

WORLD WAR II IN CENTRAL EUROPE

by

Patricia A. Gajda

Professor of History

International Programs

THE UNIVERSITY OF TEXAS AT TYLER

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COURSE DESCRIPTION

HIST 5668 AND HIST 4668 WORLD WAR II IN CENTRAL EUROPE

This course is open to graduates and advanced undergraduates. It takes place both on the home campus of the University of Texas at Tyler and on the foreign "campus" in Europe. Prior to departure for the European field experience, students will prepare for and participate in four three-hour class sessions. These will take various forms: lectures, discussions, illustrated presentations, map analyses. Abroad, students will participate in specific group field experiences, several class sessions, and individual field experiences planned in conjunction with the instructor and related to the specific subject of research. Soon after returning to the United States, participants may reassemble for a final class session to put the travel experience into perspective.

The World War II experiences of five European countries in this region make up the focus of this study: Austria, Czechoslovakia, Germany, Hungary, and Poland. A listing of some of the major topics to be explored follows:

- (1) Contours of World War II in Europe. An overview of the European theatre of the second world war, narrowing to see the major developments that occurred in the countries of Central Europe that make up the itinerary.
- (2) Cities at War. Each week's class features one of the major cities and includes an illustrated lecture of its long-term history. The lecture includes major local and regional wartime developments.
- (3) Occupation. A study of the policies of occupation implemented in these countries by the Third Reich. To the extent that time allows, this will be a comparative study, highlighting the differences between Nazi occupation in western and eastern Europe. Much of this involves daily civilian life in wartime.
- (4) Resistance and Collaboration. A study of the growing historiography devoted to (a) the movements of resistance against the Nazi forces and (2) the groups and individuals who followed a policy of collaboration with the enemy.
- (5) Holocaust and Other War Crimes. An introduction to the vast and growing literature on the Holocaust. Treatment of Slavs, Gypsies, and homosexuals is also included. Students are introduced to the rich collection of documentary sources available in the Muntz Library related to the Nürnberg War Crimes Trials of the immediate post-war period and the related European sites that the class will visit.
- (6) The Soviets: Liberators or Captors? A brief study of the role played by the USSR in this region of Europe during and immediately following World War II. Among topics featured: the Katyn Forest Massacre; the Allied division of Berlin and Vienna; and the Battle of Berlin.

Session #2

May 14 2004

Lecture: "Poland: The Beginning and the End of World War"

Discussion: A discussion on readings completed and material covered in class to date.

Questions and answers on travel.

B R E A K

Illustrated Lecture: "A History of Warsaw and Kraków: Poland's Head and Heart"
A look at the historical development of these cities, illustrated with slides of historical sites.

Lesson on Field Study: How to Experience the Museum: The Museum as Historical Document (Writing the Review)

Assignment: Study the maps of Warsaw and Kraków in light of today's lecture.

Wright, Chapters 4-6.
Begin thinking of possible topics for the research paper.

Continue reading your travel guide and begin a list of possible museums or historical sites you might use for writing your reviews.

Session #3

May 21, 2004

Lecture: "The Deconstruction of Czechoslovakia"

Discussion: A discussion on readings completed and material covered in class to date.

Questions and answers about travel.

B R E A K

Illustrated Lecture: "The Cities of Prague and Budapest"
An look at the historical development of these cities, illustrated with slides of historical sites.

Lesson on Field Study: Introduction to the Field Research Paper. An explanation of the nature, purpose, and methods employed in the field research assignment.

Assignment: Study the maps of Prague and Budapest in light of today's lecture.

Continue reading Wright, Chapters 7-9

Consider some possible topics for your field research paper and prepare an informal proposal for your field research project.

Session #4

June 28, 2004

Lecture: "Maelstrom Berlin: The End of the Third Reich"
"The Holocaust in the Central European History"

Discussion: A discussion on readings completed and material covered in class to date.

Questions and answers about travel.

B R E A K

Illustrated Lecture: "The City of Berlin"
A survey of the history of Berlin, illustrated with slides of historical sites.

Lesson on Field Study: The Field Research Paper--brief discussion of proposals.
Other Skills for Field Research: Oral History (if needed)

After Class: Individual Conferences as Needed

Assignment: Study map of Berlin in light of today's lecture.

