Conclusion

_Bilanz and Suggestions for Further Research_

Hermine Cloeter’s writings record and expose a tangible history, one based on her physical movement through the city, experiencing and exploring built elements of the urban landscape. Recognizing that pieces of the city’s spatial history are at risk of being lost, Hermine Cloeter writes and records, using her skills of urban forensics and urban cultural anthropology, experiences of Vienna’s past through her own explorations of space, preventing the essence and cultural richness of the city from being lost in the progression of time. This drive, developed through her natural interests, her education, her mentors, and her choice of literary genre, allows Cloeter to explore and write about forgotten spaces in the modern Vienna of the 1910s and 1920s with the intensity and sensitivity of the flaneuse. Her very feminine presence in the city and her flaneuristic writing style combine to show not only that a female urban writer was possible in the early part of the twentieth century, but also demonstrate the possibility for a feminine perspective of the urban landscape. Cloeter did not see Vienna as a man—dressed as a woman, she interacted with and saw the city as a woman. Cloeter’s discernment of the living essence of lived and built space allowed her to reclaim, redeem, and salvage facets of Viennese history. She is able to elucidate illegibilities and mysteries of the past, salvaging the dying and vanishing spaces and history for the Viennese to cherish. As she discerns and explains the lived spaces and material remnants of Vienna, she succeeds in creating a hybrid perspective of Vienna that combines together, the glory and splendor of
Vienna’s past with the excitement, promise, and potential of the modern Vienna of Cloeter’s time.

My analysis of Cloeter’s writings is, I hope, just the beginning of an intense investigation and scrutiny of Cloeter and her writings by the scholarly community. In this thesis, I have been able to present only a small number of Cloeter’s writings—there is much more that can and should be done. While I have looked at Cloeter’s writings through the theories of urban cultural studies, there are many more facets of Cloeter’s works waiting to be discovered. Cloeter’s love for nature enticed her to walk through and write about Vienna’s and Austria’s forests and countryside—the large number of “nature-based” writings is an untouched area of Cloeter’s writings. What will we find when writings such as *Beglücktes Wandern* and *Donauromantik* are analyzed? Where do Cloeter’s writings as woman fit in with the development of Austrian female authors? Do her writings allow new insight into this important literary advancement?

It would very interesting to look at what effects Cloeter’s writings had physically and mentally on her fellow Viennese and Austrians—did they go, wander, and explore their own city’s streets and forest more? I have presented only a small handful of Cloeter’s feuilletons; I would like to see more analysis of all of publications subsequent to *Zwischen Gestern und Heute*. I am especially interested in how Cloeter’s interaction and perspective of the urban topography may have changed as she matured and as the Austrian nation and world adjusted and altered with time. More information on Cloeter’s friends and connections in other Europeans city’s would provide an provocative insight into Cloeter’s development as a flaneuse. She was aware of Charles Baudelaire, but had she ever met or known of Walter Benjamin, Franz Hessel, or other flaneurs of the time?
Cloeter wrote about several European cities—how was her interaction with Berlin, London, Florence, Paris, similar or different from her interaction with Vienna? Do those writings show the development of the qualities of the flaneur? Her collection of poetry would be incredibly fascinating to read, especially considering the underlying tones of Cloeter’s life experiences in everything she writes. Were her poems written to express her life? Are they on the same level as the remainder of her writings? Where do Cloeter’s feuilletons that broach the topics of fairytales and legends fit in with her writing style as a whole?

It is obvious that there is much room for exploring Cloeter and her prolific writings—her feuilletons and books, her poems, and other literature pieces will offer years of analysis for those interested in urban hermeneutics, the flaneuse/flaneur, history, art history, the representation of a city over an incredibly dynamic period of world history, and in many other subjects, fields, and themes. As Cloeter’s text become more accessible (i.e. through Brigham Young University’s Sophie Project or the Archiv der Österreichischen Akademie der Wissenschaften in Vienna) and as this thesis is submitted to the scholarly community, I call for increased analysis and attention to the variety of Cloeter’s writings—this thesis is but a stepping block to a greater appreciation of Cloeter as an author and of Cloeter’s text as scholastically significant pieces of literature.
Works Consulted


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272-275.


Appendix
Summary of Cloeter’s Writing Career and Works

As mentioned in Chapter One, Cloeter’s professional writing career began in the first decade of the twentieth century. Her first two publications—“Chopin” in November 1902 and “Das fremde Glück” in February 1903—were published under the pseudonym Justine Lot, which has no apparent significance, other than that Justine is one of Cloeter’s middle names (Cloeter’s niece, Eugenia Altmann, was unsure to the derivation of the pseudonym).\(^\text{123}\) Beginning in 1907, Cloeter began writing feuilletons for the Neue Freie Presse (NFP) under her own name. Over the next thirty-two years, not only wrote more than two hundred feuilletons, but also wrote small articles of fiction for the literature section (Literaturblatt), book reviews, and occasional social commentaries for NFP. Cloeter looked at a variety of topics in her feuilletons, including many historical persons, who enriched Vienna through their art, writings, and music; various aspects of human relationships; Austrian and Viennese legends; historical buildings and streets; and social commentaries on the present situation in Vienna. When publication of the NFP ceased in late 1938/early 1939, Cloeter continued writing articles and poetry in newspapers, such as the Neues Wiener Tagblatt, Völkischer Beobachter, and the Kölnische Zeitung; in journals and specialized publications, such as Mitteilungen der Wiener Akademischer Mozartgemeinde, Adalbert Stifter, Jahrbuch der Grillparzer Gesellschaft, and Reformiertes Kirchenblatt; and in lecture materials for school children.\(^\text{124}\)

