

## 2019 HSAC Conference Abstracts and bios

**Please Note:** **Section I** below contains the abstracts and bios of conference presenters in alphabetical order. **Section II** contains descriptions of three special Panel/ Roundtable discussions: “Pieter Judson’s *The Habsburg Empire as a Framework for Hungarian History*” including the abstracts of **Peter DeLorenzi, Steven Jobbitt,** and **Michael McNeil;** “The Legacy of the Republic of Councils a Hundred Years On”, and “How It Happened: New Insights into the Holocaust in Hungary.”

### **Section I**

#### **Christopher Adam:** A Hungarian church on the margins

Since 1989, Hungarian churches have played an important role in the national discourse, even while Hungarian society itself is relatively secular. In the vast majority of cases, the Catholic Church, the Greek Catholics and Protestant denominations have staked their territory on the right of the political spectrum and have attempted to ensure that patriotic narratives of Hungarian identity and the nation are infused with Christian symbolism and imagery. Perhaps the most prominent exception, however, is Reverend Gábor Iványi’s Methodist community, which now refers to itself as the Hungarian Evangelical Fellowship. Reverend Iványi, formerly a liberal Member of Parliament during the transition to democracy, is perhaps more systematic and intentional in his involvement in what one might call the Social Gospel, and in advocacy work among the marginalized, than any other Christian religious leader in Hungary. Iványi’s work with the poor dates back to the seventies and he and his followers were frequent victims of police harassment under the Kádár regime. More recently in Hungary, Iványi’s community has once again become the victim of state-sanctioned harassment and discrimination due its work with marginalized and often demonized peoples, including the Roma, the homeless and refugees. This paper explores the way in which a politically engaged, liberally-leaning Protestant denomination negotiates national symbols, narratives and identities in a manner strikingly different to other Protestant churches or, indeed, the more dominant Catholic Church. This paper argues that by doing so, Iványi’s community attempts to bring his church not only to the economic margins, but to the margins of the Christian faith itself, to those who have had negative experiences with Christianity or to those who simply do not fit into the mainstream framework of what it means to be a Christian in Hungary today.

**Bio:** Christopher Adam has a B.A. (Honours) from Concordia University in History and English Literature, an M.A. from Carleton University in East/Central European and Russian Area Studies and a PhD in History from the University of Ottawa. In addition to teaching part-time at Carleton University, he is actively involved in the NGO sector; since 2012, he works as the Executive Director of St. Joseph’s Parish in Ottawa, which runs day programs and a soup kitchen, and also serves as a Member of the Board of Directors of Jewish Family Services. In 2018, he published his first book of literary fiction, entitled *I Have Demons*.

#### **Oliver Botar:** The Rediscovery of György Kepes

During the 1940s, ‘50s and ‘60s, the name of György Kepes (1906-2001) was well known to all those involved with design and art education, and especially what has become known as AST (Art/Science/Technology) interactions, especially due to the publication of his ground-breaking books *The Language of Vision* (1944), *The New Landscape* (1956) and the *Vision + Value* series (1965-66). His founding of the Center for Advanced Visual Studies (CAVS) at MIT in 1967 made him a household name, so to speak, in the world of art and technology in the late ‘60s and into the 1970s. He also maintained a practice as a painter, new media artist and photographer throughout. But then he seemingly dropped off the map. He lived to see the new millennium, but by that time he had fallen into obscurity. By 2009 the famous CAVS had been merged into another program at MIT and ceased to exist for all intents and purposes. Then, about five years ago, scholarly interest in him revived. A Symposium at the University of Texas, Dallas was held in 2018, at which scholars from throughout Europe and North American took part in discussing his importance. In this talk I will speak about Kepes’ origins, his early work for

László Moholy-Nagy, his meteoric rise in the Post-World War II American art world, his subsequent eclipse, and the reasons for the recent spate of interest in him.

**Bio:** Oliver A. I. Botar is Professor of Art History at the University of Manitoba in Canada. His Ph.D. dissertation (University of Toronto) was entitled “Prolegomena to the Study of Biomorphie Modernism: Biocentrism, László Moholy-Nagy's ‘New Vision’ and Ernő Kállai's *Bioromantik*.” In it, he related Biocentric ideologies to central European Modernism, particularly as it relates to the Bauhaus, and this set the course of much of his subsequent career. He is the author of *Technical Detours: The Early Moholy-Nagy Reconsidered* (2006, in Hungarian, 2007) and *Sensing the Future: Moholy-Nagy, Media and the Arts* (also in a German edition, *Sensing the Future: Moholy-Nagy, die Medien und die Künste*, 2014). The associated exhibitions, which he curated, were shown in New York, Rutgers, Budapest, Pécs, Winnipeg and Berlin (Bauhaus-Archiv, Museum für Gestaltung). He is co-editor of *Biocentrism and Modernism* (with Isabel Wünsche, 2011) and *telehor* (with Klemens Gruber, 2013). He has published numerous articles, and has lectured widely in North American, Europe and Japan. He has also worked on Canadian art, publishing *A Bauhäusler in Canada: Andor Weinger in the 50s* (2009), *An Art at the Mercy of Light: Works by Eli Bornstein* (2013), and several articles.

### **Gábor Csepregi: Miklós Bánffy and the Spirit of Diplomacy**

Novelist, draughtsman, commissioner of the Hungarian Opera during the First World War, stage and costume designer of theatrical, ballet, and operatic productions, Miklós Bánffy (1873–1950) was also a versatile and able politician and an outstanding diplomat. His recently translated memoirs, published under the title *The Phoenix Land*, offer to English speaking readers not only a fascinating description of his diplomatic activities but also, and perhaps more importantly, a number of useful comments on the art of diplomacy. In an age in which the gradual acquisition and effective practice of this art has become an urgent matter, my presentation highlights the relevancy of Bánffy's insights on the qualities and skills of a successful diplomat. It also proposes some personal thoughts on what I would call the “spirit of diplomacy.”

