The past six months have been eventful for EURO, marked by several major accomplishments that will have a positive impact on the Institute and the School of Global and International Studies (SGIS). The entirety of spring and summer 2018 were devoted to writing EURO’s application for Title VI Area Studies Program funding from the U.S. Department of Education, a process that required a total investment of over a thousand hours by EURO personnel.

As always, Europe was by far the most competitive region of the world and had the smallest pool of money available. In late August we were thrilled to be one of only nine Europe-focused programs in the U.S. selected for a National Resource Center (NRC) grant totaling just under $850,000. Over the next four years, that funding will support programming, faculty / graduate student research, and outreach across multiple units of the university, including the College of Arts & Science, the Kelley School of Business, the School of Education, and the School of Public and Environmental Affairs, as well as IU’s regional campuses and the Ivy Tech network of community colleges. EURO was among eleven IUB centers and programs to receive either NRC or Foreign Language Area Studies awards, the highest number of awards made to a single US institution.

The Title VI NRC award constitutes the third major grant received by EURO in the past three years, following the Jean Monnet Centre of Excellence designation in 2016 and our participation in a 2018-2021 Monnet Network Grant for Policy, Politics, and Culture of Migration with the Australian National University in Canberra. The challenge for EURO moving forward will be execution of and compliance with these three concurrent commitments—a most enviable “problem” to have!

The second major development was the October renaming of SGIS as the Hamilton Lugar School of Global and International Studies in honor of long-serving Indiana Congressman Lee Hamilton and Senator Richard Lugar, both of whom were luminaries of foreign relations during their distinguished careers. HLS, as it is now abbreviated, will be supported by a multi-year IU fundraising campaign with a goal of $25 million, an endowment which should substantially expand the school’s capacity and support its rapid enrollment growth.

This fall EURO’s programming highlights included our annual Halloween screening of a European horror film, this year’s installment being Shadow of the Vampire (2000), a clever fictional documentary paying homage to the making of Murnau’s classic Nosferatu, catered lunch lectures featuring an update on Brexit with Oxford University / Maurer School of
Law professor Paul Craig; an analysis by Hungarian scholar Reka Somssich on the role of language and translation in European Union policymaking; a higher-than-usual number of videoconference outreach presentations to K-12 audiences across the US on topics ranging from Europe’s ongoing migration crisis and European holidays to Byzantine art and culture.

I am especially pleased to recognize EURO’s graduating M.A. student Alex Baker, who served as a GA during his first year in the program and spent his second at the Freie University in Berlin, where he researched and wrote a thesis analyzing the meteoric rise and impact of the Alternative für Deutschland, Germany’s populist right-wing party, in a comparative European perspective. Alex is currently completing an internship in Washington, D.C. at the Atlantic Council and is on the market for a full-time job.

None of our many accomplishments this semester would have been possible without the team of dedicated people who supported EURO: our more than 150 affiliated faculty at IUB and beyond; Assistant Director Liese Hilgeman, Program Specialist Megan Immerzeel, and graduate assistants Rafael Macia (JD / PhD candidate in Law and Democracy) and Kayla MacDavitt (MA candidate in Russian and East European Studies). In October we were sad to see Liese leave us to take a new position in HLS as the school’s Director of Graduate Administrative Services. We all owe her thanks for her contributions to EURO over the past three years and wish her well in her new job while looking forward to reconnecting at future EURO events.

As for Europe itself, the summer and fall have further intensified the already strong wave of Euroskepticism initiated by Brexit, which now seems inevitable after a protracted and contentious period of negotiation. Though the terms of the departure agreement fail to satisfy supporters and opponents alike in the UK, a recall referendum appears unlikely, and the EU shows no signs of backtracking either. Against this background, populist right-wing parties have extended their influence throughout Europe, most notably in Germany, Poland, Hungary, and Italy, thanks in part to sustaining the moral panics initially sparked several years ago by Muslim immigration, terrorism, and crime.

Meanwhile, the political and economic pillars of the EU, Germany and France, have been weakened by major internal political crises, with Angela Merkel struggling to form a new coalition government in the wake of the most recent legislative elections and Emmanuel Macron facing widespread, violent protests against his tax and pension reform proposals. The recent riots in Paris, by far the most serious since 2005, involved an estimated 130,000 persons and for the first time since the Algerian War saw violence come to the city’s wealthy tourist centers from the poor suburbs, with anti-government graffiti painted on the Arc de Triomphe and cars burned on the Champs-Elysées.

