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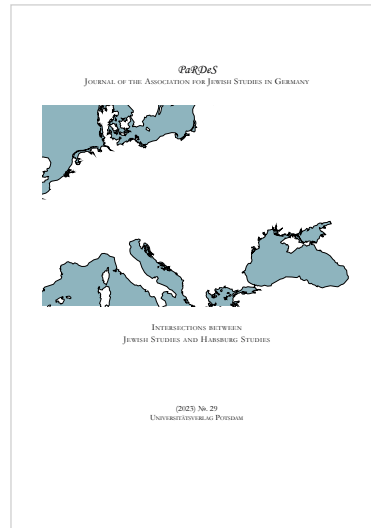
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Dokumentation und Übersetzung der Inschriften finden sich Informationen zur Größe und Gestaltung der Grabsteine, zur Art und Herkunft der Steine und zu Beschädigungen aus früheren Schändungen. Bei größeren Grabstellen geben Fotografien sowohl einen Eindruck der Gesamtanlage als auch der Inschriftentafeln wieder. Die Angaben werden mit zum Teil sehr ausführlichen biographischen Hinweisen zu den Verstorbenen und ihrem Umfeld ergänzt.

Das Orts- und Namensverzeichnis im zweiten Band, mit dessen Hilfe die Leser:innen Personen schnell auffinden und interessante Verknüpfungen entdecken können, ist wichtig. Der Doppelband ist damit nicht nur Wissenschaftler:innen zu empfehlen, sondern auch allen Interessierten an der jüdischen Geschichte und Gemeinschaft Potsdams. Die Bände können separat erworben und auch gelesen werden. Einzig und allein der hohe Preis, der den Kauf zu einer wahren Anschaffung macht, ist kritisch anzumerken – enttäuscht wird der Käufer dennoch nicht!

Katrin Keßler, Braunschweig

Andrei S. Markovits, *Der Pass ist mein Zuhause. Aufgefangen in Wurzellosigkeit* (Berlin: Neofelis Verlag, 2022), 326 pp., 18 €.

First published in English in 2021, Markovits clearly wrote his memoir with a North American audience in mind. There is much to learn about the history of academia in North America, especially at Columbia and Harvard University, as well as American rock music. There are also passages on the Federal Republic that seek to explain developments to readers unfamiliar with West German history. Even so, *Der Pass ist mein Zuhause* should appeal to a German-speaking audience too. The author's biography is a fascinating tale of Jewish migration in the second half of the twentieth century. It recounts the travails of a Jewish Hungarian-speaking boy from Romania who attended one of Vienna's best high schools and ended up teaching at one of the most prestigious universities in the world. It also tells the story of a transatlantic academic who has successfully managed to straddle different disciplines, from the sociology of sports to the politics of the West German union movement. Since the volume is about "rootlessness," I will focus on aspects of the autobiography that touch on this topic particularly.

Born in 1948, the cosmopolitan Markovits grew up in a multicultural setting at a time when anti-cosmopolitanism spread throughout communist

Eastern Europe. He spent the first nine years of his life in Timisoara, half of whose inhabitants spoke Romanian while the other half conversed in either Hungarian or German. This setting was in many ways anathema to socialists, for whom any form of particularism threatened the prospect of a classless society. Yet, the regimes of Eastern Europe, following in the footsteps of Stalin's "socialism in one country," found "Jewish cosmopolitanism" even more problematic at a time when the East-West divide gave rise to widespread paranoid anxiety. The most prominent Romanian victim of this kind of anti-semitism was Ana Paucker, a diehard Stalinist who became the first female foreign minister anywhere in the world.

After his mother's death, Markovits moved to Vienna, where he attended the *Theresianum*. As a (self-proclaimed) "rootless Jew," he never felt at home in any particular place, but Vienna seemed to present problems of its own: "Ich würde eher sagen," he writes, "dass ich aus der Hölle komme, als dass ich diese schrecklich schöne Stadt als mein Zuhause bezeichnen würde" (p. 40). For a brief moment, in September 1958, Markovits hoped to escape from the Austrian capital soon after his arrival, but his father's need to make a decent living (and pay for Andrei's schooling) cut short what proved to be an interlude on American soil. He returned to Vienna to finish his secondary education, but visited New York annually, staying with his uncle every summer. Once he passed his *Abitur* exams, Markovits moved to the United States. There he studied political science at Columbia, researched at Harvard, and taught at Wesleyan, Boston University, UC Santa Cruz, and, finally, Ann Arbor.