Finish reading Wright, chapters 10-11.
Continue reading the Lonely Planet Guide to Central Europe (or whatever travel guide you have purchased)

Pack your bags and get ready for your Central European adventure!

DESCRIPTION OF ASSIGNMENTS

1. Read the textbook: Gordon Wright's The Ordeal of Total War, 1939-1945. Also read sections on Frankfurt, Berlin, Warsaw, Kraków, Poznań, Oświęcim (Auschwitz), Budapest, Prague, Vienna, and Munich in Lonely Planet's Central Europe (or whatever travel guide you have purchased).
2. Write a total of five reports/reviews. These may be either reports on books or reviews of museums/exhibits/sites.

Book Reports. Books must be diversified, that is, selected from at least two of the reading lists provided in this handbook. Select only from a list whose title is the name of a single Central European country. Please get prior approval from the instructor for any books that do not appear on the reading lists.

Book reports should be brief (3-5 pages), typed, and double-spaced. They should contain two elements--summary of contents and an evaluation or review of the book. Please place a greater emphasis on the summary of contents. Be sure to begin each paper with a full bibliographic citation. Follow the form in Kate L. Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations. For your convenience, a sample follows. Notice the hanging indent style. The author's name begins at the left margin.

Hilberg, Raul. *Perpetrators, Victims, Bystanders: The Jewish Catastrophe, 1933-1945*.
New York: HarperCollins Publishers, 1992.

Except for the bibliographic citation at the top, the paper is double-spaced. Staple once in upper left corner.

Reviews of Museums/Exhibits/Historical Sites. If you decide to do these reviews, you must visit the museum, exhibit, or site personally. Observe the guidelines provided later in this handbook.

3. Participate in the discussions held on campus prior to departure for Central Europe.
4. Complete a Field Notebook or Log. The keeping of a field notebook or log is intended to make your experience a richer one. It should never become such a burden that it distracts you from observing, experiencing, and enjoying the sites you visit. Begin each new day on a new page. Under the day and date, list the cities visited that day. Use as your guide, the itinerary for your tour. Write about the sites visited, make general notations about their historical background and significance, and be sure to provide your own thoughts about and reactions to them. Gather this material on a daily basis; do not save it to complete later. **Do not retype.** Experience has shown that a small spiral notebook

serves well for the log. This will prove to be a valuable souvenir that you will treasure for many years.

5. Complete a research project. You have a choice of completing this assignment in one of two forms: (a) traditional research paper or (b) field research paper. Explanations follow. Select only one. **The field research paper is highly recommended.**

- a. **Traditional Research Paper.** This is a research paper (approximately 15-20 pages of text for graduates and 8-10 pages of text for undergraduates, double-spaced, typed) on a topic approved in advance by the instructor. It requires research which can largely be completed with sources available in the Muntz Library and by interlibrary loan, but the use of additional sources obtained abroad is also encouraged. Endnotes and bibliography follow the text of the paper. The pages on which they appear are numbered, but they do not count in the minimum stated above. Use Turabian style, latest edition. Use the title page of this handbook as a guide for your paper's title page. Please do not staple or clip. Place the paper into a manila folder from which it is easy for the instructor to withdraw the paper in order to lay the text and endnote pages side-by-side for easy grading. Internet sites may not be used unless they are approved in advance by the professor. If they are approved, ask for a handout specifying the correct style of citation.

Some suggested topics: Fascist Parties of Central Europe, War Crimes in Central Europe, Collaborationist Governments in Central Europe, Nazi Propaganda Related to the Taking of Austria and the Sudetenland, Bloody September (German and Soviet invasion of Poland), Soviet Liberation of Central Europe, the Concentration Camp System, Historiography of the Holocaust.

