

THE LIGHT AND SHADOW OF “K. UND K.” CULTURAL MEMORY IN THE SELF-IMAGE OF CENTRAL EUROPE

1st International Scientific Symposium in Szigliget

7-9 May 2018

Esterhazy-Mansion of Szigliget



MAGYAR MŰVÉSZETI
AKADÉMIA

Művészetelméleti és Módszertani
Kutatóintézet

Preface

The theatre buildings of Feller and Helmer, the Leopold Town districts of big cities or the sacred attributes of the rule of law, all are the lasting heritage of Austria-Hungary in Central Europe. The eating (e.g. Kaiserschmarrn), holiday (baths) or cultural (operetta) habits in the former state have been integrated in the life of successor societies as traditions. The historical impacts of ethnic tensions after the disintegration, which were considered not only significant but a rat race, have also remained characteristics of the region to this day, however, dialogue opportunities were contained in the inter-church and interdenominational discourses of the former state. Therefore, the question of our age is how and in which way does Central Europe preserve the “k. und k.” heritage?

Based on the previous professional conferences and the present researches, the HAA Research Institute of Art Theory and Methodology initiates the planned international scientific cooperation with Hungarian and foreign researchers and organisations. The Central European communities (nations, societies, enclaves) have a multi-layered self-image system. The international scientific research, “The self-image of Central Europe” aims at a 3-5 year cultural analysis of the above. The meetings and the related research analyse primarily the most significant changes in self-image in the 20th century (e.g. The cultural memory of occupations and the answers given thereto; Self-images of emigration and the mother countries projected on each other; or The cultural memory and visualisation of political autonomy). The topic of the 1st Meeting in Szigliget is the summary of the thoughts mentioned above: the survival of the cultural heritage, the public self-image and community memory of Austria-Hungary in culture.

HAA Research Institute of Art Theory and Methodology aims to initiate an international and a regional meeting annually, to

publish the presentations of the meetings in study volumes in English and to coordinate the joint research programmes.
Viribus Unitis!

Ákos Windhager

Programme

May 7, 2018 (Monday)

13:00 Departure from Hild-villa (the headquarter of HAA Research Institute of Art Theory and Methodology) to Szigliget

15:30 Arrival at the Community Centre in Szigliget

Introductory presentations

17:00 Greeting

17:05 *Márton Falusi*: The Central European essay

17:30 *Ákos Windhager*: Battle symphonies at the intersection of turning points of lifetime achievements

The memory of World War I in the Hungarian period "k. und k." music

Identity, traditions and heritage

18:00 – 18:45 Round-table

19:00 **Dinner**

May 8, 2018 (Tuesday)

8:00 – 9:30 **Breakfast**

Borders of Central Europe

10:00 *Dávid Kovács*: Dezső Szabó and the "Danube-idea"

10:30 *Matthias Funkhauser*: Between fascist persecution and autonomous status - the development of school system in South Tyrol after the collapse of the Austro-Hungarian Empire

11:00 *Barnabás Vajda*: Central? Eastern? Central Eastern? or what? - answers in the context of the Cold War

11:30 Coffee break

Good governance

12:00 *Attila Farkas*: The consequences of World War I: Disintegration of “k. und k.” and of the civil culture

12:30 *János Boros*: Normative monarchy

13:00 Lunch break

Cultural memories and reflexes

14:00 *Petr Orság*: From Hubert Gordon Schauer to Kundera's The Tragedy of Central Europe Questions born in the “k. und k.” Monarchy and preserved in the Czech cultural memory

14:30 *Péter Bokányi*: The age of the monarchy in Péter Dobai's novels

15:00 *Andor Wesselényi-Garay*: Space, community and architecture

15:30 *Anikó Fehér*: “Flower-embroidered fields...” - Discoveries of Zoltán Kodály and Béla Bartók at the beginning of the 20th century

16:00 Coffee break

The spirit of Central Europe, research collaborations

16:30-17:30 Round-table

18:30 Dinner with wine tasting

May 9, 2018 (Wednesday)