**Bio.** Since July 2014, Gabor Csepregi has been President of the Université de Saint-Boniface in Manitoba. Between 2010 and 2014 he was Vice-president, Academic and Research, at the same institution. Previously he was professor of philosophy at the Dominican University College in Ottawa where he also served as the President, (2004-2010), Vice-President (1996-2004), and Chair of the Department of Philosophy (1987-1999). He has published extensively on philosophical anthropology, art, and education. His latest book, *In Vivo: A Phenomenology of Life-Defining Moments*, is being published in 2019 by McGill-Queen's University Press.

### **Eva Forgacs: Conference Keynote address**

HIDDEN IN PLAIN SIGHT. The little known Hungarian avant-garde and neo-avant-garde

This talk will address the particular position and parts of the history of modern art in Hungary, a field with many great talents in a literature-centered culture that has offered a relatively narrow compartment to the visual arts. This has led to a unique situation: in spite of the linguistic isolation, Hungarian literature – featuring many great writers – is internationally better known than Hungarian art, which does not have linguistic barriers. Inquiry into this particular state of affairs, which may be changing in the present, takes us to the beginnings of the Hungarian avant-garde that had been forced into exile in the 1920s and was, therefore, limited to narrow audiences both in Hungary, where it was hardly known, and abroad, where its representatives were either known as international artists like Moholy-Nagy, or marginal like Kassák or Péri, or Uitz. Still the presence of those who returned from exile in the mid-1920 and stayed in Hungary was highly influential, and they straddled the decades between their pre-WW II art and that of the young generation of the 1960s.

I will address the particular conditions of post-1956 Hungary where the visual arts were, in spite of censorship, fresh with new concepts and new styles. From the reconceptualization of realism (Csernus, Lakner, Méhes) and turning it into „Sur-Naturalism” (Csernus, Szabó Ákos, Korga) to genuine varieties of abstraction (Keszere, Nádler, Bak, Pécsi Műhely) the 1960s brought a vibrant new art in Hungary that opened new genres,

new media, and a new resourcefulness in gaming the political system. A new sense for the absurdity of the given reality in the Kádárist years was realized in the works of Szentjóby, Erdély, Haraszty, Jovánovics, Birkás, Frey and others, as well as alternative theater companies (Péter Halász, László Najmányi, Tamás Fodor) and experimental cinema (Studio Béla Balázs). Such areas as for example textile design were in the blind spot of official vigilance, and developed spectacularly.

This was a new era of a new discourse, where representatives of this „new conversation” recognized each other regardless of their respective medium and created a culture of contemporary art – the Hungarian neo-avant-garde – that culminated in the multi-dimensional series of the Balatonboglár Chapel events, invented and organized by György Galántai until banned in the early 1970s. The hardline politics that followed, if with some delay, the 1968 invasion of Czechoslovakia, gave way to a thaw in the early 1980s, inaugurating the era of postmodern art in Hungary with such new faces as László Fehér, El Kazovsky, and their generation labeled “The New Sensibility”. It is fair to say that while the Hungarian art of the communist decades was little known beyond the participants and their friends, presently a number of young scholars are working on many details of this era and Hungarian artists’ works are collected, auctioned, and purchased by collectors, galleries, and museums worldwide.

**Bio:** Eva Forgacs is adjunct Professor of Art History at the Art Center College of Design in Pasadena. She had taught at the László Moholy-Nagy University and the Eötvös Loránd University, Dept. of Esthetics in her native Budapest, and was Visiting Professor at UCLA, the College of Santa Fe, and taught at OTIS College of Art and Design, Los Angeles. She was co-curator (with N. Perloff) of *Monuments of the Future: Designs by El Lissitzky* at the Getty Research Institute in 1998. She served as book review editor for *Centropa*, a New York-based scholarly journal focusing on Central European art. She was awarded an EURIAS fellowship at the Institut für die Wissenschaften vom Menschen in Vienna, Sept. 2012-July 2013 and a Research Grant of the Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas an der Universität Leipzig in 2011. Among her recent publication are the following:

*Hungarian Art. Confrontation and Revival in the Modern Movement* (Los Angeles, DoppelHouse Press, 2017);

„Vajda az Európai avantgárdban és azon kívül” (Vajda in the European avant-garde and outside it) in György Petőcz, ed.: *Vajda Lajos*. Exhibition in the Ferenczy Cultural Center, Szentendre, 2018.

„Suprematism: a Shortcut into the Future: the Reception of Malevich by Polish and Hungarian Artists during the Inter-War Period”, in Christina Lodder, ed., *Celebrating Suprematism. New Approaches to the Art of Kazimir Malevich*, London: Brill, 2018.

“Teaching Economic Design at the Bauhaus”, *Bauhaus Annual Journal*, The China Design Museum of China Academy of Art, The Bauhaus Institute of CAA, The Bauhaus Dessau Foundation, Vol. 1, No. 1, April 2018.

**Judit Gábos:** *Silenced Melodies: The musical testimony of the Jewish presence in Maramures as reflected in the collection and work of Max Eisikovits*

After a brief introduction of the history and achievements of the Hasidic community of Maramures in the context of the diversity of Hungarian Jewish communities in Transylvania, my presentation will explore the musical heritage of this cohesive group as documented in the collection of musicologist Max Eisikovits. Although most of the community perished in the Holocaust, a great deal of their musical traditions and many of their melodies and songs were saved in the Eisikovits collection. Professor Eisikovits collected especially the traditional Hasidic melodies called „Niggunim” and has described in vivid detail his expeditions and encounters with Hasidic musicians. My paper will select and analyse some of the musical treasures contained in the Eisikovits collection with special reference to the piano music he composed inspired by and containing Hasidic motives and melodies (Rondo sur des chansons populaires chassidique de Maramures and Niggun). I also aim to show the quintessential Transylvanian musical spirit, deeply rooted in the coexistence of different cultural traditions: in our case Romanian, Hungarian, and Jewish (Chanson populaires de Maramures). The collection is of utmost importance for those wishing to study the history and contributions of this Jewish religious group whose existence is now only available to us through its remarkable musical heritage as preserved in the Eisikovits oeuvre.