These events do not bode well for the EU’s capacity to fill the vacuum in international leadership created by the Trump administration and being exploited by Putin’s Russia, whose new acts of territorial aggression in eastern Ukraine and Crimea, supported by an effective campaign of mass media disinformation, have gone largely unchallenged. Is the EU really “too big to fail?” Though hard to imagine a decade ago, such a failure now seems possible in a not-so-distant future should the EU continue down its current path.

For these reasons, knowledge of and critical engagement with Europe matters more than ever. I would like to invite all our readers to follow our activities by visiting our website (www.iub.edu/~euroinst) and to help us keep up with you by emailing us your news (euroinst@indiana.edu). Readers looking for a convenient way to follow European current events should consider visiting EU Observer (www.euobserver.com) and subscribing to its once-weekly e-mail news digest.

With best wishes for an enjoyable holiday season,

Brett Bowles
Associate Professor of French Studies
Director, Institute for European Studies
Prof. Amaral (Department of Spanish and Portuguese) presented the paper “Aspects of epistemic change in time” (co-authored with Fabio Del Prete, CNRS Toulouse) at the 13th International Conference on Tense, Aspect, Modality and Evidentiality (CHRONOS), at the University of Neuchâtel, Switzerland, June 4-6.

Prof. Bertoloni Meli (Department of History and Philosophy of Science and Medicine) published his book “Visualizing Disease: The Art and History of Pathological Illustrations” with the University of Chicago Press.

Patricia Amaral

Domenico Bertoloni Meli

Prof. Greiner (Department of English) published “Stupidity” (2018) and “Feeling Like it Wasn’t” (forthcoming) in Victorian Literature and Culture, and presented papers at the North American Victorian Studies Association in Florence, Italy and St. Petersburg, FL and at the Society for Novel Studies Conference at Cornell. This Spring she will be giving lectures at the University of Tennessee and Vanderbilt University, where she participates in the SEC Colloquium on “Rethinking the Divides in the Long Nineteenth Century.”

Rae Greiner

Prof. Hellwig (Political Science) served as co-convener of the workshop “The Macro Policy in Comparative Perspective” at the European Consortium for Political Research (ECPR) Joint Sessions at the University of Nicosia, Cyprus, April 10-14, 2018. In addition he has been appointed Academic Director for IU’s Europe Gateway Office in Berlin.

Fritz Breithaupt

Prof. Breithaupt’s (Germanic Studies) book, “The Dark Sides of Empathy,” will come out in English (Cornell UP) in March. The German version, “Die dunklen Seiten der Empathie” (Suhrkamp: 2017), was a national bestseller in Germany.

Timothy Hellwig

Carl Ipsen

Prof. Ipsen (History) attended Terra Madre/Salone del Gusto and was a discussant in its “Diffuse University,” Sept. 20-23 in Turin, Italy.
Owen Johnson

Owen Johnson (Professor Emeritus of Journalism) presented a number of papers: “Retreat from the Golden Age: Russian Journalists and Their World, 1992-2000,” August 9, annual meeting of the Association for Education in Journalism and Mass Communication (with Rashad Mammadov); “An Historical Perspective on Digital Transformation of the Mass Media: Russian Journalism and Journalists, 1917-29,” Tenth International Moscow Readings Conference, Faculty of Journalism, Moscow State University, October 25 (with Rashad Mammadov); and “Ernie Pyle & Roy Howard: An Unusual Hoosier Relationship,” Roy W. Howard Archive Symposium, Indiana University, October 26 (with Na Ma). He was also honored as Paul Harris Fellow, Rotary International.

Kevin Rottet

Prof. Rottet (French and Italian) had his co-authored book, “Comparative Stylistics of Welsh and English: Arddulleg y Gymraeg,” published this fall by the University of Wales Press.

Estela Vieira

Prof. Vieira (Department of Spanish and Portuguese) led the first Global Lisbon May study-abroad program in May of 2018, taking students from the College of Arts and Sciences to Portugal for a course on “Global Portuguese: Arts and Culture.” The program will be offered again in May of 2019.