8:00 – 9:30 Breakfast

10:00 Departure to the headquarter of HAA Research Institute of Art Theory and Methodology

Abstracts

Márton Falusi

poet, research associate of the HAA Research Institute of Art Theory and Methodology

The Central European essay

The essay genre is likewise “transitional” as the Central European historical zone. The former lays a bridge between personal character and objectivity, literature and scholarship, while the latter lays a bridge between East and West. A special intellectual discourse has been born in this region, which struggles with the artistic, political and social dilemmas of “intermediate existence”. The prominent representatives of the Hungarian essayist tradition, Gyula Szekfű, László Németh, Mihály Babits, István Bibó, Zoltán Szabó, László Cs. Szabó, György Konrád and Sándor Csoóri - to mention just a few examples - turned to this genre partially because of their “Central European identity” and thereby they were constantly forced to reckon with their “Central European identity”. But the Central European essay novel has also developed together with undertaking the special history-shaping function of literature or with breaking with the special assignment. Robert Musil, Milan Kundera, Péter Esterházy or the young Czech writer, David Záborský have written pieces like that. Even the Polish essay - of Czesław Miłosz, Ryszard Kapuściński and Zbigniew Herbert - can easily be collated with the Hungarian essay, meshing them into a multicultural and intertextual net. My study endeavours to point out a few nodes in this net.

Ákos Windhager

cultural historian, research associate of the HAA Research Institute of Art Theory and Methodology

Battle symphonies at the intersection of turning points of lifetime achievements

The memory of World War I in the Hungarian period “k. und k.” music

Although it is difficult to refute the claim that barely any representation of World War I can be found in the world's concert programmes, yet the lack of the topic manifesting in the heritage of “k. und k.” raises several other questions pertaining to the area. Therefore, Hayden White stated in vain that the Great War (and its horror-tragedy that could not have been imagined earlier) shook the Pan-European intelligentsia; he did not answer how the cold and hot societies defined by Assman were born from the same experience both on the winner and on the losing side. However, the European spirit rebuilt by 1920 became a(n)ti)historical on the West - the Frankfurt school will grow out of that movement -, while the Central European, the former “k. und k.” area showed modern pro-historical attitude. The Western and Central European historical norms prevailed jointly in the special Hungarian cultural memory until 1948 but due to the memory loss of the consciously interrupted tradition they can be barely explored today.

Unlike in other Central European music cultures where the well done and less successful world war memorial songs, which are not available at concerts but are available on recordings and as sheet music, in Hungary, philological works are necessary to grasp the musical memory of World War I and especially the authors' paradigm shifts that can be discovered in the musical compositions serving as basis for the memory. The planned presentation, referring to the representative-referential aesthetic change after the turn of the century, provides an overview of the musical compositions romanticising the war, mourning the heroic

dead, sublimating the events into allegories and written in captivity. Then the presentation analyses the turn of the course of Hubay, Dohnányi, Bartók and Kodály that happened as a result of foreign political events. In the closing remarks, the presentation raises the question, how a society becoming cold again in the post-Adorno ahistorical era can face the trauma unprocessed for a hundred years, raising awareness of but not understanding the former cultural memory? Whether Orpheus can give ointment to old Priamos?

Dávid Kovács

associate professor at Károli Gáspár University of the Reformed Church in Hungary Faculty of Humanities, research associate of the HAA Research Institute of Art Theory and Methodology

Dezső Szabó and the “Danube-idea”

The Hungarian intellectual life and public thinking of the two decades of the period between the two wars were deeply influenced by different confederate ideas. The depressing atmosphere of great power threat was the deepest inspiration of these plans that has awakened in many people among the contemporaries the thought of interdependence of and necessary collaboration between the states and nations of the area between the Soviet Union and Germany. Undoubtedly, Dezső Szabó was the first one to give voice to this thought already in the middle of the 1920s. However, we should see more in the writer's concept than some rational response to a great power threat, which was born from the insight that the nations of the area are unprotected against the Russian and German great power aspirations without an adequate concentration of economic power and military force. Namely, in addition to the former aspect, in Dezső Szabó's studies we can find the idea of throwing in with the nations of the area and consequently the similarity of their mentality, furthermore the idea that it is the