**Bio:** Hungarian concert pianist, piano professor and head of the music department of Eszterházy Károly University of Eger. In 2003 received DMA in piano performance from the Liszt Academy of Music in Budapest and in 2012 obtained a habilitation also in piano performance from the Liszt Academy. In 2000-2006 – as artist of the Hungarian Radio – played numerous live solo and chamber music recitals; has been performing regularly at the Liszt Museum in Budapest, played at the Spring Festival of Budapest, Pecs and Eger. In Europe gave solo and chamber music concerts in Belgium, Finland, Serbia, Spain. In Romania has been frequently soloist of the State Philharmonics of Targu-Mures. In the United States played Bartók (Concerto no.3 for piano and orchestra, the Sonata for two pianos and percussions) and also all-Bartók recitals in New York (2013, 2015), Canada (Ottawa, Toronto). In 2011, as a Fulbright grantee, played concerts and recitals in Los Angeles, San Diego, San Francisco, Cleveland, Atlanta, in South and North Carolina, honouring the Liszt bicentenary. Outside Europe and the North American continent, also toured Indonesia, Brazil, India, New Zealand.

**András B. Göllner:** Ilona Duczynska. From the Garden of *The Woman from Trieste* to Breakfast with Lenin at the Smolny Institute

Ilona Duczynska (1897-1978) lit the fuse of the 1918-1819 Hungarian revolutions which drove the last nails into the coffin of the Austro-Hungarian Empire. Born in Vienna to Polish-Hungarian parents, this “*gentry girl*” was a rebel by the time she was 10 and a comrade of Lenin, Trotsky, Bukharin and those who made the 1917 Russian Revolution before she was twenty. Though a committed revolutionary, Duczynska was always an irritant in the eyes of the Bolsheviks. She was kicked out of every Communist Party that she ever joined. Had she not left Russia in 1920, she would have been executed along with her closest comrades, lovers and admirers who stayed behind in Russia. Though she kept a photo of Lenin in her wallet until her dying days, she had far more in common with her revolutionary sisters – Rosa Luxemburg, Angelica Balabanoff, Emma Goldman, Alexandra Kollontai, Káthe Leichter, Rosa Bloch, even Lenin’s assassin, Fanny Kaplan – than the Bolshevik patriarchy that executed the greatest affinity fraud on the exploited working classes of Russia and East-Central Europe during the 20<sup>th</sup> century. Duczynska lived her last 30 years in relative obscurity in a small town in Ontario, while commuting to and from places on this planet, where the embers of the revolution are still alive and warm to this day. She supported the first generation of dissidents who advocated workers’ rights and democracy in Kádár’s Hungary. To this day, her heroic story is largely unknown to English or French speaking audiences in Canada. This short presentation, looks at the role she played as a student activist in the historic events of 1918-1919.

**Bio:** András B. Göllner is a Canadian-Hungarian Political Economist (*PhD. The London School of Economics*) and Emeritus Associate Professor of Political Science at Concordia University, Montreal. The author of three highly acclaimed books, and numerous scholarly articles in refereed academic journals, Göllner also publishes his views on social media surfaces and in such well known mainstream media outlets as *The Los Angeles Times*, *The Huffington Post*, *The National Post*, *The Gazette* or *Social Europe*. His book on Duczynska (*The Portrait of a Revolutionary*) is being released by Montreal publisher, LLP Inc, this year. His current research explores the impact of Cyber Capitalism on political discourse.

**Gyöngyi Heltai:** Transcultural conversations about the Budapest operetta industry

At the time of the Austro-Hungarian Monarchy, the influence of Viennese operettas accelerated the development of the commercial theatre market in Budapest. Between 1896 and 1907, five private theatres were built in the Hungarian capital. At the turn of the 20<sup>th</sup> century, Kálmán, Lehár, Jacoby and Huszka raised the Hungarian operetta to international status. In order to explain the causes and consequences of this swift emergence in the cosmopolitan entertainment industry, the presentation focuses on the correspondence of Hungarian and foreign musical theatre professionals discussing the characteristic features, the artistic and business potentials of Hungarian operettas. Why is this topic important? Richard Traubner stated in his *Operetta: a Theatrical History* that „The principal operetta cities have always been Paris, Vienna, London, Berlin, Budapest and New York, as there are the places where operetta activity was greatest, and where operettas with international circulation were created and where they still are performed.” However, we still do not know much about the transcultural ties, mechanism and channels by which

the Budapest operetta industry was connected to the global centers of entertainment. The methodological inspiration for my research came from Marlis Schweitzer's *Transatlantic Broadway. The Infrastructural Politics of Global Performance* examining the globalization of popular entertainment in the first decades of the 20th century. Schweitzer explores how managers, producers and agents organized lucrative transnational export-import networks for the potentially successful musical entertainment products. Based on archival materials held in the Theatre Collection of the National Széchényi Library the presentation aims to explore the determining topics and figures (producers, managers, stars, composers) participating in this transcultural, often transatlantic conversations on Hungarian operetta.

**Bio:** Gyöngyi HELTAI (PhD) is a theatre historian and currently a Hungarian Visiting Professor at the Department of History & Classics of the University of Alberta. Heltai graduated from Eötvös Loránd University (Budapest, Hungary) where she studied Hungarian and Russian Literature and Cultural Anthropology. Heltai defended her PhD thesis entitled *Usages de l'opérette pendant la période socialiste en Hongrie (1949–1968)* in 2006 at Laval University (Québec, Canada). Between 2006 and 2017 she been teaching at the Atelier Department of European Social Sciences and Historiography of the Eötvös Loránd University (Budapest). Her primary teaching and research areas are: Hungarian Theatre History, History of Hungarian Popular Culture (operetta), Culture of the Socialist Era and Intangible Cultural Heritage.