Neovi Karakatsanis

Prof. Karakatsanis (Political Science) has two new publications: “American Foreign Policy towards the Colonels’ Greece: Uncertain Allies and the 1967 Coup d’État” (with Jonathan Swarts), Palgrave MacMillan (2018); and “From Technologies of Control to ‘Facebook Refugees’: The Unintended Consequences of the EU-Turkey Agreement in the Refugee Crisis in Greece,” in Political and Military Sociology: An Annual Review Vol. 45, 2018. She also presented “Social Media’s Role in Refugee Migration” at the International Political Science Association, Brisbane Australia, July 21-25, 2018.

Frances Trix

Frances Trix’s (Professor Emerita of Linguistics and Anthropology) book, “Europe and the Refugee Crisis: Local Responses to Migrants,” was recently published in London by I.B. Tauris. She also worked in refugee transit camps in Macedonia and researched asylum-seeker programs across Germany.
“Faculty Updates” - Continued

Nicolas Valazza

Prof. Valazza (French and Italian) recently published a book “La Poésie délivrée: le livre en question du Parnasse à Mallarmé” (Geneva: Droz, 2018) that tries to answer this question: Why did some of the most influential French poets of the second half of the nineteenth century struggle endlessly to publish books? Situated at the crossroads of book history and literary analysis, “La Poésie délivrée” examines the singular cases of Verlaine, Rimbaud, and Mallarmé in light of the publishing context of the period, characterized by the triumph of the novel at the expense of poetry.

Eva White

Prof. White (Department of English and Language Studies, IU Kokomo) had a number of recent publications: “Unsettled Homes: Borders and Belonging in Emma Donoghue’s Astray” JMMLA, co-authored (2018); “Whose Dublin is it Anyway?: Joyce, Doyle, and the City” in Irish Urban Fictions, Literary Urban Series with Palgrave Macmillan (forthcoming 2018); and “The Curse of the New Playboy?: Adigun and Doyle’s Intercultural Collaboration” (forthcoming 2019, as a chapter in a collection from Cork University Press entitled “Irish Migration and Adaptation”).

**All updates are self-reported. If you have an update you would like included in our next newsletter, please email us at euroinst@indiana.edu**

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EURO LECTURE SERIES HIGHLIGHT - PAUL CRAIG
The Drama Continues: An Update on Brexit

By Rafael Macía

On Tuesday, September 18, and for a third consecutive year, EURO had the pleasure of hosting Paul Craig (Professor of English Law at Oxford University) for a presentation on the intricacies of Brexit and the political dilemmas surrounding the ongoing EU-UK negotiations. And, following the trend of previous years, the presentation occurred at quite an appropriate time, as UK Prime Minister Theresa May was then preparing to attend a gathering of European heads of government in Salzburg the following Thursday.

One of the central points highlighted by Professor Craig was the almost impossible spot in which May has placed herself in relation to Brexit: as he called it, she is standing “between a rock and a hard place.” The reason is the multiplicity of crosscutting, conflicting interests that she must satisfy if she wants to secure a viable exit for the UK. First, there is the radical clash, within the political cadres (including her own Conservative party) and the public opinion, between Hard Brexiers and Remainers, none of whom are likely to support her preferred middle-ground, “soft-Brexit” approach. Then there is also the problem of balancing the demands of EU negotiators (who have Europe’s, rather than the UK’s best interests in mind) with those of domestic politics. And a last front May has had to face is the need to run any eventual deal through Parliament for its approval, on top of which stands the newly invigorated demand for a second referendum.

All of these obstacles have become even more manifest now that a tentative agreement has been reached (this November) between EU and UK negotiators, an agreement that prompted a number of resignations in May’s cabinet and that the Prime Minister is struggling to see through the House of Commons. Despite her warning that the deal is the only one that the EU will accept, and despite the looming possibility of a no-deal Brexit if Parliament rejects the agreement (something that would in all likelihood spell economic disaster for the UK as it is excluded from the European trading block without an alternative in place for the movement of goods between Britain and the continent), it is not clear that lawmakers will accept the proposal, and the current situation has therefore done little to dispel the uncertainties that have haunted the entire process from its very beginning. It will probably require some future talk by Prof. Craig to help us make sense of the outcomes once the drama of Brexit finally unravels!
Alberto Sostre is a 2017 IU graduate with a dual Masters degree from SPEA and EURO, and he is currently working as an intern with the German Marshall Fund of the United States. As part of this D.C.-based think-tank, Alberto’s work has benefited from his impressive international background. A self-styled army brat, and originally from Puerto Rico, Alberto grew up moving between different countries such as the Netherlands and Germany, before finally settling back in the United States in order to attend college, first at Syracuse and then transferring to the University of North Carolina. Even while attending school, however, both as an undergrad and as a graduate student, Alberto sought to take advantage of the international opportunities available to him. Thus, he spent time studying abroad in the Netherlands and in Spain, and later on engaged in an internship with Child and Youth Finance International (Amsterdam) and in fieldwork in Romania. That fieldwork served as the foundation of his MA thesis, focused on disability regimes in Eastern Europe. Indeed, although his initial interests when joining the Masters program were centered on the same Western Europe he was already so familiar with, his drive towards expanding his horizons led him to take on the challenge of engaging with a different region altogether. Thus, he not only conducted research abroad, but also strove to learn the local language, to the point that he is now conversant in both Romanian and Hungarian. When added to the languages he already knows well—English, Spanish, Dutch, German, and Portuguese—, this makes for a rather remarkable linguistic résumé.