- b. **Field Research Paper.** This paper includes some library research, but it emphasizes research carried out in the field. It is a paper (approximately 15-20 pages for graduates and 8-10 for undergraduates, double-spaced, typed) built around one theme of your choice. Based on your theme, you will select several sites in various cities which you believe are most significant. It will be necessary for you to visit each one of these either alone or with the group. The paper will explain your rationale of the theme, list and describe the sites, and explain the history of each site as it relates to your theme. A bibliography will be appended which includes history books, journal articles, guide books, interviews, observations, museum exhibits, and any other sources which you have found useful. It is expected that your personal experiences and observations will be used in this paper in addition to books. Use the title page of this handbook as a guide to your paper's title page. Endnotes and bibliography follow the text of the paper. The pages on which they appear are numbered, but they are not included in the minimums stated above. Use Turabian style, latest edition. Please do not staple or clip. Place the paper into a manila folder from which it is easy for the instructor to withdraw the paper in order to lay the text and endnote pages side-by-side for easy grading. Internet sites may not be used unless they are approved in advance

by the professor. If they are approved, ask for a handout specifying the correct style of citation.

It is best to do serious reading in your Central Europe travel guide in advance. This can provide the foundation for a theme and a tentative list of sites. You may actually amend this list on-site in Central Europe. For best results, you must already have your paper generally outlined before leaving the country.

Some examples of themes you may wish to explore follow. They are intended only to whet your appetite and prod your historical imagination. Topics related to World War II in Central Europe are preferred.

Resistance to Fascism (exhibits, Gestapo HQ, underground HQ, resistance museums such as the one in Vienna)

The Jews of Central Europe (museums, memorials, restorations, ghetto, synagogues, cemeteries, exhibits on the Holocaust)

Sites of Leadership in World War II (Berlin Chancellery, Wawel Castle, Hrdcany Castle)

Seats of Learning (Select several universities in major cities of Central Europe that operated during the years of occupation or war.)

Concentration Camps of the Nazi System (Auschwitz, Birkenau, Sachsenhausen, Dachau)

Military Museums (emphasizing World War II) (Vienna, Deutsches Museum, Museum of the Polish Home Army)

Warsaw Uprisings (This would be a string of sites all located in Warsaw dealing with the Ghetto Uprising of 1943 and the Warsaw Uprising in 1944.)

Along the Führer's Victory Route (sites where Hitler addressed crowds in Berlin, Vienna, etc.)

Central European Statesmen (Benes, Sikorski, Horthy, Kallay, Schuschnigg; use imagination to relate them to specific sites)

Tombs of Royal Rulers or Memorials to Heroes of the Nation (Kraków, Budapest, Berlin, Prague)

A topic not dealing with World War II may be approved only if the student, especially one who is not a history major, has a good reason for selecting it. Some example follow:

The Revolutions of 1848 (sites related to revolutions in Berlin, Vienna, Prague, Budapest)

Spiritual Centers (churches, cathedrals, synagogues, shrines)

Music (homes of composers, opera houses, places associated with pieces of music)

Literary Trail (homes or places associated with writers)

Rivers: Bloodstreams of the Nation (Vistula, Danube, Vltava)

Nationalism (places associated with national heroes or nineteenth-century nationalist politicians, artists, musicians, writers, etc.)

The Revolutions of 1989 (Wenceslaus Square, Berlin Wall, Heroes Square, Victory Square)

Rebirth of Democracy in Central Europe (contemporary uses for former Nazi or Communist sites; contemporary portrayals of persons and ideologies of the Nazi or Communist past regimes)

ENDNOTES AND BIBLIOGRAPHY

Endnotes should be used to cite the sources of information used in the paper. All direct quotations must be cited as well as ideas peculiar to an author or book, even if quotation marks are not needed. Direct quotations four lines or longer are discouraged. If they must be used, they are single-spaced and indented in block form. See Kate L. Turabian, A Manual for Writers, latest edition for details. Endnotes appear as a separate section following the text of the paper just before the bibliography.

A bibliography lists all published sources (primary and secondary), unpublished documents, interviews, observations, museum exhibits, and other appropriate sources of information consulted during the field experience which have proved to be relevant to the study. There is no required length. A bibliography is finished when you have exhausted available resources

Sample endnotes and bibliographic entries are provided below. See Turabian for more details if these examples do not suffice.

NOTES

¹Lonnie R. Johnson, Central Europe: Enemies, Neighbors, Friends (New York: Oxford University Press, 1996), 223-24.

²Johnson, 289.