Throughout this book readers will sense a tension between Markovits's many accolades (indeed, he is keen to mention these repeatedly, for example, on pp. 102, 200, 228, 244, 245, 248) and the perception of himself as an outsider. He notes that he always remained at the margins – be it personally or institutionally – but recounts how people helped him feel comfortable, even at ease, in all sorts of situations. Indeed, some of the most intriguing passages in *Der Pass ist mein Zuhause* relate to the good will exercised by those around him, despite the difficult or challenging circumstances. He loved to play with the Soviet officer who lived in the family's apartment in the early 1950s. *Frau Kohler*, the family's landlady in Vienna, organized a Bar Mitzvah party his father could not afford, although she may have espoused National Socialist ideals in the past. The director at his *Gymnasium* promised to protect him against antisemitism at a time when such sensitivity hardly existed in Austria.

Famous scholars at Harvard, often Jewish immigrants from Europe, received the young research fellow with open arms at the Center for European Studies.

There are other tensions we can discern. On the one hand, Markovits insists that his parents never said anything negative about the Germans (p. 59), despite the fact that 28 of his relatives had been murdered in Auschwitz and elsewhere. His mother's bourgeois background was such that German music and literature belonged to a cultural repertoire that could not be relinquished. The young Andrei therefore received German language lessons from a woman with Nazi sympathies. Hitler, the author concludes, "hatte in der Familie Markovits gegen Beethoven keine Chance" (p. 51). On the face of it, then, the transgenerational transmission of trauma, often invoked in the literature, did not affect Markovits and his friends in postwar Timisoara. They had their bicycles and parks, and they were "relativ sorglos und glücklich, weitgehend behütet vom Schmerz unserer Eltern, den der Holocaust verursacht hatte" (p. 67).

On the other hand, the feelings of resentment toward Germany remain an underlying theme and came to the fore at unexpected moments. When West Germany played against Hungary in the 1954 World Cup final in Bern, Andrei noticed, possibly for the first time, how much his father hated Germany. In fact, this hatred extended to Austria at sporting events. Markovits junior describes how Markovits senior had trouble holding back his joy when the Soviets, otherwise held in much contempt by the family, scored a goal against Austria in Vienna's Prater stadium in the early 1960s. Although the author does not say so, it seems that the anger vis-à-vis Germany/Austria could not be fully articulated for some time thanks to the bourgeois norm of emotional control, the role of German culture in the family, and the dependence on Austrian goodwill. Resentment, typifying the comprise between anger and restraint, did not disappear, however. Later, as an established scholar in the United States, Markovits could speak his mind, which he does effortlessly in his memoir: its final chapter, after all, is entitled "Germany. Bewunderung für die Bundesrepublik, Unbehagen mit Deutschland."

Feelings of unease are also at the center of what he calls "the thing," "dieses giftige, schwammige, aber deutlich wahrnehmbare Amalgam aus Antisemitismus, Israelhass, Antiamerikanismus, deutschem Nationalismus, Nazismus und antiwestlichem Ressentiment" (p. 288). Markovits complains that the existence of this noxious concoction, always a possibility in right-wing circles,

now exists among the Left as well. It is for this reason that he decided to abandon the subject of German studies for sports and dogs, subject areas he can research “ohne Schmerz, Enttäuschung und Groll” (p. 308). It is a decision this reader can sympathize with.

Anthony D. Kauders, Keele, UK

Agnieszka Wiercholska, *Nur Erinnerungen und Steine sind geblieben. Leben und Sterben einer polnisch-jüdischen Stadt: Tarnów 1918–1945* (Paderborn: Brill-Schöningh Verlag, 2022), 665 pp., \$101.

Agnieszka Wiercholska’s six-hundred-page monograph on the Polish city of Tarnów entitled *Nur Erinnerungen und Steine sind geblieben* is the newest addition to the quickly growing body of integrated Holocaust historiography.¹ Tracing the everchanging spaces of interaction between Jews and non-Jews from the onset of the interwar period until the aftermath of the Second World War, Wiercholska establishes continuity throughout a narrative of violent ruptures. Focusing on a medium-sized city – the population of Tarnów in 1936 was approximately 53,000 with 52 percent Jews and 47 percent Poles – rather than a village or a metropolis, she uncovers the ways in which “small people” responded to shifts in societal norms set by the ruling authority and thus provides a welcomed contribution to our understanding of the on-the-ground dynamics of mass murder.

Following a background chapter on the Austro-Hungarian past of Tarnów, Wiercholska divides her study into two distinct parts. In the first section, she proceeds thematically, discussing two case studies of spaces of interaction between Jews and non-Jews throughout the interwar period, namely the municipal council and elementary school education. The second part focuses on the Shoah and its aftermath. Here, the author proceeds chronologically to explain the increasingly radical nature of the Nazi policies in the occupied town.

The first case study of Tarnów’s municipal council demonstrates that Jews were an integral part of the interwar political landscape. In this original part

¹ See for example Omer Bartov, *Anatomy of a Genocide: The Life and Death of a Town called Buczacz* (New York: Simon & Schuster, 2018) and Samuel D. Kassow, *Who Will Write Our History. Rediscovering a Hidden Archive from the Warsaw Ghetto* (New York: Vintage, 2009).