Alberto’s international experience has certainly contributed to his research work at the German Marshall Fund, which has mainly focused on public-private partnerships and their influence on global politics. But it also serves as an orientation for his future career. Although he is interested in eventually pursuing a job in academia—he is considering doing a PhD in Europe, ideally in England or at the Central European University—, his short term goal is to participate in European policy-making endeavors either at the governmental or at the NGO level, and thereby earn some valuable experience before going into teaching. With that purpose in mind, Alberto is currently seeking to secure a job with the European Parliament, although he has already been offered to renew his stay at the German Marshall Fund. Alternatively, he is considering returning to the Netherlands to work there for a few years, a possibility all the more attractive in light of his unique position as a Dutch-fluent American with expertise in Central and Eastern Europe—as he puts it, there aren’t that many Dutch people who happen to speak Hungarian.

Besides this remarkable professional background, there is a whole other dimension to Alberto’s life. While having accomplished much along his path as a student, he also happens to be a competitive boxer. Indeed, he is currently getting ready to participate in the U.S. Olympic Qualifier tournaments scheduled for early 2019. With that objective in mind, he is presently training at one of the best boxing gyms in the country under the guidance of a former U.S. national-team coach. For Alberto, the possibility of practicing his sport at such a high level is one of the most welcome aspects about living in DC, along with the diverse array of people that the capital attracts, many of them with an international background similar to his own. Nevertheless, he also misses the unique international appeal of Bloomington, noting how IU tends to attract even more foreign visitors and speakers than DC-based schools. In fact, one of the aspects he is most appreciative about regarding his time in Indiana is the wealth of opportunities open to students to experience the world and take advantage of the different resources at hand. Thus, for Alberto, the fact of being a EURO student helped increase his awareness about the possibilities offered by similar units within SGIS, such as Russian and East European Studies, and ultimately facilitated his fieldwork abroad through a Mellon grant. For that reason, he would encourage students to make use of the many assets offered by the University, and to explore the several avenues available to enrich one’s learning experience. After all, it is the unique opportunities of university life that most help expand one’s horizons, thereby contributing to the development of the same adventurous, global spirit that Alberto personifies.
By Rafael Macía

Gergana May, Senior Lecturer in Germanic Studies, has been a EURO faculty member since 2006. In her role as Coordinator of the Norwegian Program, her teaching has focused on the Norwegian language and Scandinavian culture, a role that perfectly matches her educational background and academic interests. As a pioneering student of the then-nascent Scandinavian Studies program at the University of Sofia, Gergana wanted to learn a language and culture that differed from the Slavic roots of her native language, Bulgarian. Fascinated by the Norwegian literature she had been exposed to during her undergrad years—two of which were actually spent in Norway—and after obtaining a master’s degree (also from Sofia), she then moved to the University of Washington in order to acquire a PhD in literary studies focused on the Scandinavian region, following which she came to teach at IU. As a drama and theory scholar, Gergana has been particularly drawn to the work of Henrik Ibsen and other Scandinavian artists who, dissatisfied with the extant artistic forms in Europe’s main cultural capitals, created their own avant-garde paradigms of expression in the late 19th century.