**Emese Ilyefalvi:** Belief legends and verbal charms. Two digital folklore databases from Hungary

Within the "East–West" Research Project between 2013 and 2018 two digital folklore databases were created at the Institute of Ethnology, Hungarian Academy of Sciences (Budapest). <http://eastwest.btk.mta.hu/> The history and the nature of these collections are distinct, but the aim of the interdisciplinary research team was to create a similar information structure and interface for the two databases in order to provide better interoperability and to make the database available to the public. The Hungarian Belief Legends Archive started in the 1960s, creating index cards from fieldwork materials and publications, mainly from the 19–20<sup>th</sup> century. Up to 2014 the archive reached nearly 80 000 belief legend texts. The verbal charm collection is smaller, contains approximately 6000 Hungarian texts, but draws from a greater variety of sources and covers a broader time period (from the 15<sup>th</sup> century to 21<sup>st</sup> century). It contains codices, marginalia, remedies, witch trials, books against superstitions, treasure-hunting books, 19–21<sup>th</sup> century fieldworks etc. In this presentation, I will briefly introduce the two databases and their contents and discuss the theoretical and methodological dilemmas of making digital folklore collections. After that, I will present a few analyses to show how multidimensional, digital databases would open the gates to new interpretations, which would bring us closer to understanding the compound and complex phenomena of folklore texts.

**Bio:** Emese Ilyefalvi is a PhD Candidate, Eötvös Loránd University, Department of Folkloristics. From 2013 to 2018 she has worked as a junior research fellow in the "East–West" Research Group (HAS). Within the framework of this project, she published a new Hungarian charm collection from written sources. In 2015, she started to make an online digital database for Hungarian charms and incantations. Since 2013, she has been giving lectures and seminars related to her research at Eötvös Loránd University and the University of Pécs. Between the 2018–2019 academic years, she is the Hungarian Doctoral Research Fellow at the Wirth Institute for Austrian and Central European Institute, University of Alberta.

**Orsolya Kis:** Higher-education Beyond the University System: Schools for Advanced Studies in Hungary

This presentation focuses on the so-called Schools for Advanced Studies in Hungary. These elite higher-education establishments are connected with universities but at the same time operate outside the regulatory framework of the public university system. There exists more than 100 such institutions in Hungary, providing not only additional (interdisciplinary) classes but also living and working space for the best students and grad students of almost all universities: for those who are socially aware, engaged with contemporary issues and would like to focus not only on their own field but aim for a better understanding of the world surrounding and see their subject as a part of a

broader picture. My presentation aims to give an overview of the work of these institutions, and to present how these communities participate in forming the country's future.

**Bio:** I am a PhD candidate in Literature at Eötvös Loránd University in Budapest. I started my PhD at St. Petersburg State University (Russia), reached final pre-degree level, and then transferred back to Eötvös Loránd University where I had already completed my Bachelor's and Master's degrees. I specialized in Hungarian and Russian contemporary literature. I find it most interesting to analyze the connections between contemporary and classical literature using the methods of Comparative Literature. Alongside my doctoral research, I do literary translations, mostly of poems and short stories. I recently translated a drama, 'Oxygen' of Ivan Viripaev, which was then performed at the Budapest Contemporary Drama Festival.

**Arpad v. Klimó:** "Betrayal" of the West? Global Anti-Communism, Détente: and the fall of Cardinal Mindszenty in Western Europe, the USA, South Africa, and Venezuela (1971-1975)

In the early 1970s, the new politics of détente and *Ostpolitik* created rifts within the camp of Western anti-Communism which are still shaping political conflicts in Europe, the USA and Latin America today. During that time, Cardinal Mindszenty, head of the Catholic Church in Hungary since 1945 and symbol of the struggle against Communism because of his imprisonment (1949-56) and his long holding out in the US Embassy in Budapest (1956-71), visited various places in Western Europe, the USA, South Africa and Venezuela, and provoked national and local controversies. While during the 1950s Mindszenty had been a blockbuster in popular Cold War culture (Hollywood movies, novels), in the later decades Western mainstream media portrayed him as a lonely, aged Cold War warrior whose ideas and attitudes had lost their relevance. However, the Cardinal had still numerous supporters in the West, among them many Hungarian and other Eastern European emigrés who could not understand the West's "naïveté" towards Communism. Also traditionalist Catholics frustrated with the opening of the Church after Vatican II endorsed Mindszenty. Others were simply anxious about the rapid political, social and cultural changes brought by the 1960s. My study analyzes the media coverage of Mindszenty's visits and his supporters, their networks and what political, social and cultural interpretations of the time they developed in various local and national settings. It will give new insights into the growing gap within the West, partly caused by their differing views on communism and anti-Communism, liberal society, women's and minorities' rights and contribute to a better understanding of current debates on Communism, liberal society, Catholicism, and the idea of the West.

**Bio:** Arpad von Klimó teaches Modern European and World History at the Catholic University of America in Washington, DC. He has done research in different fields of Modern and Contemporary European history. Most recently, he has edited the Routledge History of East Central Europe (together with Irina Livezeanu) and published two monographs: "Hungary since 1945" (Routledge, 2018) and "Remembering Cold Days. The Novi Sad Massacre, Hungarian Politics and Society since 1942" (Pittsburgh UP, 2018).

**Ferenc Laczó:** Interpreting Responsibility; The First Historians of the Holocaust in Hungary

The first research-based monographs analyzing the genocide against European Jews were published in the immediate aftermath of the Second World War. Next to their counterparts in countries such as Poland and France, Hungarian Jewish witnesses – including Ernő Munkácsi, Jenő Lévai or Endre Sós – made some of the major contributions to this early wave of Holocaust historiography (*avant la lettre*). However, the contributions of these pioneering authors have subsequently been largely forgotten and remain to be properly rediscovered and reassessed to this day. Aiming to accomplish the just mentioned goals, this talk shall tackle the following questions: how did the earliest Hungarian-language monographs on the Holocaust depict the genocide against European Jews and how did they conceptualize its origins? What were the major interpretative dilemmas faced by their respective authors and how did they try to address them? How do the contents of early historiographic works compare to accounts also written or recorded in the immediate aftermath of the genocide but in other genres, such as memoirs or interview protocols? Last but not least, how have the questions raised and the answers formulated

on the pages of this incipient historiography impacted the ways the Holocaust in Hungary has been studied and perceived in the three-quarters of a century since?