Hungarians' mission to establish a confederate. The vision, according to which assembling the small nations of the area is a station on the road leading to the peaceful coexistence of the European nations and of humankind, is also a decisive idea thread in Dezső Szabó's "Danube-idea". During the presentation, we present the thought elements in the context of the development of the plan then we endeavour to place Dezső Szabó's confederation plan in the intellectual life of the era.

Matthias Funkhauser

teaches music in Munich, president of the German Kodály Society and member of the Board of International Kodály Society

Between fascist persecution and autonomous status - the development of the school system in South Tyrol after the collapse of the Austro-Hungarian Empire

After South Tyrol became part of Italy in 1918, the fascists began to Italianise the entire region. As a result, the German schools were closed and instruction in the minority languages German and Ladin were prohibited.

Although the situation improved in a way after WW II that instruction in German and Ladin language was re-established by the government, it took more than four decades to implement the autonomous organisation of the school system sought by the South Tyroleans.

The presentation seeks to explore the development of the school system in South Tyrol, which took place against the backdrop of ethnic conflicts between the various language groups.

Barnabás Vajda

historian, vice-dean for science and accreditation of Selye János University Faculty of Education

Central? Eastern? Central Eastern? or what? – answers in the context of the Cold War

Barnabás Vajda's presentation reflects on the seemingly problematic concept of Central or Eastern Europe. The author raises the following questions: (1) How does recent historiography refer to the region which in the focus of our scientific research? (2) How do contemporary memoirs and historiography call the region: Central Europe or Eastern Europe? Barnabás Vajda argues that the better part of the Western historiography uses the term "Eastern Europe" (or its alternatives) rather than "Central Europe". We can discover an interesting discrepancy between the use of the terms East and West, and this discrepancy can be quite well explained in the context of the Cold War. The presentation gives a survey on the views of historical personalities such as Metternich, Tocqueville, G.F. Kennan, Henry Kissinger, Konrad Adenauer, Helmut Schmidt, Ronald Reagan, Helmut Kohl, Margaret Thatcher, Valéry Giscard D'Estaing, and others.

Attila Farkas

philosopher, research associate of the HAA Research Institute of Art Theory and Methodology, lecturer of Szent István University

The consequences of World War I: disintegration of "k. und k." and of the civil culture

It has been almost a hundred years since World War I ended. On this occasion, in addition to the absurdity of bloody events, we remember human heroism. However, the Great War did not just end such a peaceful era that is very rare in the history of humankind but it also hastened the complex transformation

process: from the era of classical modernity, the long 19th century, we entered late modernity. The change had complicated social, economic, political, moral and cultural components and all of these were, of course, connected to each other in many ways. The Austro-Hungarian Monarchy can be described as a non-classical political unity of classical modernity that provided a framework for the emergence of civil culture and also revealed the contradictions of civil culture. In my presentation, I intend to highlight this duality with the help of reflections born at the beginning of the century, after the collapse and during the 20th century. I evoke, collide with each other and analyse the opinion of authors like György Lukács, László Németh and István Bibó.

János Boros

research associate of the HAA Research Institute of Art Theory and Methodology

Normative Monarchy

My presentation is philosophical and normative. I do not analyse historical circumstances or the given status quo but ask the question, how a good monarchy should look like in our days. Can a monarchy be considered good at all nowadays, and if we analyse the possibility of its goodness, aren't we discussing it back into democracy, which is considered to be the best way of coexistence? Or, is perhaps a good monarchy the democracy itself? After analysing some concepts, I enumerate some practical principles, with the help of which it would be possible to build a good monarchy in our region. It could be a task for historians to analyse, whether the proposed principles could have been implemented in the political-legal machine of the Austro-Hungarian Monarchy therefore I do not analyse it. But I state that with the help of the principles analysed in my presentation it

would be possible to build a good democracy, which can be considered as a special monarchy in a specific sense.

