

Romanian Students in Vienna

The End of the 19th Century and the Beginning of the 20th Century*

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IN AN book of interviews, Jacques Le Rider, the author of numerous studies dedicated to the European cultural space¹, considered that Central Europe was the second wave diffusion of artistic and intellectual modernity in Europe². The first wave manifested itself in Western Europe, the place of modernity's immigration, from Renaissance Italy to the industrial revolution in England. The second wave of modernity was welcomed in a more critical and subtle way in Central Europe, where modernity coexisted with the persistence of archaism and traditions³. In the historical memory, Vienna, the capital of the Danube Empire, remained the place where society valued reason, order and progress, persistence, self-confidence, and a meticulous compliance with the standards of good taste and correct action⁴.

This joyous Vienna—as characterized by the great linguist Sextil Pușcariu—bright, easy-going and art-loving, a bizarre combination of different nations, was at the same time the last stage of the Orient and the doorway to the West. It is the way station for the mail coaches carrying the merchants to Lipsca (Leipzig, our note), the boyars traveling to Paris and the monks attracted by Rome. Some stopped here lured by the charm of an empathic population toward foreign races and by the superiority of a culture with ancient traditions⁵.

The exterior splendor of the fin-de siècle Vienna was largely due to Emperor Franz Joseph who, between 1858 and 1888, rebuilt the city in order to erase the year 1848 and all that it represented in the memory of the Viennese⁶. In the place of the former city walls, a twenty meters-wide boulevard was built with three lanes, the famous *Ringstraße*. A new City Hall building was erected, a new Imperial Palace was constructed, overlooking two museums, a new Parliament building, a new Imperial Opera, and a new Imperial

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Theater (*Burgtheater*). The city boundaries were twice extended, and everywhere one could admire an abundance of beautiful parks and statues⁷.

The University of Vienna was a special attraction. After 1848, the Minister of Education, Leo Thun Hohenstein, “aristocratic and pious personality, but enlightened,” tried to modernize the university, but also to restore its autonomy, while nonetheless associating it more with the throne⁸. He wanted to create a new university center, but he failed. Nevertheless, the liberals solved the university issue once they came to power. In 1884, the new building was constructed in the Neo-Renaissance style in the *Ringstraße*. The architect of the new building of the University of Vienna, Heinrich Ferstel, had done research in Italy, where he studied the universities of Padua, Genoa, Bologna, and Rome, considering that the Renaissance style is the most adequate for the great Viennese center for liberal sciences⁹. The building, situated on *Ringstraße*, close to the City Hall, and not far from the Parliament, reminded the students that they belonged to a cultural complex that the Viennese bourgeoisie had built after 1860, in their devotion to the arts and teaching¹⁰.

The value of the university consisted in its professors, some of them celebrities of world science and culture. A unique celebrity was the Viennese medical school, the “Viennese Mecca of medicine”¹¹. Among the big names that made the Viennese medical school famous are the anatomists Karl von Rokitansky and Joseph Hyrtl, the internist Josef Skoda (brother of the founder of the Pilsen Skoda factories), dermatologist Ferdinand Hebra, physiologist Ernst Brucke, Ignacz Semmelweis, the first obstetrician, who recognized the infectious nature of puerperal fever before the discovery of microbes, the surgeon Adolf Lorenz, the psychiatrist Julius Von Wagner Jauregg, and mostly Sigismund Freud, who became a docent in neuropathology at the University of Vienna, beginning with 1885. In 1902, Freud was appointed professor, at Baroness Maria Ferstel’s insistence, after she had promised a painting for the Gallery of Modern Art to the Minister of Education, Wilhelm von Hartel¹². America owed its prominence in medical sciences to the thousands of students who studied medicine in Vienna. Similarly, the studies of history and philology enjoyed a special reputation, owing to the Germanists Wilhelm Scherer and Jakob Minnor, the Slavists Vatroslav von Jagig and Konstantin Jireček, the Romanists Adolf Mussafia and Wilhelm Meyer-Lubke, the historians Heinrich Zeibberg, August Fournier, Ludo Moritz Hart Ottocar Lorenz, the father of modern scientific genealogy, etc. Rudolf von Ihering, the most important representative scholar of Roman law of his time, and Lorenz Stein, an expert in the philosophy of law, were among the most noteworthy at the Law School.