**Bio:** Ferenc Laczó (PhD) is assistant professor in European history at Maastricht University. He is the author, most recently, of *Hungarian Jews in the Age of Genocide. An Intellectual History* (2016) and co-editor (with Joachim von Puttkamer) of *Catastrophe and Utopia. Jewish Intellectuals in Central and Eastern Europe in the 1930s and 1940s* (2017).

**Georg Michels:** Espionage and Counter-Espionage in the Ottoman-Habsburg Cold War over Hungary (1660-1680)

This paper looks at the spies that became central players in the tense military standoff between the Ottoman and Habsburg empires over Hungary during the 1660s and 1670s (before the 1683 Siege of Vienna). They operated invisible communication networks that tied the empires' borderlands to their capitals and vice versa. They were the eyes and ears of imperial power and indispensable for decision-making over war and peace. Ottoman spies operated inside the imperial capital Vienna listening in on top secret discussions of the Aulic War Council and reconnoitering the imperial capital's fortifications. They also roamed the Hungarian hinterlands to investigate Habsburg troop strength and contacted leaders of the Hungarian underground to facilitate uprisings. Habsburg spies were deeply embedded in Hungarian society, the Transylvanian elite, the courts of Ottoman pashas, and the palaces of the sultan and grand vezir. These spies relayed a plethora of secret reports to the Vienna court. Much of their intelligence was worthless as it was based on rumors or disinformation and it certainly did not help the Habsburgs predict the timing of the coming Ottoman invasion. This hitherto unknown Habsburg-Ottoman spy game over Hungary recalls the competition of Western and Eastern intelligence services over Germany during the height of the modern Cold War.

**Bio:** Georg B. Michels is Professor of History at the University of California, Riverside and recently completed a book manuscript on the Habsburg-Ottoman competition over Hungary during the second half of the seventeenth century. Michels' interest in Hungary and early modern Habsburg-Ottoman relations emerged from his studies on religion, society, and revolt in early modern Russia and the discovery of significant similarities between Russian and Hungarian popular resistance against a centralizing imperial power. Michels has received grants/fellowships from the Deutsche Forschungsgemeinschaft, Harvard University's Russian Research Center, National Endowment of the Humanities, Social Science Research Council, American Council of Learned Societies, and International Research and Exchanges Board (IREX). He has published widely in peer-reviewed journals including *Történelmi Szemle*, *Forschungen zur Osteuropäischen Geschichte*, *Jahrbücher für Geschichte Osteuropas*, *Hungarian Studies Review*, and *Hungarian Cultural Studies*. Trained at the University of Göttingen (Germany), UCLA, and Harvard (Ph.D. 1991) he has written *At War with the Church: Religion and Dissent in Seventeenth Century Russia* (Stanford, 1999) and co-edited *Russia's Dissident Old Believers (1650-1950)* (Minneapolis, 2009).

**Zsofia Opra- Szabo and Gergely Ivasko**

The proposed presentation is about the Hungarian amateur theatre movement in Canada/North America.

The Hungarian theatre group in Edmonton was founded by a few Hungarian theatre lovers in 2017. The goal was to create a performance and meanwhile make the Hungarian community stronger, engage Canadian Hungarians with theatre and literature and motivate them to retain their mother tongue even so far from their home country. Our proposed presentation would share our experience about this process from the director's point of view (Gergely Ivasko) and the designer's point of view (Zsofia Opra-Szabo). We would also like to open a discussion about future opportunities and projects. The team faced various challenges during our rehearsal period. They needed passionate volunteers who speak the language, are able to spend a few hours a week with practicing and are brave enough to step on stage. They had to be trained as actors although some of them have never been on stage before or had difficulties with the language. Some of the members have lived in Canada for more than 30 years and do not really

speak Hungarian anymore. Some of them were born here and do not know the richness of Hungarian language. The mission was very successful in the Hungarian society of Edmonton. The creators were surprised how many people came to see the first performance. Because of this success the Hungarian communities of Western Canada organized an amateur theatre festival in October 2018. The festival took place in Vancouver with three participating groups from Calgary, Edmonton, Vancouver. These three teams already know each other and are planning to cooperate but there are many Hungarian theatre groups on the continent waiting to be discovered and connected. We look forward to continuing the amateur Hungarian theatre tradition in North America.

**Bio:** Zsofia is a theatre designer from Budapest, Hungary and studied in the Hungarian University of Fine Arts. She has a degree in costumes, set and puppet design. Her interests are in visual arts, theatre and movement interaction. Zsofia came to the University of Alberta in September 2013 to learn more about theatre and different cultures. In 2014, she won an award for best costume and set design for the Hungarian production of *An Imaginary Report on an American American Rock Festival*. She has received her theatre design degree in 2015 from University of Alberta.

**Bio:** Gergely Ivasko is a researcher and filmmaker from Hungary. He studied Cultural Industries and Media Studies at the Budapest University of Technology and Economics. His main research interests lie in the area of political influence of television industry and cultural scenes. In 2015 his film called 'Because I am a gypsy' received an award for the best documentary at the Student Film Festival of Szeged and the National Student Film Festival of Budapest. In 2017 he had the opportunity to be a Cultural Representative of the Hungarian Government in Canada where he worked closely with the Canadian Hungarian organizations.

**Mária Palasik:** The Historical Archives of the Hungarian State Security and its role in researching the history of the 20th Century

In my presentation I will focus on a specialized archive in Budapest, which preserves and handles the documents of the former State Security Organizations dating from the period between December 21, 1944, and February 14, 1990. In 1990, the Hungarian Parliament eliminated the state security tasks of the Ministry of the Interior. Consequently, the domestic counterintelligence service operating within the Ministry was dissolved without a legal successor and all remaining state security tasks were delegated to a different state body, the newly established National Security Offices. In 1994, the Hungarian Parliament passed a law about checking the state security past of persons in high offices, and this law was amended in 1996 to include the establishment of an archives that would handle the documents of former state security organizations, leading to the establishment of the Historical Office in 1997. In 2003, the Historical Archives of the Hungarian State Security became the legal successor of the Historical Office and now handles all documents given to us by the Ministry of the Interior and created by former security organizations. In 2017 the Historical Archives became competent to handle the documents produced by new national security organizations established after 1990, and at the same time the archives is responsible for the search, retrieval and exploration of Hungarian-related material connected to state security – in Hungary and abroad in émigré circles. In addition to the task of preserving and handling of archival material the Historical Archives provides information to persons whose activities were documented by former state security services, or in other words, the observed victims of the Hungarian communist regime. Our Archives also provides sources and tools for scientific and private research. In the last part of my paper I present the scientific and cultural activities of the Historical Archives, and its role in researching the history of 20<sup>th</sup> century.