As part of a wider effort to transmit this passion for Norwegian culture to her students, and to raise the profile of Nordic studies at IU, Gergana is now embarking on two new and exciting projects. The first is a proposed Minor in Nordic Studies, a joint venture of the departments of Germanic Studies and Central Eurasian Studies focused on the history, culture, and social structure of Norway, Finland, and Estonia. Students will take fifteen credits of CEUS and Germanic Studies courses, acquiring expertise on a region that has for some time been regarded as a model along several fronts, including its well-functioning democratic and social-welfare systems, as well as its consistent commitment to environmental sustainability. Students will also acquire at least intermediate proficiency in one of the region’s three languages. According to the current proposal, the Minor in Nordic Studies is scheduled for implementation in May of 2019, thus hopefully allowing students to take advantage of this excellent opportunity to diversify their education as early as next academic year.

The second, equally exciting project is a newly proposed three-credit summer Study Abroad course titled “The Advantage of the Outskirts: Norwegian History and Culture.” As a component of IU’s “Grand Expedition” project in celebration of the University’s bicentennial, the course will offer a group of ten to fifteen students an exceptional chance to personally experience the intricacies of Norway by spending two weeks there during the summer of 2020. The idea is to contribute to the students’ learning by engaging them with the natural wonders of the Norwegian landscape—the fjords and the midnight sun, for example—while providing them with insight into how these forces of nature have affected the nation’s history, culture and society. Students will learn, for example, how Norway’s unique geographical layout, with limited communication between different regions and little infrastructure throughout most of its history, contributed to the emergence of the country’s two written languages and numerous dialects, as well as how the inhabitants’ need to adapt to a sometimes inhospitable environment led to a deep connection with their surrounding landscape that manifests itself in all dimensions of Norwegian architecture and function-oriented design.

Starting in Trondheim, students participating in the proposed trip will visit the Nidaros Cathedral and Sverre Sigursson’s castle, and then proceed to take a train ride to the city of Bodo to visit an important trading post from the 19th century. They will then enjoy a 24-hour cruise along the fjords, before arriving in Tromsø (in northern Norway), in order to learn about the history of the Sami people and indigenous expression in general. From there, they will fly to Oslo, where they will visit the Edvard Munch Museum, the National Gallery, the Opera House, the Gustav Vigeland sculpture park, and the Viking-ship museum, among other cultural spaces. In the middle of all this, the group will still find time to go for a day-long hike in Lifjell Mountain, where they will learn about alpine ecology and spend the night in a mountain cabin. All parts of the trip will be informed by Gergana-
“Faculty Spotlight: Gergana May” - Continued

na’s dedicated lectures, sometimes assisted by local experts with extensive knowledge about the specific location or cultural aspect in focus. In that way, the adventurous side of the trip will be neatly complemented by an on-site learning experience that will contribute to the students’ appreciation of the area they are studying.

Ultimately, it is Gergana’s hope that this unique experience will convey to the participants the same love for Norway that she acquired when she first encountered it as a student, a love that has so much impacted her life as to lead to an entire career dedicated to better understanding the distinctive cultural and artistic features of one of Europe’s most fascinating regions. Someday, perhaps, when those students fortunate enough to take part in the trip look back upon it, they will come to realize that it has had a similar impact on their own lives, and has contributed to their own productive and enjoyable careers.

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Farewell to EURO AD Liese Hilgeman

By Brett Bowles

In October, EURO Assistant Director Liese Hilgeman left to take a newly created position as Director of Graduate Administrative Services in HLS. Liese had been with EURO since 2015, following five years as inaugural Assistant Director of the Center for the Study of the Middle East, and three years as Program Coordinator for Islamic Studies. Like many assistant directors in area studies centers and institutes, Liese was the only full-time staff member in EURO, our keeper of institutional memory, and the glue that held us all together. While her departure should not imply that we will now fall apart, she will be sorely missed because of her administrative expertise, efficiency, dedication, and sense of humor.

As a new director, I quickly came to admire her combination of content knowledge and proficiency in navigating the complex administrative procedures necessary to accomplish EURO’s diverse activities. Liese serves special recognition for her central role in writing the national and international grants that EURO has received over the past three years, particularly its recent National Resource Center award under the Title VI program.

The remaining EURO staff and I would like to thank Liese warmly for working with us past three years and wish her the best in her new job, which will continue to benefit EURO along with the rest of the graduate degree programs in HLS.
This year the Lotus World Music and Arts Festival celebrated its 25th anniversary. This festival brings musicians from different regions and countries from across the globe right to Bloomington’s backyard. The Institute for European Studies continued its yearly sponsorship of musicians for the festival with two French artists; electric hurdy-gurdy player Guilhem Desq and *a cappella* group Lo Còr de la Plana.

