, related in *The Man Farthest Down*, which was prompted by his interest in European educational systems and the different rural regions of Europe, which he felt would help him clarify his own thinking about the African American experience. In her essay on the attraction of the European theater of war for a cohort of young Americans, Rosella Mamoli Zorzi sheds new light on the influence Theodore Roosevelt's articles for the *Kansas City Star* had on the cub reporter Ernest Hemingway, specifically in terms of his consequential decision to volunteer for the Italian front.

The tragedy of World War One also affected young women, especially those who, as nurses, tended to the wounded. By necessity, they were exposed to the brutal clash between the lofty ideas of service and elevated rhetoric associated with Florence Nightingale and Edith Cavell and their experience of the dreadful reality. Ineke Bockting compares different reactions in the diaries and letters of several North American nurses, ranging from a pious reiteration of patriotic phrases to a disillusioned acceptance of the horrible waste of human lives. In her contribution, Gudrun Grabher is similarly attuned to the horrors of the War. She investigates the demands on the supreme skills of the surgeons called upon to alleviate the consequences of mutilation and relates the development of reconstructive surgery in the aftermath of the War to the short story "The Sympathetic Nose," composed by Richard Selzer, a practicing physician. Seltzer's work, set in Renaissance Italy, uses the figure of an early plastic surgeon, Dottore Tagliacozzi, to reflect on contemporary endeavors to mitigate the dreadful injuries sustained in modern warfare.

A central episode of a rebellion on the western front in the same global war inspired William Faulkner's complex narrative *A Fable*. Going beyond the obvious Biblical parallel, Joseph Kuhn traces Faulkner's intricate symbolism and allusive patterns back to Virgilian poetic motifs, especially in the *Aeneid*. As Kuhn argues, Faulkner echoed the ideas of radical political theologians in the interwar years, which distinguishes his radical pacifism from the Agrarians' adoption of a "Latinized version of Europe" as a model for the South, exemplified by Allen Tate's Aeneas poems with their search for "a myth of order."

In a similar vein, William Virgil Davis focuses on the direct exchange of ideas in poetic form across the Atlantic between two prominent twentieth-

century poet-philosophers. He explores the echoes and responses contained in the literary conversation maintained, over several decades, by the Harvard philosopher of Spanish descent, George Santayana, and his erstwhile student, the distinguished poet Wallace Stevens. Their relationship culminated in Stevens' elegy for Santayana, written after the latter's death in Rome.

Familiarity with European ideas also plays a central role in Waldemar Zacharasiewicz's essay, which documents the cosmopolitan American novelist and dramatist Thornton Wilder's exposure to cultural forms from several national cultures gained during his numerous visits to the Old World. The essay surveys Wilder's ties to many representatives of European culture, which provided material for his productive response in translations and successful adaptations. Collectively, they help account for the enthusiastic reception of his plays in Central Europe in the aftermath of World War Two.

The transfer of philosophic ideas and the cross-fertilization of concepts and models of thought across the North Atlantic is the subject of five essays. This section opens with an essay by Ludwig Nagl, which tracks many of the major philosophical approaches adopted in Europe and the USA in the twentieth century, ranging from the formulation of American pragmatism by the prominent Harvard philosophers William James and Josiah Royce to contemporary manifestations of its influence in the philosophy of religion. The essay highlights the legacy of the German philosophers Kant and Hegel in American pragmatic thought and identifies important stages in its mediation to European audiences, including early translations in the first decade of the twentieth century, and its reception and further development in the Frankfurt school.

In his wide-ranging complementary essay Manfred Prisching examines the transatlantic cross-fertilization of sociological models analyzing human interaction, caused by the dispersal of the interdisciplinary Viennese intellectual circles after the *Anschluss*, when most of their members were forced to emigrate. The article demonstrates how the proto-sociological model Alfred Schütz developed in response to Max Weber's and Edmund Husserl's ideas evolved further in his exile through the encounter with American pragmatism. Prisching's essay also shows that Schütz's disciples Peter Berger and Thomas Luckmann carried interpretive sociology back to Europe, while variants of the sociological paradigm originally imported from Central Europe continued to be applied in the tradition of Austrian economics in the USA.

Jörg Türschmann's essay on Jean-Paul Sartre's reception in the USA traces the rapid emergence of existentialism in the late 1940s and highlights the gradual growth of interest among American empiricists in Sartre and

Beauvoir's idea of human freedom in a world marked by contingency. That said, Sartre's anti-religious and anti-capitalist convictions, encapsulated in his fusion of existentialism and Marxism in *Critique de la raison dialectique* (1960), ultimately diminished his impact on American thought.