Cloeter’s book publications began with Zwischen Gestern und Heute (published in Vienna in 1911 and in Berlin in 1912). Häuser und Menschen von Wien was published

\(^{123}\) Altmann, Personal Interview.
in Vienna in 1915—the sixth edition was published in 1920. A collection of poetry, *Die Ferne Geige*, was published in Vienna in 1919 and again in 1921. *Geist und Geistern aus dem alten Wien* was published in 1922. A year later, *Donauromantik* was published.

Thirty-nine years later, it was expanded and revised. *Die Grabstätte W. A. Mozarts* went through four editions in Vienna—1931, 1941, 1956, and 1964. *Beglücktes Wandern*, published in 1947, *Johann Thomas Trattner*, published in 1952, as well as *Wiener Gedenkblätter*, published in 1966, were all published in Vienna as well. *Verklungenes Leben: Die Geschichter einer Familie im Spiegel der Zeiten* was published in Neustadt/Aisch in 1960. Her first, second, fourth, and fifth books were published by Anton Schroll und Co. GmbH, while the rest were published through a variety of publishing companies.

With the exception of the *Verklungenes Leben, Die Ferne Geige, Die Grabstätte W. A. Mozarts*, and *Johann Thomas Trattner*, Cloeter’s books were actually collections of feuilletons written anytime from 1907 to 1936, with occasional selections of never-before-published material. *Wiener Gedenkblätter* is a collection of 15 feuilleton articles, including NFP articles from 1917, 1927, 1928, 1931, and 1936. Cloeter’s approach to presenting the history of Viennese culture is to look at various historical figures as William Unger, Beethoven, Brahms, Raimund, von Hellmer, etc., as well as to look at Vienna’s Prater and the surrounding forest area. *Beglücktes Wandern* is a presentation of Cloeter’s experiences in the mountains and countryside of Niederösterreich and is comprised of ten feuilletons, seven of which appear in the NFP in 1922, 1926, 1927, 1931, 1935, and 1936. *Donauromantik* also focuses on the countryside of Austria, particularly the “goldene Wachau.” This book is a made up of fourteen articles, all taken
from the NFP and all published between 1913 and 1922. Themes include literary sketches of various villages, convents, towers, and people, as well as reflective depictions of the cultural richness of the Wachau area. *Geist und Geistern aus dem alten Wien*, *Häuser und Menschen von Wien*, and *Zwischen Gestern und Heute* are all depictions of Vienna, each consisting of fifteen articles, which (except for three) had appeared as feuilletons in the NFP from 1915 to 1921, 1908 to 1915, and 1907 to 1911, respectively.

*Zwischen Gestern und Heute* is a account of Cloeter's walks through Vienna's *Innere Stadt*, *Brentanohaus*, *Museum der Stadt Wien*, *Dreiläuferhaus*, and *Karlplatz*; and through various areas of the *Wienerwald*, including *Kaunitzberg*, *Heiligenkreuz*, and *die Kartause*. *Häuser und Menschen von Wien* includes cultural and historical sketches of *Das Freihaus*, Mozart, *Hubertsdam*, *Palais Geymüller*, actress Sophie Miller, the setting of Weimar-Vienna, the Thersianum and Favorita districts, nearby Hameau, and a Viennese cemetery. *Geist und Geistern* investigates M. M. and Marie Daffinger, Viennese coach drivers, Goethe, Adalbert Stifter, Ferdinand Sauter, Ferdinand Grillparzer, the *Schönborn* palace and garden, the *Naschmarkt*, the Lainzer Tiergarten, and streets and lanes that have disappeared, focusing on their historical significance in Viennese culture. Each of these three books are simply dry descriptions, but seek to offer a lively portrayal of the history and culture that created Vienna and to entice the reader to come out and explore Vienna for his/herself.
Sources of Cloeter's Texts

I found the following sources to be extremely helpful in finding Cloeter's texts. The Nachlaß details the numerous holdings of Cloeter's feuilletons, unpublished works, pictures, etc., by the Archiv der Österreichischen Akademie der Wissenschaften. The Sophie website provides (or will be providing in the near future) online copies of a few of Cloeter's book, several of her feuilletons, pictures, a recording of an interview between myself and Frau Professor Eugenie Altmann, etc.

Nachlaß Hermine Cloeter. Archiv der Österreichischen Akademie der Wissenschaften.

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