**Bio** Mária Palasik (PhD, dr. habil.) is a historian, head of Department of Scientific Cooperation and Public Education at the Historical Archives of the Hungarian State Security. Her field of research is Hungarian History after the World War II. Author, co-author of several books, presenter at scientific conferences and coordinator of scientific projects. Her book *Chess-Game for Democracy: Hungary between East and West in 1944-47* (Montreal & Kingston, McGill-Queen's University Press, 2011) is about the dramatic struggle for power in Hungary after the Second World War. She – together with György Gyarmati – co-edited another book about the Hungarian secret services after World War II (*Big Brother's Miserable Little Grocery Store*. Budapest, Historical Archives of the

Hungarian State Security – L'Harmattan, 2012). The book, co-edited with Imre Okváth is *Episodes from the House of Secrets. Everyday of Political Police after 1956*. Budapest–Pécs, Historical Archives of the Hungarian State Security – Kronosz, 2017. The newest book, co-edited with György Gyarmati is about the mass domestic deportations in Hungary at the beginning of 1950ies (*Homeless in their Homeland. Studies about the domestic deportation from Budapest in 1951*) Budapest–Pécs, Historical Archives of the Hungarian State Security – Kronosz, 2018.

**Judit Pál:** The end of the First World War and the change of the administrative elite in Transylvania

The end of the First World War brought great changes in the territory of the former Austro-Hungarian Empire. The disintegration of the Empire brought along radical social and political changes. This was especially true to the areas allocated to neighbouring countries after the end of the War, where there was a complete change of the elites in progress. Reorganization started already in the autumn of 1918. The lost war, the ongoing Aster Revolution, the soldiers returning home, the spontaneous popular movements, the difficulties in organizing public transport, the increased crime rate created for the authorities situations they could not cope with. In November 1918 local administration completely fell apart, especially in territories where Romanians were a majority. The new local national councils and militias attempted to deal as much as they could with the tasks the former authorities handled and to maintain public safety. However, jurisdiction was not clear between the national councils and traditional county administration either. In Transylvania national councils and militias were formed according to each nationality and they also became the means for strengthening the national feeling. Romanians of Transylvania attempted to take over the power through the national councils. This activity was coordinated after December 1, 1918 by the High National Romanian Council (Consiliul Dirigent). From December 1918 onward, everywhere in Transylvania offices were taken by people appointed by the Ruling Council, although initially they intended to keep in place the old officials in lower offices who were willing to take an oath of faith to the Romanian ruler and state. Then the Romanian army occupied the Transylvanian territories and a complete change of elites took place. In the paper I will present the process of elite change in the critical period of the transition (1918-1919) in Transylvania.

**Bio:** Judit Pál PhD is a Historian, Professor at Babes-Bolyai University of Cluj-Napoca (Romania), Faculty of History and Philosophy. She specializes in the history of 18th and 19th century Transylvania, in urban history, social history, and in the history of Armenians. Member of the editorial board of *Századok* (Budapest, Journal of the Hungarian Historical Association), *Urbs* (Budapest, Journal of the Hungarian Urban History Association), *Colloquia. Journal of Central European History* (Cluj), *Historia Urbana* (Sibiu, Journal of the Romanian Urban History Association) Member of the International Association for Hungarian Studies; Regional Committee of the Hungarian Academy of Sciences, Association Internationale des Etudes Armeniennes, Arbeitskreis für Siebenbürgische Landeskunde. Member of the organizing committee for the 7th International Congress for Hungarian Studies (August 2011). Among her publications are : *Herrschaft an der Gränze. Mikrogeschichte der Macht im östlichen Ungarn im 18. Jahrhundert*. Köln – Weimar – Wien, Böhlau, 2014. (with András Vári, and Stefan Brakensiek) *A Habsburg Monarchia története, 1526–1848*. (History of the Habsburg Empire, 1526–1848) Cluj, Mega, 2014. *Unió vagy „unificáltatás”? Erdély uniója és a királyi biztos működése (1867–1872)* (Union or Annexation? The Union of Transylvania with Hungary and the Activity of the Royal Commissioner, 1867–1872) Kolozsvár, Erdélyi Múzeum-Egyesület, 2010. *Aristokrat v službách štátu. Gróf Emanuel Péchy* (An Aristocrat in the Service of the State) with Roman Holec, Bratislava, Kalligram, 2006. - over 100 articles in volumes and learned journals

**Agatha Schwartz:** Communicating a transnational narrative about historical trauma through the medium of film: Márta Mészáros's *Aurora Borealis - Északi fény*

In my paper, I will present the feature film *Aurora Borealis - Északi fény* (dir. Márta Mészáros, 2017). Praised by critics as a family drama and an important document of its period, the film explores the importance of breaking the silence over painful memories when it comes to understanding the links between the present and the coldest

phase of the Cold War, the early 1950s. I will argue that Mészáros's movie presents a gendered transgenerational and transnational narrative that connects and communicates traumatic memories about events from this period between Hungary, Austria and Russia/the former SU, events that have affected three generations. As stated by Aline Sierp and Jenny Würstenberg, transnational narratives are "narratives that have the power to transcend national boundaries and the role of individual and institutional actors in driving those narratives to (un)successful representation" (Sierp and Würstenberg, 2015: 324). As further elaborated by Sierp and Würstenberg, a transnational narrative investigates "the mechanisms by which memories are (trans)formed, displayed, shared, and negotiated through transnational channels, while maintaining their local rootedness" (Sierp and Würstenberg, 2015: 324). I argue that the film succeeds very well in representing such a narrative from a gender perspective (as its main focus is on the lives of women), not only on the level of the plot that takes the viewer back and forth between Austria and Hungary and finally Russia, but also visually and linguistically (through the use of several languages).