³Robert von Hallberg, ed., Cannons (Chicago: University of Chicago Press, 1984).

⁴Bruce Weber, "The Myth Maker: The Creative Mind of Novelist E. L. Doctorow," New York Times Magazine, 20 October 1985, 42.

⁵New York Times, 19 August 1991.

⁶Chancellor Gerhardt Schroeder, interview by author, 10 June 2004, Berlin, tape recording.

⁷Mikhail Gorbachev, letter to the author, 22 May 2004.

⁸Christina Chmielewska, lecture, Meeting of UT Tyler Travel/Study Course, Museum of the City of Warsaw, 8 June 2004.

⁹The Legacy of the Peredvizhniki, exhibit, National Museum, Budapest, June 2004.

¹⁰Monastery of Jasna Góra, Czestochowa, 1382.

BIBLIOGRAPHY

(These entries are placed in this order so that they run parallel to their endnote forms above. A real bibliography is arranged alphabetically according to the author's last name. See details in Turabian.)

Johnson, Lonnie R. *Central Europe: Enemies, Neighbors, Friends*. New York: Oxford University Press, 1996.

von Hallberg, Robert, ed. Canons. Chicago: University of Chicago Press, 1984.

Weber, Bruce. "The Myth Maker: The Creative Mind of Novelist E. L. Doctorow." New York Times Magazine, 20 October 1985, 42.

New York Times.

Schroeder, Chancellor Gerhard. Interview by author, 10 June 22004 Berlin. Tape recording.

Gorbachev, Mikhail. Letter to author, 22 May 2000.

Chmielewska, Christina. Lecture. Meeting of UT Tyler Travel/Study Course. Museum of the City of Warsaw. 8 June 2000.

The Legacy of the Peredvizhniki. Exhibit. National Museum. Budapest, June 2000.

Monastery of Jasna Góra. Czestochowa. 1382.

DEADLINES AND GRADING

Interim Grade in the Course

If you have enrolled on the alternative grading system (CR and NC--credit or non-credit), you will receive your grade immediately at the end of the semester. Most students are enrolled on the regular grading system. You will receive a grade of "I" (incomplete) at the end of the semester. University policy requires that the "I" be replaced by a regular grade (A, B, C, etc.). Otherwise the "I" automatically becomes an F. CR and NC do not affect your grade point average, but an F will affect your grade point average.

Deadline for Submission of Assignments

All assignments are **due 1 September 2004** (2 August for those graduating in August). Do not submit them piecemeal. When all are finished, please submit them in **one large envelope**. If it is not possible for you to meet this deadline, please inform the instructor no later than the last week in August so that another deadline can be agreed upon. No extensions beyond January 31, 2005, will be granted.

Final Grading of the Course

The "I" grade will be replaced with a regular grade after all assignments have been submitted for grading. The five short assignments (book reviews and/or museum reviews) and the log make up 50% of the final grade. The research project (research paper or field research paper) makes up 50% of the final grade. You will receive six semester hours of credit for this course.

GUIDELINES FOR WRITING THE REVIEW OF AN EXHIBIT OR MUSEUM

1. Head the review with a full bibliographic citation. If it takes up more than one line, skip no spaces between the lines within the bibliographic citation. See a model for this at the bottom of the page.
2. Skip several spaces after the bibliographic citation and proceed with your review. The review is double-spaced.
3. Provide an overall description of the exhibit or museum. This is usually a general introduction. It may tell who sponsored or put together the exhibit if the exhibit is a temporary one. Use your own historical knowledge for background or context.
4. Explain the theme(s) of the exhibit or museum. What does it say? What does it teach?
5. Describe the items (or categories of items) in the exhibit. Or you may wish to describe the categories in a general way but focus on a few items of exceptional interest or merit. Remember it is important to describe the scope of the exhibit and the kinds of items found in it.
6. Evaluate the quality, usefulness, suitability, etc. of the items on exhibit. (Here evaluate using some of the characteristics of good exhibits you have learned in class.)
7. Evaluate the clarity, attractiveness, effectiveness of the presentation (i.e., evaluate the presentation of the items.)
8. Keep your review between three and five pages in length unless you have discussed an exception to this guideline with the instructor in advance for a specific reason.