Petr Orság

Head of Department of Media and Cultural studies and Journalism at the Palacký University Faculty of Arts

From Hubert Gordon Schauer to Kundera's Tragedy of Central Europe

Questions born in the "k. und k." Monarchy and preserved in the Czech cultural memory

When the publicist, Hubert Gordon Schauer asked provocatively in the 1880s what the goal should be for the Czech nation and whether it would be capable of creating a distinct culture and political life in the long-term, he met with sharp criticism. The questions seemed to be out of place and the existence of Czech society was ensured in the monarchy. However, when the monarchy collapsed in the aftermath of the Great War in 1918, the emergence of Czechoslovakia seemed to confirm the development leading toward the culmination of long years of emancipation efforts. Schauer's questions were forgotten. A challenge to national sovereignty came in the autumn of 1938, when the European powers agreed with Nazi Germany's annexation of the Czech borderlands at a conference in Munich. The crisis served to revive the view that the nation had come about unnecessarily that it would have been provided for better within the arms of the monarchy. This was the last time when the sentiment for the "k. und k." monarchy sounded out so strongly in public. After World War II, the development moved toward the Communist dictatorship which suppressed any and all dissenting views. Schauer's questions came to the surface again, however, at the time of liberalisation. They were updated in the year 1967 at a congress of writers, with a reference to the uncertainty of the existence of

small nations neighbouring larger ones. This included Milan Kundera, among others, who later while in exile renewed the interest of the West in the dilemma of Central Europe and the extinct “k. und k.” monarchy with his essay *The Tragedy of Central Europe*.

Andor Wesselényi-Garay

architect, research associate of the HAA Research Institute of Art Theory and Methodology

Space, community and architecture

According to a common interpretation, architecture is the will of an epoch translated into space (Mies van der Rohe) or the monument of social thinking (Paul Virilio). The conjecture of the definitions is dual: it assumes on the one hand that a clear link can be presumed between the era and the architecture and what's more: that some architectural details can be directly derived from the spirit of the era - whatever that means - and the other way around, some determinations clearly describing the era can be read from the architecture. Thus, the political and social changes that took place in the Central European countries roughly at the same time according to almost the same pattern would assume such a trans-border architectural shaping, mass-forming attitude that still clearly reflects on the former area of “k. und k.”. Examining the specific cases, the architectural publications destined to represent the nations show that even such functions that are closely related to topography, such as wineries or churches reporting on transcendence show huge differences within the region.

The presentation aims to show a panorama of the architecture of the region by highlighting the identities and differences (and by explaining them, where possible).

Anikó Fehér

ethnomusicologist, conductor, research associate of the HAA
Research Institute of Art Theory and Methodology

“Flower-embroidered fields...”

**Discoveries of Zoltán Kodály and Béla Bartók at the beginning of
the 20th century**

The internationally recognised achievements of the Hungarian folk music research are largely due to Zoltán Kodály and Béla Bartók, who Gyula Illyés called the “great exemplary twins”.

Kodály and Bartók began to save folk songs with classical music skills, broad-minded thinking and by taking into consideration international experience as well, knowing that “the road of folk song collection leads through flower-embroidered fields”. Their work had become really important beyond the collection. Classification and organisation of the folk songs opened up new perspectives. The folk song systems even after Kodály and Bartók were built on their system, improving it. Their basic findings e.g. about the musical characteristics of folk songs attributed to the age of their creation, the differences determined by the geographic location and about several other significant folk music discoveries, are still correct. The folk music movements of our age rely on their findings at many points.

The presentation outlines the road of the two scientists, presents their achievements and the impacts thereof on the work of later research generations.

Fundamenta profunda

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The Central European Refugee's Cultural Memory in the Homelands

Only Vanished Footprints or a Permanent Legacy?
**The Central European Refugee's
Cultural Memory in the Homelands**

Editors: Márton Fülöp – Ákos Károly Winchoger



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