Guilhem Desq’s performance attracted a full house to the First Presbyterian Church as people lined up outside the door to see him play. Once the performance started, more people were drawn in by the unusual sounds of the electric hurdy-gurdy that poured out of the church. Throughout the performance, Guilhem Desq gave some facts about himself, the hurdy-gurdy, and the songs he was playing. In French, the hurdy-gurdy is called a *vielle à roue*, literally meaning a violin with a wheel. During his performance, he played several different pieces inspired by specific things from nature as well as the supernatural. The final song was about a magic castle (Le château magique); this song was mysterious and playful. Desq actually created a music video animation to go along with the song and to help the listener visualize the Château. All the songs performed by Guilhem Desq held a mindboggling variety of sounds, somehow coming from one lone instrument, the hurdy-gurdy.

The other EURO sponsored performance was a six-man *a cappella* group from Marseille, France called Lo Còr de la Plana. The group sang in Occitan, an ancient romance language that is still spoken today in parts of France, Italy, and Spain. Along with their perfectly harmonized voices, they used drums, tambourines, clapping, and stomping to create beats with Mediterranean, Arabic, and African roots. The leader of the group, Manu Théron, engaged the audience with jokes and stories and even included the audience in the performance, encouraging them to clap to the beat and accompany the group. A few of the songs were about their home town of Marseille. Other songs resonated more directly with the holy space of the First Christian Church, through their homage to Gregorian chanting and their message to chase away demons. Their repertoire also included themes with a more modern relevance, including a song dedicated to the migrants that drowned on their way to France and another about politicians and gangsters. As one of the last performances of the night, Lo Còr de la Plana attracted a large crowd and was a perfect way to end the evening at the Lotus Festival.
HIGHLIGHT FROM THE EURO BLOG

Evenings in Bayreuth: *Parsifal* and *Tristan und Isolde*
By Rafael Macía

Every year, from late July to late August, the small Franconian town of Bayreuth in northern Bavaria (Germany) becomes the seat of the Bayreuther Festspiele, a celebration of Richard Wagner's music dramas in the theater Wagner himself built for the performance of his work. On this 107th edition of the festival, EURO graduate assistant Rafael Macia had the privilege of attending four of the performances, and this blog post, along with a subsequent one, recounts that experience.

The journey to Bayreuth can almost be described as a pilgrimage for the thousands of Wagner enthusiasts who have gathered annually at the Festspielhaus ever since its inauguration in 1876 as the site of the composer's monumental cycle, *Der Ring des Nibelungen*. Since then, the scope of the festival has expanded to include all ten of Wagner's mature works, two of which are the subject of the present review.

*Parsifal*, the composer's last work, which he defined as a “festival play for the consecration of the stage” and which notoriously incorporates Buddhist themes into an apparently Christian drama, presents the hero as an “innocent fool” who, gaining enlightenment through compassion, redeems the knights of the Grail from their state of moral and physical decay by recovering the Holy Spear with which the sorcerer Klingsor had once wound their king, Amfortas. Yet the production by Uwe Eric Laufenberg (premiered in 2016) turns the religious aspects of the drama on their head, so that the subject of redemption becomes religion itself: religious faith, portrayed as a source of human oppression, is superseded by the end of the performance as Parsifal deposits in a coffin the pieces of the same Spear that he had earlier (*Mit diesem Zeichen bann' ich deinen Zauber*) broken in two, thus liberating Amfortas from the suffering inflicted on him by the superstitious beliefs of his knights.

The controversial theme of the production was made even more so by the way in which it was presented, with the Castle of the Grail being depicted as a Christian monastery in the midst of a Middle Eastern war zone in which Parsifal is a Western (presumably American) soldier that frees Klingsor's seductive flower maidens from their burkas so that they can become exotic belly-dancers. Despite the somewhat provocative (or insensitive) choice of the religious symbols and practices to be disposed of, however, the production would not be best interpreted as a celebration of the triumph of Western values over “backward” or “foreign” beliefs, but as a challenge against the controlling power of religion, and particularly of dominant, established faiths that privilege symbols and dogma over human beings: after all, the Christian knights of the
Grail are themselves unflatteringly portrayed as (literally) bloodthirsty fanatics, and the swan that Parsifal shoots down when he first enters the action becomes an innocent boy turned into another “collateral victim” of Western foreign intervention.

