ed-in-the-wool Spurs fans d the émigré musicologist; own home near Rapid's hub that counted a genius in recounting how the Elias Canetti's Masse und \textit{Welcher Fußballverein röntes Oeuvre verursacht} Canetti did not gain the sporter ever lets a trifling t-Dengler died, SK Rapid d of literary scholarship, ich and 'Rapidler' Ernshart. What these essays contradiction at all. For \textit{let AND Happel, by the}

\textit{spiel that it so readily I sport. Nowhere is this er's beloved SK Rapid, tuo titles also became Schalke 04 on the very June 1941. With \textit{Grün-Schalke}, the history of os, SK Rapid becomes and sporting history, \textit{but also very readable hischen Widerstandes, hichte'. Rather, it is a pe period when Austria
gler also emerge here, shment' club, growing sieder' institution from Spoipler, on the other sh' club, unlike Rapid, made accommodation hapst too ghb can be it by a Jew, Wilhelm dry prior to 1938, and typically 'unpolitical' me greatly enhanced st memorable image ite as they prepare to

Sadly, Wendelin Schmidt-Dengler did not live to see the publication of this impressive and often gripping study of his greatest footballing love. As Austria's foremost 'Heimitter', he would have been tickled to learn, assuming he did not already know, that in Heimit von Doderer's novel \textit{Die Dämonen} the tacky figure of Sündowitsch, director of the publisher 'Pornerberger & Graff', was based on the real-life Rapid functionary Leo Schidrowitz, the Jewish founder of Vienna's 'Institut für Sexualforschung'. After surviving the war in Brazil, Sündowitz returned to Austria, renewed his links with Rapid, and from publishing porn went on to author the classic \textit{Geschichte des Fußballsports in Österreich} (1951). Truly, football is more than just a game.

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\textbf{Andrew Barker}


This comprehensive, thematically focused \textit{Längsschnitt} through the modern Austrian canon comprises thirty essays in English and German, partly originating in the 2007 Modern Austrian Literature and Culture Association conference at the University of Alberta. Theoretical parameters for approaching these interrelated themes in such a historically and generically wide range of material are sketched in the editorial foreword, which sets a rigorous standard of enquiry. It would be unrealistic to expect collective consensus given such a broad scope on controversial themes, and inevitably not every contribution answers the editorial questions about the gendered body, the history and politics of sexuality, eroticism and gender in Austria, and their symptomatic importance for other cultural discourses and critiques of Austrian society. Questions of gender and women's status are framed historically by Katherine Arnon (on 'Mayerling: The women's story'), by Alexandra Strohmaier (on Sacher-Masoch and ethnography), by Robert von Dassanowsky (on the legacy of the \textit{bürgerliches Trauerspiel} in depictions of women and sexuality in Austrofascist film), and by Franz X. Eder (with statistics to document the transition of public discourse on sex from the Nazi period to the sexual revolution of the 1960s). Wolfgang Hackl sets his close reading of Gerhard Fritsch's \textit{Fäsching} against the novel's reception, Anna Babka persuasively uses post-colonial queer theory to broaden her empathetic interpretation of a novel by Josef Winkler, while Bernhard Doppler's rather descriptive piece on religion and pornography in Werner Schwab and Ulrich Seidl draws analogies to the 'religious codes' of sexual excesses in Lars von Trier's films. Judith Butler is an authority for many, but while some papers examine early theorists like Friedrich Salomo Krauss (Raymond Burt) and Otto Gross (Susanna Hochreiter), Weininger is cited ubiquitously — for example by Wolfgang Müller-Funk in a redundant excursus in his essay on Musil's \textit{Drei Frauen}, before more pertinently making reference to colonial discourse and to Joan Riviere's conception of 'Weiblichkeit als Maskerade'. In a finely balanced reflection
on Der Mann ohne Eigenschaften, on the other hand, Sebastian Hüsch turns the
dialectic of 'Wirklichkeitssinn' and 'Möglichkeitenm' into an 'Erotologie', with
some acknowledgement of Kierkegaard. Other papers eroticise their subject rather
heavy-handedly, whether with psychoanalytic categories (Dariusz Galičzuk on
Adolf Loos) or with an irrelevant prurience (Bernhard Petz on Broch), whereas
the evidence of H. C. Artmann's sexual/textual practices, it is persuasively
argued by Heide Kunzelmann, is central to his 'erotische Poetologie', which
differentiates him from others in the Wiener Gruppe and aligns him with Barthes
and Bataille. Similarly, Markus Hallensleben applies divergent definitions of
the body (Leib/Körpe) to VALIE EXPORT’s avant-garde photographic and cinematic
'Körperkonfigurationen', to explore her series of performative juxtapositions of
the self's corporeality and urban space 'between gender and grammar'. Yet the
impression remains — as with the artistic residue of much conceptual art —
that such documents of short-lived performance are a vehicle for a theoretical
orthodoxy about eliding boundaries, for which gender is somewhat tangential.
The centrality of these themes in Austrian culture, however, justifies revisiting
familiar ground — from Klimt (Robert Whalen, Ross Kilpatrick), Weininger and
Kraus (Martin Huber), Hofmannsthals Elektra (Antonia Eder), Schnitzler's Der
Sohn (Imke Meyer) and Reigen (Katrin Schumacher, Christina Samstad), Musil's
'der andere Zustand' (Malcolm Spencer) to Jelinek — but also invites questions
about depictions of the sex industry (Marcus Patka) and of lesbianism (Agatha
Schwartz), and about the symptomatic significance of pornography, from the
notorious classic Josefine Mutzenbacher and its reception (Clemens Ruthner) to
the strategic critical function of pornographic elements in Jelinek's work. Dagmar
C. G. Lorenz sees the latter's novels and Albert Drach's Untersuchung an Mädchern
complementing each other in their transparency — Drach focusing on male
gratification and domination, Jelinek on the 'female experience of being violated'
and depersonalized', but this examination of Drach's 'network of collusion'
that replaces a victim/perpetrator polarity hints at its wider societal diagnosis.
This is echoed by Annika Nickenig, for whom voyeurism in Jelinek disconcertingly
symbolises the position of witness among Austria's 'unschuldige Täter' (to use Ruth
Wodak's phrase), but who also sees the 'excessive' descriptions as a reminder of the
Nazis' contempt for 'Menschenmaterial'. Lorely French, on the other hand, focuses
on speech acts and metalinguage in Jelinek's Ober Tiere, citing Roland Barthes.
It is unfortunate that Ruth Gross's reading of Albert Drach's Untersuchung an
Mädchen, which dwells so closely on that novel's opening sentence, itself begins with
a poorly written first sentence, which was overlooked in proof-reading — in what
is generally a very well-edited and thought-provoking volume.

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Gilbert Carr