In a period when research and the number of scholars represented a field of international competition, professors enjoyed special prestige. In Austria, the rectors obtained the title of nobility and certain professors occupied seats in the Chamber or were ennobled. In Hungary, professors were called “Your Excellency” or “Your Highness”¹³. On the other hand, the University of Vienna was a selective institution. Thus, until 1910, only 6,000 students had been admitted, half of whom were law students. The students were subject to a challenging program, obviously the very diligent ones. Around 1900, classes began at 7⁰⁰ in the morning, or even at 6¹⁵ and continued until 8 in the evening.

Lucian Blaga, who visited Vienna in 1916, noted about the University of Vienna:

The university was open, although it was the holidays. I went in. Occasionally, a solitary visitor walked among the tall columns and on the steps. This is where my I should have passed my student hours. My student hours, so painfully delayed. I entered the inner garden, flanked on three sides by long colonnades and the interior facades of the University. After reviewing the marble busts of former professors, including some world celebrities, I got on a small path to scrutinize more closely the white statue of Alma Mater in the middle of the garden. The white of the marble stood out against the green vegetation, both the marble and the vegetation slightly blackened by the smoke of the city. It was warm and I would have wished for a summer rain to pour down all over and wash the marble and the foliage, and to cool me, too. I imagined myself naked among all that, I saw an imaginary rain, as in the inner garden of a temple. And I did not feel anything that was going to happen to me in these places later¹⁴.

Between 1851 and 1918, 616 Romanians from Banat and Transylvania studied at the University of Vienna. Other hundreds of Romanians studied at the Polytechnic (98), the Institute of Veterinary Medicine (5), the Higher School of Agriculture and Forestry (27), the Consular Academy (5), the Academy of Commerce (18), the Academy of Fine Arts (5), the Academy of Music and Theatrical Art (26), the Academy of Decorative Art (1), the Augustineum Institute of Theology (27), the Wiener Neustadt Military Academy (98), the Military Engineering Academy (47), and the Military Academy of Medicine (9)¹⁵. Vienna meant for the young Romanian people from Transylvania the encounter with high culture, with another civilization, with another way of living.

The first thing to do was finding a host. From the *Memories* of Iuliu Moisil, a student in Vienna between 1879 and 1885, we learn that life in the Austrian capital was not too expensive:

You could have a room for one person (cabinet) for 6-7 florins, for two people for 12-14 florins, with service and mostly with a coffee and milk in the morning. The meal, at noon, in restaurants, you could have it for about 34 Kreuzers (soup 6 Kr., stew with 2 kinds of garnishes 24 Kr., bread 2 Kr., and tip 2 Kr. ; if you took a cake it cost 12 Kr. , but you could also have a half with 6 Kr.). A dinner of steak and wine was too expensive for the students, so we only could afford to attend the meetings of the Romania Jună society or the New Year's Eve celebrations and other occasional events. Normally, in the evening the students settled for sausages, frankfurters, bread, and a bottle of Abzugbier, good and cheap. Most students lived on about 400-500 florins per year: The largest stipends they had were of 400 florins annually, or about 200-300 fl. We, those from Năsăud, were spending monthly about as follows: for rooms 7-10 fl., lunch 10-12 fl., morning coffee 3-4 fl., dinner 6-7 fl., laundry 3 fl., trams, tobacco about 2-3 fl. Additionally, we had the tuition fees, books, clothes, rail travel (at a 50% discount). There were also the poor students who lived even on 200 fl. annually, but they ate at the Volksküche (popular kitchens), paying about 12-14 Kr. for a lunch. [...] Some students ran up huge tabs, as the restaurateurs credited them for years, but after having completed their studies and having found a job they paid their debts honorably to their benefactors¹⁶.