The most striking aspect of the performance, however, besides its musical quality—Andreas Schager sang his Parsifal consistently well, and Elena Pankratova (as the dual penitent/seductress Kundry) was a perfect match during their long second act interaction, while the rest of the main cast (Thomas J. Mayer as Amfortas, Derek Welton as Klingsor, and especially Günther Groissböck as the old knight/hermit Gurnemanz) all sang their respective roles beautifully—was its finale. As the chorus of knights, following Parsifal’s example, deposit their religious symbols in the coffin at the end of Act III to the words Erlösung dem Erlöser (“redemption to the redeemer”), all characters gradually abandon the stage, leaving it completely empty. At the same time, a light in the backstage is made to shine brightly on the spectators, while the lights of the theater are gradually turned on. Thus, during the last several bars of what is arguably some of the most beautiful music ever composed, a fully illuminated audience is left confronting the vacant stage with its lonely coffin, as if being challenged to join in the liberating act of redemption. So powerful was the scene, so awe-inspiring, that it took almost a full minute after the last notes of the score faded away before anyone dared to break the spell with applause: “Looking into the heart of light, the silence.”

That same atmosphere surrounded the performance of Tristan und Isolde, even if the audience’s reception was in the end less enthusiastic than that of Parsifal. The production, under the artistic direction of Katharina Wagner (Richard Wagner’s great-granddaughter and current co-director of the festival), took an altogether different approach to the one favored by Mr. Laufenberg: instead of using the work as an opportunity to convey the director’s own wholesale interpretation (in this case, of a work that seeks to go “beyond religion”), it sought to reinforce the meaning of the drama by overemphasizing one of its most poignant (if subtle) themes.

Tristan is, above all, Wagner’s philosophical approach to the question of love. Drawing inspiration from Schopenhauer, it portrays love as a never-satisfied longing, a desire of impossible fulfillment whose culmination can only come in death. Thus, the adulterous lovers Tristan and Isolde, whose love can only find expression in the night that hides them from the world, come to recognize that it is the inevitably recurring day that keeps them asunder. The realm of Day and its false appearances (including the knightly honor that led Tristan to deliver Isolde as bride to
his uncle, King Marke of Cornwall), which must hopelessly stand between the protagonists’ love, can be overcome only in the night of Death, whose oblivion alone can dispel the unquenchable longing of ever-desiring love.

It is precisely this longing—expressed in the work mainly through a music of ambiguous tonality and dissonant harmony that constantly builds tension while yearning for resolution—that Ms. Wagner sought to capture and emphasize in her production, as became evident in the very first act with a stage set consisting of a maze of stairs that kept the lovers apart.

The second act was undoubtedly the least well received by the audience, situating as it did the lovers’ night encounter in a dark concentration camp under the constant surveillance of searchlights. Most polemic was perhaps the portrayal of the kind and honorable King Marke as a gangster in charge of the prison and its guards. Although the staging of the act made good sense in light of the production’s focus—after all, Marke’s embodiment of honor and chivalry is also the embodiment of the very Day that looms over Tristan and Isolde, from which they are seeking deliverance—there were some problems in its execution, especially in terms of the lighting: sometimes it was difficult to discern what was taking place on the stage amidst the darkness that prevailed throughout the act. The singers’ performance may also have added somewhat to the colder reception: Stephen Gould sang competently as Tristan and got better as the performance progressed, but his vocal display was somewhat harsh and certainly not a memorable one, while Petra Lang’s Isolde lacked warmth and did not necessarily convey the character’s loving passion. Georg Zeppenfeld as Marke, by contrast, delivered a very convincing performance with his well-rounded bass voice. And the conducting by Christian Thielemann, although sometimes abusing the length of musical pauses in a somewhat artificial effort to build anticipation, demonstrated his mastery of the score from beginning to end, and indeed his was the most thunderous reception at the final curtain call.