Warsaw Youth Against the Nazi Movement. Exhibit. Historical Museum of the City of Warsaw. Warsaw, Poland, June 2004.

You head the review with a bibliographical entry such as the one the above. If the exhibit is temporary, you should give the dates of the exhibition instead of the date of your visit. Sometimes the name of a curator or director is given. If it is, you should use it in the bibliographic citation between the city/country and the date. To do this, place a period after the city/country. Give the person's name, follow it with a comma, and give his/her title. After the title, place a comma and finish the date as above. Circumstances vary and you should feel free to use this example as a guideline only.

ORAL HISTORY PROJECTS

The following pages are adapted from a Manual for Interviewers and Transcribers I wrote for another course, Historical Methods and Research, on the subject of oral history projects. It is best to follow these guidelines even for interviews that you do not intend to submit as part of an oral history project. Remember that when you conduct an interview, you are producing a new historical document. Doing so places a professional and ethical obligation on you to preserve the information for use of other scholars as appropriate. Adaptations are possible.

Before the Interview

1. **Make contact with the interviewee.** Contact the interviewee by telephone or in person. Have an informal talk to "break the ice" and establish rapport. You may wish to find out general biographical information about him or her at this time that will help you draw up a better outline for the interview.
2. **Invite the person to become part of your oral history project.** In your initial contact, you made it clear that the person had something of historical importance to contribute to your study of history. At this meeting, you can explain the purpose and procedure of the oral history project. Mentioning the presence of tape recording too soon may frighten off a potentially valuable interviewee. If the person would like to think about your invitation before accepting it, it would be helpful and courteous for you to put the invitation into a letter within a day or two. In the letter you could once again summarize the purpose of the oral history project and express your hope that he or she will participate.
3. **Plan the outline of the interview.** In order to be a good interviewer you must know something about the subject or the time period to be covered. Do broad reading in advance and let the interviewee know which major areas you would like to explore during the coming interview session. This will allow him or her to start thinking about the topics. Do not discuss specific questions at this point, for this could impair the spontaneity of the interview. Do not be afraid to digress from your outline if unanticipated topics arise that you consider to be important or interesting.
4. **Make an appointment for your interview.** Make arrangements for an interview (approximately 60-90 minutes) with your subject at a comfortable place (the interviewee's home or office). Try to be alone with the interviewee. Usually the presence of others inhibits the interview or leads to undecipherable asides that seldom contribute much to the interview.
5. **Assemble your materials and become familiar with them.** Use a cassette tape recorder and a 60 or 90 minute tape. Longer tapes tend to unwind. If more time is needed, arrange a second and even a third session with your interviewee for a later date. Become familiar with the equipment by using it in advance.

During the Interview

1. **Complete your lead-in before arriving for the taping session.** The following lead-in should be used in all interviews:

The following interview on (full date) is with (full name of interviewee) who lives at (full address) . It will become a part of the oral history project of the Department of History at The University of Texas at Tyler, Tyler, Texas. The interviewer is (full name of interviewer) .

2. **Take notes during the interview.** Take notes during the interview in order to check spellings of names, important facts, etc. When your recording session is finished and the tape recorder is off, you can refer to your notes and ask for repetitions or spellings of these words. These notes are extremely valuable in the process of transcribing that will follow.
3. **Give the spotlight to the interviewee.** Ask questions that are clear and brief. Do not add long narrations to the interview. You shine as an interviewer only when you have brought out a fine narration from your interviewee.
4. **Be clear in your questions.** Ask questions that are brief and clear. Be especially careful that you do not ask several questions or compound questions. Seldom will the interviewee answer more than one of the things you ask. Compound questions only serve to confuse the interviewee and hold up the interview.
5. **End each interview with a standard postscript.**

This concludes the interview with (interviewee) . It will become a part of the oral history project of the Department of History of The University of Texas at Tyler, Tyler, Texas. The interviewer was (interviewer) .