The forced emigration of Hannah Arendt from her temporary home in France to the USA provides the impetus for Sophie Loidolt's focus on the concept of plurality in Arendt's philosophy. Drawing also on Arendt's letters, Loidolt discusses the roots of "plurality" in German phenomenology and existentialism and the ways in which Arendt's American experience helped transform her thinking about it. The Canadian philosopher Steven Burns describes the remarkably diverse ways in which four Canadian philosophers from different parts of the North American continent have responded to Ludwig Wittgenstein's ideas and pronouncements. Burns intersperses his analysis with comments on how he himself was also inspired by Wittgenstein. Burns' case studies include the Hungarian exiled scholar Béla Szabados, who pointed out the connections between Wittgenstein's particular affinity to music and his aesthetic concepts and philosophical thought, as well as the Canadian philosopher Michael Hymers, who suggests that the late Wittgenstein's arguments against private language are not to be taken as categorical proof of the impossibility of such a language. And while Stuart Shankar transitioned from his early study of Wittgenstein's philosophy of mathematics to working on children with emotional difficulties, the poet-philosopher-musician Jan Zwicky has drawn on Wittgenstein for her work on the limits of philosophical language.

Several essays detail the exchange of ideas across the North Atlantic in the aftermath of World War Two, paying specific attention to the impact of Americans on the societies in Continental Europe. Summarizing the results of his archival studies in the Rockefeller Archive in Sleepy Hollow, Tibor Frank documents the role of the Rockefeller Foundation in monitoring and fostering the process of denazification in Germany overseen by the American Military Government. By assessing the intensive interviews conducted by Robert J. Havighurst on behalf of the Rockefeller Foundation (and disseminated confidentially) with German leading academics such as physicist Werner Heisenberg, biochemist Otto Heinrich Warburg, and the philosophers Karl Jaspers and Hans-Georg Gadamer, Frank illustrates the reservations they had about the imposition of American patterns on the German educational system. Yet the essay also argues that while the export of American democracy might have repeatedly failed elsewhere, the long-term effect of this transplantation through donations, scholarships and other measures in the former Western occupation zones of Germany has been

positive, while in the former GDR, thanks to decades of authoritarianism, a residue of the Nazi ideology seems to have remained.

Christoph Irscher similarly uses unpublished material, both texts and photographs, culled from the papers of his late friend, the distinguished Harvard professor of literature Daniel Aaron, some of whose journals he has been editing. Irscher summarizes the early life and career of this sympathizer with, and expert on, “Writers on the Left,” whose legacy includes the initiation and significant achievement of the edition of the Library of America. A passionate mediator between American and European culture, Aaron, during the Fulbright year he spent in Communist Poland in 1962/63, strove to be an “ideal visitor,” recording his fresh impressions and humane responses to the intellectuals and ordinary people he encounters, in the same way as he later cultivated the exchange of opinions and views during his long residence at Harvard until his death shortly before his 104<sup>th</sup> birthday.

In his article on Erskine Caldwell’s 1938 visit to Czechoslovakia, the first of seven such visits, Marcel Arbeit examines the importance of that country for Caldwell, well-known to Czech readers through his recently translated novel *God’s Little Acre*. Caldwell made Czechoslovakia the subject of his travel book *North of the Danube* and later also referred to his visit in his autobiography, *With All My Might*. Accompanied by Margaret Bourke-White, with whom he had already published an illustrated documentary on the appalling social and economic conditions in the American South, Caldwell stressed the parallels between the poverty of peasants in Czechoslovakia, especially in Carpathia-Ruthenia, and the sharecroppers in the American South. Arbeit also notes that Caldwell and Bourke-White, who never fully confronted the political reality of the Czech political situation, were also limited in by their lack of linguistic competence.

As Igor Maver points out in his contribution, other American authors from the 1930s on exerted considerable influence in postwar central Europe. Focusing on Communist Slovenia in the 1950s and 1960s and listing significant Slovenian translators of American literature, including Louis Adamic, Maver illuminates the ambivalent consequences of American plays produced in the 1950s and 1960s. By exposing the problems of a capitalist social order, they in the long run helped undermine socialist-realist theater and inaugurated a freer practice of literary criticism.

The postwar popularity of American literature in Austria prompts Wynfrid Kriegleder’s investigation of the potential impact of the American hard-boiled detective novel. His essay analyzes two crime novels written at the beginning of his career by the bestselling novelist Johannes Mario

Simmel, both set in Vienna, and two crime novels jointly produced by Milo Dor and Reinhard Federmann. While the influence of the American model can be felt in Simmel's portrayal of the underworld, his depiction of his protagonists and positive perception of the police marks a departure from the hard-boiled tradition. Dor and Federmann's early work is still indebted to the corrupt Vienna painted in *The Third Man*, but Kriegleder argues that their later novel, *Internationale Zone*, shows distinct and deliberate links to the tradition of the hard-boiled novel.