If there were any shortcomings in the second act, however, Act III largely made up for them, both musically (a comparatively stronger Gould and a nicely-sung Liebestod by Lang) and visually: although the darkness of the stage was increased to a near totality, it admirably served the purpose of portraying the longing of a wounded, dying Tristan waiting for Isolde to join him in Brittany, as her figure kept appearing in illuminated cubicles throughout the stage only to disappear whenever he seemed to get a hold of her. Yet Ms. Wagner’s most explicit artistic coup came at the very end of the performance. In the opera’s climactic scene, the Liebestod (love-death), Isolde, who has arrived only to have Tristan die in her arms, sings of the bliss of oblivion to the melody of the romantic duet in Act II, and dies next to her lover, thus finally bringing fulfillment to their love. In Ms. Wagner’s production, however, Isolde does not die, but is instead drawn away by a King Marke whose entrance, with the lights on, has revealed the lovers to be still within the walls of his prison: there is thus no escape from the realm of Day, for with death dies love as well, and only the longing of the living remains. “Öd und leer das Meer.”
Title VI - Call for Digital Toolbox Materials

Dear Affiliated Faculty and Friends of EURO,

For those of you may not have heard the news, the Institute for European Studies is happy to announce its receipt of a four-year National Resource Center grant from the US Department of Education—approximately $840,000—as part of the Title VI grant competition. In existence since the late 1940s, Title VI funding is earmarked for the development of area studies. In this round Europe was the most competitive region despite having the smallest available pool of money.

Our successful proposal included a wide range of collaborative activities to support university-level research and teaching at IUB and with other institutions, as well as outreach to K-12, Ivy Tech, and minority-serving institutions such as IU—East and IU—South Bend. The activities are too numerous to list here in their entirety, but I would like to make you aware of several faculty funding opportunities and one incentivized pedagogical initiative that solicits the input of affiliated faculty. First, the funding opportunities:

- $3,000 to purchase library materials (books, films, microfilms, etc.) related to European languages, literatures, films, art, history, etc. that can be used for research and teaching purposes. Purchase requests should come to me for initial approval (I will vet requests only to make sure that one person or unit is not spending the entire budget!), then I will forward to the appropriate librarian at the appropriate IU campus.
- International travel grants (4 grants of $1500 per year for four years, distributed in Fall and Spring competitions (2 grants each semester)
- Domestic travel grants (4 grants of $750 per year for four years, distributed in Fall and Spring competitions, 2 grants each semester)

The deadline for the Fall 2018 competition is Monday, November 5; the deadline for the Spring 2019 competition is Monday, March 25. Please see our website for details.

Now for the incentivized pedagogical initiative: development of a “Digital Toolbox”—or a series of thematically focused, self-contained modules that will be put online and shared in an open-access format with teachers across the country to further the teaching of European culture, society, and / or politics in all their manifestations and disciplinary perspectives. The only requirement is that the materials be in English.

Modules might be national or trans-national in scope, and could for example be built around a specific object or event in order to address a broader theme or movement. One obvious example would be a module on the policies, institutions, politics, and various representation of migration to Europe from Africa and the Middle East since 2014. We hope that modules will include a variety of materials in different formats (written texts, powerpoint presentations, photos, films or film clips, web sites) to make them appealing to a range of students. Contributions could be materials that you already use in your teaching, but they should be adapted for students with little or no prior knowledge of the subject. If appropriate, we encourage collaboration among colleagues with shared interests.

Our goal is to complete four thematic modules by the end of the 2019-20 year (second grant year), and another four modules by the end of 2020-21 (third grant year). The grant provides four honoraria of $1250 per year to compensate faculty contributors. Please contact me if you are interested in contributing material.

With best wishes,

Brett Bowles
Associate Professor of French Studies
Director, Institute for European Studies
EURO Awarded Title VI Grant!

The Institute for European Studies has been recognized with a four-year National Resource Center award from the U.S. Department of Education

Follow the News and Events tab in our website to keep track of the many exciting events and projects made possible by the grant: https://euro.indiana.edu/news-events/index.html

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The IU Europe Gateway Office is housed at the new Council on International Educational Exchange Global Institute (CIEE)—Berlin. With an office suite and access to space within the CIEE building, the Gateway offers:

- office space for visiting faculty and administrators
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- classrooms and student housing for short-term study abroad programs
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Funding
IU’s Office of the Vice President for International Affairs offers matching funds of up to $5,000 in commitments from other IU units to support activities at the Gateway.

Contact: Timothy Hellwig, Academic Director           thellwig@indiana.edu   812.855.4350

IU’s Global Gateway Network
The IU Global Gateway Network promotes and supports the engagement of IU’s faculty, students and alumni with the world through global gateway offices that help the IU community.
http://global.iu.edu

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Learn more and see the news release:  https://euro.indiana.edu/index.html