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*Beyond Inclusion and Exclusion: Jewish Experiences of the First World War in Central Europe* ed. by Jason Crouthamel et al. (review)

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attention of its readers, this book welcomes further scholarship on Kafka and Austrian studies by expounding on the degree to which the themes developed in his early works feature as such in his later works, as well as the way “Austro-Hungarian” settings are designed to function as empirical spaces.

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Jason Crouthamel, Michael Geheran, Tim Grady, Julia Barbara Köhne, eds., *Beyond Inclusion and Exclusion: Jewish Experiences of the First World War in Central Europe*. New York: Berghahn, 2019. 407 pp.

In November 2014, at the start of a long line of scholarly events commemorating the centennial of the First World War, the Center for Jewish History in New York City hosted a conference; the resulting volume, *World War I and the Jews: Conflict and Transformation in Europe, the Middle East, and America* (Oxford UP, 2017) was, as its editors, Jonathan Karp and Marsha L. Rozenblit stated, “one of the first academic works devoted expressly to the subject of World War I and the Jews.” (17) *Beyond Inclusion and Exclusion; Jewish Experiences of the First World War in Central Europe* continues this exploration with a tighter scope but deeper reach.

Three of the volume’s four editors have contributed important monographs to the history of World War I in Germany, on topics ranging from the military, gender, and sexuality to memory and trauma, and the volume offers an even more wide-ranging survey of German Jewish war experiences. The four sections of the collection focus on Jews in the military, contested identities in the settings of front and home front, and two papers each on the representation of the war experience in film and literature and on postwar narratives, both in psychological discourse and nationalist war literature. Together, the articles offer an admirable range of disciplinary and methodological approaches with the aim of highlighting Jewish experiences and responses to anti-Semitism and introducing new sources that add nuance to Jewish and German narratives in an effort to inform but also reflect the subtle shifts in Jewish-German relationships.

Any claim of a lack of studies centered on Jews and World War I should be understood in relative terms, in comparison to the still-growing scholarship on what came after—and what made most scholars see the First World

War as merely a prequel to—the Shoah. The significance of the war was never questioned by scholars or in popular memory; it was a paramount historical event that fundamentally affected the lives of European Jews and Jewish communities. Among the most significant of the often contradictory changes the war ushered in, it destroyed the empires the majority of Jews lived in but gave them, in the Balfour Declaration, the right to self-determination, at least in principle. Through military service and, for women, service on the home front, the war offered Jewish citizens the opportunity to demonstrate their loyalty to the state and earn full acceptance; at the same time, by displacement on a massive scale and rising anti-Semitism, it brought their identity and belonging into question.

Scholarship from the 1960s until quite recently tended to approach German Jewish experiences during the First World War and in the postwar period with this hindsight understanding, and it described Jewish-German relations in the binaries of assimilation/anti-Semitism, exclusion/inclusion. Scholars highlighted the role of the 1916 *Judenzählung* initiated by the Prussian War Ministry as the decisive moment in the breakdown of these relations, leading to toxic anti-Semitism, and, eventually, the Holocaust. A stellar lineup of recent studies by, among others, Marsha Rozenblit, Derek Penslar, Tim Grady, and David Fine, presented a more nuanced, fluid, and complicated view of identity and Jewish experiences as well as Jewish and non-Jewish responses to and during the war, offering major corrections to this long-reigning narrative. The volume takes a firm position on the revisionist side of this debate, and most of the chapters argue that anti-Semitism was not the decisive factor in the everyday front and home front experience of German Jews. Anchoring the volume, Jason Crouthamel's chapter on Jewish and non-Jewish front soldiers supports this view by presenting their experience as a shared one and argues for an interpretation of the trends of wartime Jewish–non-Jewish relations within its own context—and with more emphasis on the testimonies of individual, ordinary Jews and non-Jews.

Recent histories of World War I have broadened their scope to include countries of Europe previously thought of as irrelevant peripheries, but the history of Jews and the First World War seems to be resistant to this trend. German and German-speaking Austrian Jewish experiences are still the mainstay of historical scholarship, and this volume is no exception, with its focus firmly on Imperial Germany. Christine Krüger's chapter on German and French Jews is the only explicitly comparative chapter of the volume,

and Tamara Sheer's study on Habsburg Jews in the Imperial Army, based on unpublished, German-language memoirs, stands out as the only one dedicated entirely to Austrian Jews. The references to Austrian or Habsburg Jews in this and other chapters fail to mention the fact that Habsburg Jews serving in the Imperial Army left behind memoirs and correspondence in languages other than German or that the Austrian Jewish war experience was not as monolithic as these references would suggest. Sheer's conclusion about the solidifying of anti-Jewish stereotypes in the Habsburg Army toward the end of the war also hints at the unexplored differences between the German and Austrian cases as it seems to go counter to the volume's overall argument—and, incidentally, echo the Hungarian case.

All in all, the collection succeeds in its primary aim, to present fresh and innovative perspectives on (mainly) German Jewish wartime experiences and introduce newly discovered sources and analytical tools that highlight their diversity, in the editors' words, "along gender, political, geographic, social, and subjective lines" (2). Perhaps even more importantly, as Derek Penslar puts it in his thoughtful afterword, it represents an important contribution towards a "unified field of modern German and Jewish history" (397).

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Amanda Baghdassarians, *Franz Werfels andere Moderne: Musikästhetische und kunstsoziologische Konzepte in Franz Werfels Roman "Verdi. Roman der Oper."* Würzburg: Königshausen & Neumann, 2019. 278 pp.

Despite its sixteen-word earful of a title, this study, based on the author's doctoral dissertation in German Studies at the University of Zurich, is most helpful. Concentrating on Werfel's contemporary theoretical sources of music criticism that, in part, inspired him to write his first novel, *Verdi: Roman der Oper* (1924), Baghdassarians divides her book into four telling chapter-sections ranging from thirty-five to seventy pages. These deal respectively with the theories of the post-World War I musical sociologist Paul Bekker, the anti-Wagnerian writings and works of such composer-critics as Ferruccio Busoni and Kurt Weill, and a close discussion of the dominant role of Verdi as the eponymous protagonist of the novel itself, before concluding with a