The experiences lived by Iuliu Moisil were not unique. The social condition of the students, the prudence with which they administered their scholarship money or other aids received from parents or relatives, all made a difference in terms of a Romanian student's life in Vienna. The future prime minister, Alexandru Vaida Voevod, a student at the Faculty of Medicine of the University of Vienna since 1891, lived a carefree student life, without the material constraints experienced by some of the other Romanian students. He came from a wealthy family, so when he began his studies in Vienna his father found him a home close to the University, at Schüsselgasse 8, where all the faculty colleges were located, renting a lodging with his colleague Gustav Goldschmidt:

*We paid 38 fl. per month each. In return, we received: in the morning, a cup of coffee with milk and a bagel (or a baguette, a loaf); at noon, meat soup, stew with sauce, fries in butter, vegetables and cake; in the evening, steak, potatoes, salad, and, on top, the laundry, the lighting (oil lamps) and heating. The food was particularly good and plentiful. From time to time, Mrs. Munk also served us salmon or Danube carp*¹⁷.

But they often had lunch with the “old and young” students, from various faculties, especially on holidays, or after they passed the rigorous exam, when it was the custom to offer a barrel of beer, with 75 mugs, which cost 3 fl.¹⁸

Lucian Blaga arrived at Vienna along with his brother Lionel in the summer of 1916. He then returned, accompanied by his brother, in the month of December of the same year. They lived “in a pleasant room, quite luminous” on Mariahilferstrasse, close to the Ring. Their host was a “very kind elderly gentleman, working as a hen’s eyes operator”. He did not mention how much he spent on the rent. It was during wartime and life was more complicated. Because of the material shortages, the young Philosophy student practiced a “sort of seasonal nomadism,” commuting between Vienna and Sebeș: “I stayed in Vienna for two months, and for two months at my mother’s home. Then again two months in the metropolis and another two months in my corner of the province”¹⁹.

As Dr. Aurel Cosma stated, “affable, welcoming, hospitable, welcoming towards foreigners”²⁰, Vienna in the late-19th century and at the beginning of the 20th century lived a golden age, “the most brilliant time in the life of this metropolis”²¹. This was the era of waltz and cafes. “The Waltz has always been the symbol of the joy of life, that Viennese joie de vivre,” as Allan Janik and Stephen Toulmin observed²². During his first walk through Vienna, he stopped at the Burgtheater, where a poster announced the season opening with a play by Grilparzer, “Waves of the Sea and Love”. “The play’s title,” noted Blaga, “sums up the impression Vienna gives me”. Agata Bârsescu, an actress at the Imperial Court Theater, was the pride of the Romanian students in Vienna and Budapest at the beginning of the 19th century. She made a major contribution to the consecration of Madách’s *The Tragedy of Man*, playing the role of Eve, first at the Hamburg Stattheater (1891) and then in Vienna²³.

In Vienna, the café represented an institution, a sort of club, accessible to anyone in exchange for buying a cheap cup of coffee. In a Vienna café, the famous writer and historian Stefan Zweig later confessed, one could find all the newspapers from Vienna,

but also from the German Empire, France, England, Italy and America, all the important literary and artistic magazines in the world, including *Mercure de France*, *Neue Rundschau*, *Studio*, and *Burlington Magazine*²⁴.

Café life - Iuliu Moisil recalled with pleasure – *was quite appealing because it offered plenty of newspapers, literary, scientific, and satirical magazines, we played chess or billiards*²⁵.