**Bio:** Agatha Schwartz is Full Professor of German and World literatures and Cultures (University of Ottawa, Canada). Her research areas are 19-21st century Central European literature and culture, women's writing and narratives of trauma. Her books include *Shaking the Empire, Shaking Patriarchy: The Growth of a Feminist Consciousness Across the Austro-Hungarian Monarchy* (with Helga Thorson, Ariadne Press, 2014); *Gender and Modernity in Central Europe: The Austro-Hungarian Monarchy and its Legacy* (Editor; U of Ottawa Press, 2010); *Shifting Voices: Feminist Thought and Women's Writing in Fin-de-Siècle Austria and Hungary* (McGill-Queen's UP, 2008). Her recent articles and book chapters include "Narrating Wartime Rapes and Trauma in a *Woman in Berlin*" (*CLCWeb: Comparative Literature and Culture* 17.3, 2015); "Creating a 'Vocabulary of Rupture' Following WWII Sexual Violence in Hungarian Women Writers' Narratives" (*Hungarian Cultural Studies* 10, 2017); "The Aesthetics of Change: Women Writers of the Austro-Hungarian Monarchy" (with Helga Thorson; in *Crossing Central Europe: Continuities and Transformations, 1900 and 2000*, Toronto UP, 2017).

**Yahwei Zhang:** The House of Terror Museum and the Politics of Memory in Post-Communist Hungary

In October 1989, the Hungarian People's Republic collapsed, and the Hungarian Socialist party (MSZP) – successor of the former Hungarian Socialist Workers' Party (MSZMP) – became part of coalition government with the SZDSZ in the mid-1990s. During this time, official attitudes toward Communism and the 1956 Revolution were arguably fairly objective. However, the situation changed when Viktor Orbán became the Prime Minister in 1998. Two years later, "The Public Foundation for the Research of Central and East European History and Society" purchased the building which was the former headquarters of the Hungarian secret police with the aim of establishing a museum in order to present and preserve the memories of fascism and communism in Hungary. The House of Terror opened in February 2002, with its exhibition containing material on the nation's relationships to Nazi Germany and the Soviet Union. The House of Terror was conceived by Viktor Orbán, head of the right-wing FIDESZ Party, and was paid for using government money in the midst of the bitter 2002 election campaign against the Hungarian Socialist Party (MSZP). This paper explores how Orbán and successive FIDESZ governments have attempted to manipulate the memory of the communist period. By injecting its exhibitions and portrayal of the past with a powerful moral message about the evils of totalitarianism, the House of Terror positions itself as something of a "moral compass" against which contemporary Hungarian society can measure itself. The politics surrounding the House of Terror, in particular, and Hungarian memory of the recent past, more generally, are complex and emotionally charged. My paper will focus on the relationship between the House of Terror and political and ideological developments in Hungary since its founding in 2002.

**Bio:** Zhang Yawei (Alex) is a first-year MA student in history at Lakehead University. He is from Beijing, China, where he graduated with an undergraduate degree in history in 2011, and where he worked for the National Library of China until 2016 and was also an editor of an aerospace knowledge magazine. He is currently working on a comparative history of the House of Terror museum in Budapest and the Stasi Museum in Berlin.

## Section II

### **PANEL on Pieter Judson's *The Habsburg Empire* as a Framework for Hungarian History**

Published in 2016, Pieter Judson's history of the Habsburg Empire from the 18th century to the end of WWI offers a grand and potentially ground-breaking retelling of modern Central and East Central European history. Starting with the administrative and institutional “experiments” of Maria Theresa and her sons Joseph II and Leopold II in the 1700s, the study concludes with a critical discussion of the legacy of Habsburg laws and imperial practices within the successor states created in 1919 and 1920. Focusing on the late nineteenth and early twentieth centuries, the papers in this panel explore the utility of Judson's work as a potential framework for understanding Hungarian history and the lived experiences of Hungarians in the decades leading up to the end of WWI.

#### **Steven Jobbitt, "Complicating the Story: Empire, Identity, and the Shaping of Nationalist Aspirations in Fin-de-Siècle Hungary"**

Focusing on Hungarian geographers and geographical thinking between 1907 and 1918, this paper examines the intersection of Hungarian nationalism and Austro-Hungarian imperialism at the beginning of the twentieth century. Engaging critically with what Judson calls "the common experiences of empire," the paper pays close attention to the very real opportunities that imperial Habsburg institutions and practices opened up for Hungarian scholars and would-be nation builders, not only professionally and politically, but also in terms of the negotiation of identity and a modern sense of self.

**Bio:** Steven Jobbitt is Associate Professor of Russian and Eastern European History at Lakehead University. His research focuses on Hungarian historical geography, and he is currently co-editing a collection of essays titled *Geography and the Nation after Trianon*.

#### **Michael McNeil, “Franz Nopcsa and the Future of Empire: The Balkans and Beyond”**

By focusing on the experiences of the Transylvanian scholar and adventurer Baron Franz Nopcsa between 1903 to 1914, this paper examines how Hungarian nation-building and Austro-Hungarian imperialism overlapped at the beginning of the twentieth century. Applying a “Judsonian lens” to Nopcsa’s life and work, this paper analyzes how elites like Nopcsa used their position as means of furthering their own personal and nationalist ambitions within a colonial-imperial context. For intellectuals like Nopcsa, the Austro-Hungarian Empire provided a viable framework for the future, even after its collapse at the end of WWI. A close examination of Nopcsa’s recently-published diaries helps us to better understand not only the Empire’s appeal to liberal intellectuals throughout Austria-Hungary, but also his work in the Balkans in the decade leading up to WWI, and his hopeful vision for the future of Austria-Hungary as a civilized, modern, and fundamentally European colonial power.