6. **Have the interviewee sign an agreement on use.** As soon as you have finished the taped interview, have the interviewee sign an Agreement on Use. Be sure to have completed the form before your arrival except for the interviewee's signature and address. This form should be submitted as a part of your final transcript. See the sample page at the end of this manual for the standard Agreement on Use that will fit most cases. If the interviewee will not agree to its terms, find out his or her conditions and inform the instructor so that an amended Agreement on Use can be prepared if possible.

After the Interview

1. **Label the taped interview properly.** Label both the reel of tape and the box in which it is kept with the following information: interviewee, interviewer, and date of interview.
2. **Transcribe the taped interview.** Do your own transcription. The job will be much easier if you begin it as soon as possible following the interview session while the interview is still fresh in your mind. Write or type, whichever is readable and more comfortable for you. Remember that this is only a rough draft that will be edited before final typing. The written word should reflect as precisely as possible the oral word from the interview. Use your own judgment in editing out repeated terms (you know, of course, and uh), keeping in only enough of them to preserve the style of the interviewee's speech. Do not correct grammatical errors. Use no abbreviations. If there is an interruption, e.g., a telephone call, simply put [interruption] at that point.
3. **Audit the interview.** After doing the rough draft and judiciously editing it, listen to the entire interview again and compare your transcript for sense and accuracy.
4. **Type the final copy of the transcript.** After editing the rough draft and auditing the interview, you are ready to type the final copy of the transcription. The following pages in this guide should be used as models in order to insure uniform format for all interviews in the project.
5. **Thank the interviewee for participating.** A prompt note or telephone call is in order after the interview session is completed.

THE UNIVERSITY OF TEXAS AT TYLER

Department of History

Oral History Project

Interview with John H. Doe

by

Jane A. Interviewer

on

June 19, 2004

[Sample Introductory Page-follows Title Page]

This is a transcription of an interview for the Oral History Program of the Department of History at The University of Texas at Tyler, Tyler, Texas.

Scholars and researchers may use short excerpts from this transcription without obtaining permission if proper credit is given to the interviewee, the interviewer, and the University. For extensive use of this material, permission must be obtained from the Director of the project.

Oral History Interview

with

John H. Doe

By Jane A. Scholar

For The University of Texas at Tyler

SCHOLAR: Here you put the exact words that the interviewer used while talking with the interviewee. Be sure that you observe the proper type of spacing and format that are illustrated here. Your working copy of the transcript may have taken a different form, but this form will be the standardized one that will be used when you submit your final transcript.

Please note the spacing and indentation that are used when you need to do some paragraphing of one person's speech.

DOE: From now on, the format will remain the same as above. The first four lines are uniformly indented and every line thereafter simply goes back to the left margin of the page.

SCHOLAR: Except for this page, which begins about 1½ to 2 inches from the top, all pages should observe a margin of 1 or ¼ inches on all four sides. Page 1 is numbered at the bottom or not at all. All subsequent pages are numbered at the top in the center.

DOE: He will continue telling all the things that he remembers in response to your questions. Remember to keep your interviewee comfortable. He is giving his time to you and sharing some thoughts with you. Let him know how much his cooperation is appreciated and how much it will add to your study. Do not confuse the interviewee with compound or several questions. Ask one thing at a time, and be flexible in changing your questions if you see that he is going down an unexpected track that is proving valuable and interesting. Always keep in mind the purpose of the interview. It is not nostalgia for nostalgia's sake. We are trying to compile historical documents.

You will have to use your best judgment in breaking up a long monologue into understandable paragraphs. Pay special attention to names and other details so that you can make a note of them during the taping and ask for confirmation later if necessary.

THE UNIVERSITY OF TEXAS AT TYLER

Department of History

Tyler, Texas

AGREEMENT OF USE

I hereby give to The University of Texas at Tyler the tape recordings and their contents listed below as a donation for such scholarly and educational purposes as the University shall determine.

Signature of Interviewee _____

Address _____

Signature of Interviewer _____

Address _____

Date of Agreement _____

Topic of the Taped Interview _____

READING LISTS

All books listed here are available at the Robert R. Muntz Library at The University of Texas at Tyler unless they are marked with an asterisk (*). They have been selected because they are the books in this library's collection that come closest to meeting the objectives of this course. If you find another book, whether at this library or elsewhere, which you would like to read instead, please obtain the approval of the instructor in advance. Although books marked with an asterisk are not part of the Muntz Library collections, they are available via Interlibrary Loan (ask the librarian) or by purchase at any bookstore or on the Internet.