For the Romanians who were studying in Vienna, the favorite café was Arkaden. There, at the Arkaden Café, Sextil Pușcariu remembered that he met the Romanian students on his first visit to Vienna and encountered the Viennese ladies: “*Tall, blond, well-built and in chic fashion, cheerful and friendly ...*”²⁶. Lucian Blaga, who arrived in Vienna with his brother Lionel, made the same observation:

*It was impossible for me not to turn my head after the Viennese ladies, who, without exception, added to their stride a vibrating liveliness, which contrasted with the stiff Sunday walk of the girls from Transylvania. And then they were fair-haired, as if they wanted only the sun to be the witness to their lives*²⁷.

In the *Chronicle*, Lucian Blaga also recalled the Palast Café: “I met there plenty of Romanian intellectuals! The political events and perspectives were commented on in quiet and endless conversations”. He later discovered the Museum Café,

*... not so far from the Great Opera. I was fascinated by the artistic bohemian circles of Vienna, who used to gather in these premises. We were scrutinizing the physiognomies, the mimicry, the gestures of these people who were trying in their fashion to get out of the norm. Everyone knew each other, and they were moving in a familiar way from one table to another. The women who went there had a distinct personality as well: spiritualized, untidy, suffering from high and low vices. But I was coming to this café for something else too. I had discovered, in a corner of the café reserved for reading, lots of art magazines, among which some avantgarde publications. I wanted to get acquainted with the latest trends in art. The efforts wavered between the discovery of a style of “hysteria” and the return to a primitivism or to an infantilism towards which even the Savior, with his “let the children come to me,” would have felt no mercy*²⁸.

For some of the former Romanian students, the images of Vienna are remote and as a result they have a nostalgic character, for the years of their youth. As the writer Claudio Magris pointed out, against the background of the war experiences and the threat represented by the rise of Nazism during the interwar period, the Vienna of yore contributed to the birth of the Habsburg myth. The sentimental evasion so dear to the general reading public willingly put on Habsburg clothing: “Vienna and its waltzes, the uniforms of the Hussars and the splendid Austro-Slavic women of Central Europe, the madness of the Archdukes and the impeccable style of the waiters become the favorite images of popular dreams”²⁹.

Fully living *La Belle Époque*, students could not avoid the bohemian aspects of life, inspired by the quotidian culture of the end of the long century. The fascinating balls organized in Vienna by the România Jună (Young Romania) Society belonged to this period. The first dance of the România Jună was organized in 1872. Alexandru Vaida Voevod, present at many moments in the life of the Society, later declared that the Romanian ball (Romänenball) enjoyed the reputation of always being one of the brightest balls in Vienna³⁰. Sextil Pușcariu recalled that at the dances of the România Jună Society there was always an archduke present, as a representative of the Imperial House³¹. Throughout the 1880s, the Aromanian Nicolae Dumba, a member of the Imperial Senate, was constantly present as a protector and patron of the balls. A member of the Dumba family served as Minister of Austria-Hungary in Washington during the First World War. The artistic personalities of the Viennese world were not missing either. Eduard Strauss, the famous composer, present at the soirees and dances of the România Jună, dedicated to it a polka, *Fleurs rommains*. The composer Ciprian Porumbescu also dedicated to the România Jună his waltz *Florile Dalbe* (White Flowers), later known as *Camelli*, in which he worshiped Thereza Kanitz, one of the patrons of the Society's ball³². In 1896, marking 25 years since the establishment of the România Jună, the celebrations began with an "evening of introduction" at the Kaiserhof. On Saturday, the third day of the festivities, 200 people participated, and the last day of the festivities ended with a dance at Ana Hof, with an orchestra conducted by Johann Strauss³³.