Taking its cue from the importance of European existentialism for American writers of the 1950s and 1960s, Constante González Groba's essay analyzes Carson McCullers's last novel, *Clock Without Hands*, whose plot is shaped by the conflict over civil rights in the South. Honing in on the parallels between that work and Leo Tolstoy's existentialist story "The Death of Ivan Ilyich," Groba argues that Carson's protagonist, J.T. Malone, eventually accepts his moral responsibility and, like his Russian counterpart, overcomes his fear of death. Rejecting a reactionary version of the South as represented by the racist Ku-Klux-Klan, he asserts his freedom on the brink of his demise.

While this analysis posits an elective affinity between fictional worlds seemingly remote from each other and exemplifies a dialogic process spanning the distance from the American South to Russia, the essay by Martin Löschnigg expands the notion of intercultural dialogue by recasting multicultural literature in Canada as part of world literature in English. After summarizing the development of the Canadian national policy of multiculturalism in response to the presence of diverse immigrant heritages and rich creative talent from other parts of the globe, his essay reviews the creative contributions of "new Canadians" from Africa, Asia, and the Caribbean, which have supported arguments for an international, global literature unimpeded by national borders and shaped by cross-fertilization.

The last four essays of the collection reflect the exchange of ideas across the Atlantic in music and the arts. In her article Barbara Lesák directly draws on experience as a curator of the estate of Frederick Kiesler, which was acquired by Austria at a time when this versatile architect and brilliant visionary of the theater was finally given his due recognition. Lesák addresses the wide range of Kiesler's projects during his studies in Austria and his dynamic avant-garde work in Berlin and Paris. Her essay surveys the development of Kiesler's designs for exhibitions and opera productions in the U.S., where he lived for almost forty years. Lesák also discusses Kiesler's radically innovative arrangement of exhibits, intended to shock observers out of their visual habits, even as he continued to create sets for the opera productions of the Julliard School of Music in New York, and she emphasizes



the importance of his concept of “correalism” as well as his pioneering advocacy of biomorphic forms.

Martin Eybl’s article recovers the traffic of ideas in a related art form. His topic are the immigrant musicologists and academic music teachers who became crucial mediators for the theory of tonal music developed by the anti-modernist theoretician Heinrich Schenker in Vienna. The essay demonstrates how Schenker’s disciples, who either were invited to the U.S. after successful teaching careers or arrived as Jewish refugees fleeing from Nazi persecution, adapted and creatively transformed his work, which led to the dissemination of his ideas about tonal music and its coherence as well as of his analytical practice in the U.S. Since this process of transformation involved modifications of Schenker’s texts, disagreements among his disciples proved to be inevitable.

A wide-ranging essay by Karl Johns looks at similar developments in the field of art history: the reception in the United States of the major contributions of the Vienna School of Art History to the establishment of this scholarly discipline. After surveying the influence of Alois Riegel’s seminal *Stilfragen* (1893), with its exemplary stylistic analysis of the development of formal elements, as well as the contributions of Riegel’s associates and disciples, Johns turns to the seemingly harsh reviews of representative publications of the school written by the American art historian Meyer Schapiro in the mid-1930s. He explains that Schapiro’s reviews were misread and that he did, after all, acknowledge the viability of the methods advocated and adopted by the Viennese school of art history, specifically Emil Kaufmann’s studies of Baroque and post-Baroque architecture.

The final essay in the collection turns to the cinematic representation of a cross-cultural encounter and clash set in a fictitious Austria-Hungary in the film *The Emperor Waltz*, jointly produced by the émigré Billy Wilder and the American Charles Brackett in 1948. Analyzed in interdisciplinary fashion by the Austrian musicologist Cornelia Szabó-Knotik and the American cultural historian and film expert Jacqueline Vansant, the essay examines the humorous plot involving the pushy Yankee salesman Virgil Smith (a role taken by the popular actor Bing Crosby), who inserts himself, with hilarious consequences, into the imperial court in Vienna, where he proceeds to court a haughty countess. While the film draws on familiar stereotypes of both groups, the democratic idea of society finally prevails. The singing salesman’s adoption of central European melodies and dancing rhythms also illustrates the vitality of the Austrian musical heritage, which thus somewhat balances the defeat of the prejudiced and arch-conservative society by the various innovations brought over from the other side of the Atlantic.