**Bio:** Michael McNeil is a first year Master’s student at Lakehead University. His research focuses on Hungarian expansionism in the Balkans during the final years of the Habsburg Empire. He has currently begun work on his thesis on Franz Nopcsa and his relationship to empire.

#### **Peter DeLorenzi, “Empire and the Jewish Experience in Early Twentieth-Century Hungary”**

Focusing on lived experiences of Hungarian Jews, this paper will examine Jewish perceptions of their own social and political status within Hungary and the Austro-Hungarian Empire more generally in the period leading up to and during the First World War. Engaging critically with earlier works by Marsha Rosenblit and István Deák, and taking into consideration questions of gender, the paper explores the extent to which imperial structures and practices shaped Jewish experiences of and responses to shifting conditions in Hungary in the years leading up to the end of the war in 1918. The paper focuses in particular on the experiences of one Jewish man, Joseph Scher, who served in the First World War as a member of the Hungarian Officer Corps.

**Bio:** Peter DeLorenzi is a Master's student at Lakehead University. His research focuses on Hungary around the period of the First World War. He is currently working on a Major Research Project focusing on the lived experiences of Jewish soldiers serving in the Hungarian army during the War.

**Roundtable Discussion on The Aftermath of World War One in Hungary: The Legacy of the Republic of Councils a Hundred Years On.** Introduced and Moderated by **Judith Szapor** (for bio, see below), Discussants: **Oliver Botár, Steven Jobbitt, Árpád v. Klimó** (see above for their bios)

The upcoming centennial of the Hungarian Republic of Councils in March 1919 will pass/has passed without any notice in Hungary, further highlighting the role of the country's twentieth-century history as the main battlefield of memory politics today. With the exception of two day-long workshops organized by the remaining liberal outposts of Hungarian historical scholarship, no conference, lecture series, or publication has marked the occasion. It is no accident then that the representative volume examining the political and cultural legacy of the Hungarian Soviet Republic at its centennial was published not in Hungary but in Vienna, edited by two Austrian and Swiss historians.\* The volume contains contributions from Hungarian historians based both in Hungary and abroad (the latter include Árpád von Klimó, Judith Szapor, and Béla Bodó), as well as short chapters by scores of young Austrian, German, and Swiss historians. This collaborative effort offers evidence of the lively scholarly interest in the Hungarian revolutions and demonstrates the benefits of a transnational approach to one of the controversial but also iconic events of the postwar period. The roundtable will consider the place and legacy of two revolutions in twentieth-century Hungarian history. It will offer for discussion the following questions: What was the short- and long-term political, intellectual, and cultural legacy of the Republic of Councils, in Hungary and abroad? How had successive Hungarian regimes and governments shaped the memory of the event, to advance their own respective political agendas? What role did the Hungarian cultural elite play in the short months of the Hungarian Soviet Republic? What was the short- and long-term significance of the large-scale emigration of intellectuals and artists for Hungarian and European intellectual and artistic life?

\*Christian Koller and Matthias Marschak, eds., *Die Ungarische Räterepublik 1919* (Vienna: Promedia, 2018)

**Bio: Judith Szapor** is Associate Professor of Modern European History at McGill University. She is the author of two monographs, *Hungarian Women's Activism in the Wake of the First World War; From Rights to Revanche* (London: Bloomsbury Academic, 2018), *The Hungarian Pocahontas: The Life and Times of Laura Polanyi Stricker, 1882-1957* (East European Monographs, 2005; in Hungarian: *A világhírű Polányiak: Egy elfelejtett család regényes története*, Budapest: Aura, 2017), as well as numerous book chapters and journal articles on Hungarian women's and gender history and the intellectual migration from Europe.

**Roundtable discussion on *How It Happened: Documenting the Tragedy of Hungarian Jewry. New Insights into the Holocaust in Hungary.*** Introduced and moderated by **Steven Jobbitt**, Discussants: Ferenc Laczó, Richard Ratzlaff, Charlotte Schallié, Judy Young Drache.

Originally published in Hungary in 1947, Ernő Munkácsi's *Hogyan történt? Adatok és okmányok a magyar zsidóság tragédiájához* has just been published in English translation by McGill-Queen's University Press, edited by Nina Munk, with an introduction by Ferenc Laczó, and footnotes by László Csósz and Ferenc Laczó. This panel brings together individuals with a variety of perspectives to discuss the significance of this work, its potential impact, and its contribution to the history of the Holocaust in Hungary and to Holocaust research in general.

For the Jobbitt and Laczó bios see above.

**Bio: Richard Ratzlaff** has been in publishing for 20 years, the past two at McGill-Queen's University Press where he is responsible for Central and Eastern European studies. His doctoral work was in Second Temple

Judaism – his incomplete dissertation is on the Dead Sea Scrolls. He grew up in Abbotsford, British Columbia, 90 kilometers up the Fraser Valley.

**Bio: Charlotte Schallié** is an Associate Professor of Germanic Studies at the University of Victoria, Canada. Her research interests include representations of the Shoah in literature and film, oral history, visual storytelling, Jewish identity in contemporary cultural discourse, and Teaching and Learning about the Holocaust. Together with Agnes Hirschi, she published *Under Swiss Protection. Jewish Eyewitness Accounts from Wartime Budapest* (Ibidem, 2017).

**Bio: Judy Young Drache** is a retired public servant with 30 years of work experience in Canadian and international multiculturalism programs. Her undergraduate and graduate degrees in Modern Languages/Literatures and Jewish Studies, are from the University of Oxford and McGill. Judy has published articles on cultural diversity and Canadian and Central European literature, including "History or Fictionalized Truth in Miksa Fenyő's Diary *Az elsodort ország* (A Country Swept Away)." *CLCWeb: Comparative Literature and Culture* 17.3 (2015): <http://dx.doi.org/10.7771/1481-4374.2690>. In her free time Judy is President of the Canada-Hungary Educational Foundation, Executive Secretary of the Hungarian Studies Association of Canada, and on the executive of the Centre for Holocaust Education and Scholarship at Carleton University. She is a child survivor of the Holocaust from Hungary.