

Interwar Salzburg

Austrian Culture Beyond Vienna

Edited by
Robert Dassanowsky and
Katherine Arens

BLOOMSBURY ACADEMIC
NEW YORK • LONDON • OXFORD • NEW DELHI • SYDNEY

Contents

<i>List of Figures</i>	vii
<i>Acknowledgments</i>	ix
Introduction <i>Katherine Arens, with Robert Dassanowsky</i>	1
I DREAMING SALZBURG: HOPING FOR HOPE, GRASPING AT WHAT IT WAS AND MIGHT HAVE BEEN ...	31
1 Fantasy as Parody?: Hermann Bahr's Salzburg Dialogue <i>Vincent Kling</i>	33
2 The Capital of Europe (1900): "A Fantasy in Salzburg" <i>Hermann Bahr</i>	39
3 Salzburg's Age of Aquarius: Der Wassermann as an Austrian <i>Sonderweg</i> in the European Arts <i>Katherine Arens</i>	44
4 Notes on Salzburg and Cinema 1911–1938 <i>Robert Dassanowsky</i>	99
II CHOOSING SALZBURG: COSMOPOLITAN REFUGE AND THE SEARCH FOR A THIRD WAY	137
5 The "World of Doomed Enchantment": Carl Zuckmayer and the "Henndorf Circle" <i>Christopher Dietz</i>	139
III BEING SALZBURG: CULTURES FOUND AND LOST	175
6 Sport Cultures in Salzburg Between State and Dictatorship <i>Andreas Praher</i>	177
7 Everyman and the New Man: Festival Culture in Interwar Austria <i>Alys X. George</i>	201

8	In the Shadow of the Salzburg Festival?: The Mozarteum Foundation and Conservatory as Protagonists in Salzburg Music Culture Between the Wars <i>Julia Hinterberger</i>	222
9	Shadow Sides of Modernism: Poldi Wojtek's Designs for the Salzburg Festival and Austria's Conservative Modernity <i>Julia Secklehner</i>	259
IV EYES ON SALZBURG: SALZBURG AS OTHER		279
10	Jewish Identities and Antisemitism in Salzburg after 1918 <i>Helga Embacher</i>	281
11	Hungarian Salzburgs: Salzburg and the Salzburg Idea as Inspiration for Mozart Concerts, Urban Tourism Development, and Festivals in Interwar Hungary <i>Alexander Vari</i>	299
	<i>Notes on Contributors</i>	331
	<i>Index</i>	334
	<i>In Memory of Robert Dassanowsky</i>	344

Figures

	Frontispiece Salzburg (2011), © K. Arens	x
4.1	The famous theater director Prof. Max Reinhardt (<i>right</i>) signing his first US sound-film contract, together with the German-American film producer, director, and press representative Curt (Curtis) Melnitz. Photo by Georg Pahl (May 1930)	101
4.2	Max Reinhardt, actor and director, with Lady Diana Manners (actress, later Lady Diana Cooper) in the Park of Schloss Leopoldskon, Salzburg, 1905. Photo by ullstein bild Dtl.via Getty Images	102
8.1	Number of students at the Mozarteum Conservatory, 1909/10–1945/46	233
8.2	Visitors to the Mozart Museum and the <i>Zauberflötenhäuschen</i> , 1923–1935. Source: Hummel (1936), 50	242
8.3	Visitors to the Mozart Museum and the <i>Zauberflötenhäuschen</i> , 1936–1949: by number of tickets sold (excluding group tours at special events). Source: Hummel (1951), 60	242
8.4	Concert attendance figures, 1925/26–1935/36. Source: Hummel (1936), 43	244
8.5	Students and teachers at the Mozarteum summer courses, 1929–1935. Source: Hummel (1936), 69	252
8.6	Students at the Mozarteum summer courses, country of origin, 1932–1939. Source: Hummel (1951), 81	254

viii Figures

- 9.1 Poldi Wojtek, *Salzburger Festspiele 1928*, poster. Archive of the Salzburg Festival, © Salzburg Museum, Salzburg. Leopoldine Wojtek © OOA-S 2023. Photo: Salzburg Museum 261
- 9.2 Karl Springenschmied and Poldi Mühlmann, *Eine wahre Geschichte. Worte und Bilder von zwei Deutschen aus dem Auslande*. Stuttgart: Frank'sche Verlagsbuchhandlung, 1937. Austrian National Library. Karl Springenschmied and Leopldine Wojtek-Mühlmann © OOA-S 2023 263
- 9.3 Erika Giovanna Klien, *Kleßheim Courier: Skandal-Nachrichten, Salzburg, 12 February 1927*. © Wien Museum, Vienna. Photo: Birgit and Peter Kainz 269
- 9.4 Kajetan Mühlmann and Poldi Wojtek, *Salzburger Festspielführer*. Salzburg: Salzburger Festspielhausgemeinde, 1928. Austrian National Library. Karl Springenschmied and Leopldine Wojtek-Mühlmann. © OOA-S 2023 272