In the life of the Vienna students, special moments of celebration were the great feasts of the year, Christmas, Easter, and the New Year. For the New Year's Eve celebrations, the students were joined by members of the Romanian colony in Vienna and officers from the Vienna garrison. There were moments of joy and cheerfulness: "The young people danced, the elders were enjoying a glass of beer or wine, and at 12 o'clock, a member, usually the president of the România Jună, said goodbye to the old year and greeted the new year. They congratulated each other and the joy began again more enthusiastically and lasted until the daybreak of January 1. This celebration was held in one of the most beautiful places in Vienna"³⁴. The New Year's Eve of 1872 was celebrated with a brilliant soiree, with music and dancing in the salon of the Hotel Metropol, on Franz Josef Kai, after which a "festive banquet" followed at 12 o'clock at night³⁵. In 1898, the New Year's Eve celebration was held in the great hall of the Goldene Birne Restaurant, being accompanied by a concert and dancing, with the support of Dr. Johann Gäsbacher from the Vienna Conservatory.

Political concerns were also present in the students' lives. According to the German fashion of the clubs, *Burschen schaften*, the Romanian students organized themselves in the România Jună Society. But unlike the German clubs, where the duel with the sword was practiced, in the România Jună Society prevailed the cultural activities dedicated to the cultivation of the national language and culture. There were moments of reference at the political level, such as the Feasts of Putna of 1871, dedicated to the 400th anniversary of the Putna Monastery founding in Bukovina,³⁶ and the Memorandum movement of 1892-1895, when the students wrote the famous *Reply*, a document that contributed to the assertion of the Romanian issue in the political and university circles in Europe³⁷. As representatives of a nation sacrificed by the 1867 compromise, affected by the aggressive Magyarization policy promoted by Budapest, the Romanian students

in Vienna were politically attached to Karl Lueger, the Mayor of Vienna from 1897 to 1910, one of the exponents of anti-Magyar and anti-Semitic propaganda. Alexandru Vaida Voievod, prime minister representing the National Peasants Party in the interwar period, testified in his *Memoirs* that:

The anti-Semitic movement, then very intense, brought us even closer to the German colleagues, and we shared with them the sympathy for Lueger. Also, the slogan "Judeo-Magyaren," emphasized on all occasions that presented themselves, prepared the mood for staging, at the right time, the demonstration against the Millennium³⁸, with the help of Christian-Aryan-national students and German deputies – national, Schönererian³⁹ (Hanck, Wolf), and under the aegis of Dr. Lueger⁴¹.

These were the reflexes of an increasingly radical nationalism, which led to insurmountable divisions between the nationalities of the Empire. But, essentially, nationalism was an expression of modernity created in Central Europe as well.

At the end of the 19th century and the beginning of the 20th century, Vienna, like in fact the entire Austro-Hungarian Empire, was profoundly affected by the conflict between nationalities. On the one hand, there were the Austrians and Hungarians, politically and culturally privileged by the introduction of dualism in 1867, and the Slavic nations, the Romanians and the Italians, with a lower political status, on the other hand. The introduction of universal suffrage in the western part of the monarchy, in Cisleithania, in 1907, failed to defuse the ethnic tensions. The cultural nationalism characteristic of the first half of the 19th century, which stimulated the development of national literature, history and philology with the peoples of the empire, turned into an increasingly radical political nationalism, which led to insurmountable divisions between nationalities.

Against this political and cultural background, when no one expected, on the fateful day of 28 June 1914, the heir to the throne was assassinated in Sarajevo by Serbian student Gavrilo Princip, a member of the South Slavic *Black Hand* secret organization⁴². And, as Stefan Zweig pointed out in the book *Memoirs of a European*, on 28 June 1914 "that bullet whistled in Sarajevo, and the world of steadfastness and creative reason in which we had been raised, educated and assimilated, was unmade in a second, like a hollow clay pot"⁴³.