Central Europe as a Whole

Ainsztein. Jewish Resistance in Nazi Occupied Eastern Europe.

Dziewanowski, M. K. War At Any Price: World War II in Europe, 1939-1945.

Halasz, N. In the Shadow of Russia: Eastern Europe in the Postwar World.

Held, J. (ed.). The Columbia History of Eastern Europe in the Twentieth Century. (*)

Lemkin, Raphael. Axis Rule in Occupied Europe.

Johnson, Lonnie R. Central Europe: Enemies, Neighbors, Friends.

Macartney, C. A. and A. W. Palmer. Independent Eastern Europe.

Ripka, H. Eastern Europe in the Post-War World.

Seton-Watson, Hugh. Eastern Europe Between the Wars, 1918-1941.

Seton-Watson, Hugh. The East European Revolution.

Sugar, Peter F. Native Fascism in the Successor States, 1918-1945.

Tihany, L. A History of Middle Europe.

Austria

Allard, S. *Russia and the Austrian State Treaty: A Case Study of Soviet Policy in Europe.*

Barker, E. *Austria, 1918-1972.*

Bukey, Evan. *Hitler's Austria: Popular Sentiment in the Nazi Era.* (2000)

Burger, Harry. *Biancastella: A Jewish Partisan in World War II.* (e-book)

Duczynska, I. *Workers in Arms: The Austrian Schutzbund and the Civil War of 1934.*

Edmondson, C. *The Heimwehr and Austrian Politics, 1918-1936.*

Fuchs, M. *Showdown in Vienna: The Death of Austria.*

Gedye, G. *Betrayal in Central Europe: Austria and Czechoslovakia*

Gulick, C. *Austria from Habsburg to Hitler.* [2 volumes]

Horwitz, Gordon J. *In the Shadow of Death: Living Outside the Gates of Mauthausen.*

Kitchen, M. *The Coming of Austrian Fascism.*

Low, A. *The Anschluss Movement, 1918-1919, and the Paris Peace Conference.*

Luza, R. *Austro-German Relations in the Anschluss.*

Luza, R. *Austro-German Relations in the Anschluss Era.*

Maass, W. *Assassination in Vienna.*

Rabinbach, A. *The Crisis of Austrian Socialism: From Red Vienna to Civil War*

Riedlsperger, M. *The Lingering Shadow of Nazism.*

Schuschnigg, Kurt von. *Austrian Requiem.* (*)

Schuschnigg, Kurt von. *The Brutal Takeover: The Austrian Ex-Chancellor's Account of the Anschluss of Austria.*

Suval, S. *The Anschluss Question in the Weimar Era.*

Turner, Erika. *National Socialism and Gypsies in Austria.* (e-book)

Wagner, D. *Anschluss: The Week Hitler Seized Vienna.*

Czechoslovakia

Axworthy, Mark W. Axis Slovakia: Hitler's Slavic Wedge, 1938-1945.*

Benes, E. Memoirs from Munich to New War and New Victory.

Benes, Vojta. The Vanguard of the "Drang Nach Osten."

Bradley, J. Czechoslovakia: A Short History.

Bruegel, J. Czechoslovakia before Munich.

Campbell, F. G. Confrontation in Central Europe: Weimar Germany and Czechoslovakia.

Diamond, W. Czechoslovakia between East and West.

Glaser, K. Czecho-Slovakia: A Critical History.

Jacoby, Gerhard. Racial State: The German Nationalities Policy in the Protectorate of Bohemia-Moravia.

Kliment, Charles K. and Bretislav Nakladal. Germany's First Ally: Armed Forces of the Slovak State, 1939-1945.(*)

Korbel, J. Twentieth Century Czechoslovakia: The Meanings of Its History.

Korbel, J. The Communist Subversion of Czechoslovakia, 1938-1948.

Lukes, Igor. Czechoslovakia between Stalin and Hitler: The Diplomacy of Edward Beneš in the 1930s. (*)

Luza, R. The Transfer of the Sudeten Germans.

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