The Romanians from Transylvania lived with the hope that the new emperor of the Danube Empire, Franz Ferdinand, would abandon the dualist formula in favor of federalization, as Aurel C. Popovici foresaw in the book *The United States of Greater Austria*, a book published in 1906 in Leipzig, with the financial support of the Romanian government⁴⁴. Consequently, the news of Archduke Franz Ferdinand's assassination⁴⁵ was received with grief by the Romanians: "Franz Ferdinand died - wrote the *Gazeta Transilvaniei* (The Transylvanian Gazette)—and with him all our hopes died ... all who knew him are left orphans, all the oppressed nations of this kingdom, thirsty for freedom, craving for justice⁴⁶. The Romanians, the same newspaper wrote, had been waiting for Franz Ferdinand "as a genuine Messiah"⁴⁷.

But, despite the fact that England, France and Russia, aware of the catastrophic proportions of a war, were recommending caution to the Serbian government, and to the Vienna and Berlin governments more moderation, on 28 July Vienna declared war

on Serbia, which would engulf in its turmoil 30 countries around the world. In Austria-Hungary, the declaration of war and mobilization were received with enthusiasm. Stefan Zweig, in his abovementioned memoir, described the atmosphere of the beginning of the war in Vienna:

The trains were filling with freshly enrolled recruits, the flags were fluttering, the music was sounding, in Vienna I found the whole city in delirium. An instant enthusiasm had replaced the initial fear inspired by a war that no one wanted, neither the people, nor the governments, a war that got out of the clumsy hand of the diplomats who had played and cheated with it. On the streets processions were formed, and suddenly a general explosion of flags, uniforms and music broke out, the young recruits marched in triumph, and their faces were radiant because they were acclaimed, they, the insignificant people of everyday life, whom otherwise no one celebrated or even noticed⁴⁸.

Everyone believed that the war would be short, that the leaves would not fall from the trees before those mobilized returned home. At the beginning of the war, few believed in the disappearance of the Austro-Hungarian Empire. For the Romanians, the prospect of its vanishing was foreshadowed in 1916, when the Romanian army entered Transylvania. Lucian Blaga heard news about Romania's entry into the war from his brother, feeling that "this hour too has come". After a few days he left for Vienna, the capital of the empire. There he discovered that *the entire press was full of insults against Romania with variations on the same theme of betrayal. The genie of slander had been unleashed, opening a mouth as large as the gap between the Carpathians and the Alps⁴⁹.*

Nevertheless, it all ended in 1918. The fall of the Empire came not from the front, but from the inside, caused by the earthquake of social and national movements.

Blood-stained - Blaga observed about the end of the Empire – *the imperial symbols crumbled. The students, who had fought on the fronts for years, returned to their homes. On the corridors of the University there were ever more combative faces streaked by the experience of the war. Underneath the columns the people were vociferous. The Alma Mater was blackened by the soot of decline... Flyers announcing the revolution were mixing with the autumn leaves. The manifestos and the leaves were equally bright red. The masses on the periphery seemed pumped out from an absorption point in the center. I was watching the movements, especially in front of the Parliament, in the Great Park, where, in my leisure hours, I would walk with Cornelia. We were too young, perhaps, to be able to see the great historical events that were beginning to emerge under our eyes. In fact, the secular significance of the convulsions did not concern us: we saw only one thing: the day when Transylvania would be ours, released from the heraldic eagle's circling⁵⁰.*

Robert Musil, a very good connoisseur of Austria-Hungary, in the famous novel *The Man Without Qualities*, observed:

*For Kakania (Austria-Hungary, our note) was the first country in the present era of evolution to which God withdrew credit, the joy of life, self-confidence, and that ability of all civilized states to spread the useful illusion that they have a mission*⁵¹.

The empire fell, but in the old world of the Empire and in the Vienna of the second half of the 19th century and the first decades of the 20th century, in which modernity overflowed in the most varied of expressions, about 1597 Romanians studied and were trained as intellectuals. Among them there were a large part of the Romanian elite from the end of the 19th century and the first decades of the 20th century. Romanian writers and poets, historians and university professors studied in Vienna for a semester or for the whole period of studies: Ilarion Pușcariu, historian Constantin Moisil, inventor Nicolae Teclu, philologist Ioan Ciocan, writer Andrei Bârsanu, engineer Iuliu Moisil, philologist Enea Hodoș, scientist Victor Babeș, writer Virgil Onițiu, historian Silviu Dragomir, physician Marius Sturza, professor Iuliu Moldovan, poet Lucian Blaga, philologist Sextil Pușcariu, professor Alexandru Grama, historian Zenovie Păclișan, et al. Some politicians also studied in Vienna: Alexandru Mocioni, Nicolae Oncu, Aurel Isac, Aurel C. Popovici, Iuliu Maniu, Al. Vaida Voevod, Caius Brediceanu, Ștefan Cicio Pop, et al.

Several years after having completed the studies, the images about Vienna would become more nuanced, receiving a nostalgic character, for their younger years. The war experiences and the Nazi threat contributed to the birth of the Habsburg and Vienna myths. Lucian Blaga himself, an admirer of German culture, would later appreciate the German influence in Romanian culture and in his own work, considering it as a “catalyst,” as it stimulated domestic creativity, as opposed to French culture, which he believed to be a “modeler,” as it sought to remake the culture of a foreigner in its own image⁵². Evoking the years spent in Vienna, Blaga recounts in the *Chronicle* how, through the help of a Banat student in architecture, who offered him “some pamphlets,” he discovered expressionist art:

*The text was accompanied by illustrations from the field of revolutionary painting, which had to be experienced. Thus, you would make the first contact with the “expressionist” art innovations. The pleadings did not seem at all esoteric. On the contrary, I found them truly clear, and the stated theses had the transparent evidence of an axiom for me ... I looked at drawings by Kokoska, Feininger, etc.*⁵³

Over the years, several Romanian intellectuals who had studied in Vienna might have reflected, in Musil’s wake, that:

*The truth is that things were the same all over the world, but when God withdrew the credit to Kakania, he also did something special in the sense that he made all the people in the world understand the difficulties of civilization. They had hitherto been quiet as bacteria in their culture environment, without worrying about the proper rounding of the celestial vault or other such problems, but suddenly they felt in a tight spot. Man does not usually know that he should consider he is superior to what he thinks for him to be what he really is*⁵⁴.

For the Romanians from Transylvania, the German influence was pre-eminent. The Enlightenment manifested itself in the form of German, Austrian Aufklärung. The same applied to nationalism, taken over from German philosophy, from Kant, Fichte, and Herder. Unquestionably, the Romanians made the step towards the values of modernity through school, through culture, under the sign of an education ethos which was, according to literary historian Virgil Nemoianu, specific of Central Europe, in contrast to Western Europe, where the Protestant work ethos prevailed. Since the 18th century, the education, schools, and politics of Vienna were the main coordinates in assuming modernity in Central Europe. □

Notes

1. Jacques Le Rider, *Le cas Otto Weininger: Racines de l'antiféminisme et de l'antisémitisme (Perspectives critiques) (French Edition)*, Paris, P.U.F., 1982; By the same author, see also: *Modernité viennoise et crises de l'identité*, Paris, P.U.F., 1990 (Romanian trans.: *Modernitatea și crizele identității*, Iași, Editura Universității "Al. I. Cuza," 1994; *La Mitteleuropa*, Paris, P.U.F., Collection "Que sais-je?," 1994, (Romanian trans. *Mitteleuropa*, Iași, Polirom, 1997); *Journaux intimes viennois (Perspectives critiques)*, Paris, P.U.F., 2000 (Romanian trans. *Jurnale intime vieneze*, Iași, Polirom, 2000).
2. Idem, *Europa Centrală sau paradoxul fragilității*, Iași, Polirom, 2001, 56.
3. *Ibidem*, 57.
4. Allan Janik, Stephen Toulmin, *Viena lui Wittgenstein*, Bucharest, Humanitas, 1998, 41.
5. Sextil Pușcariu, *Călare pe două veacuri. Amintiri din tinerețe (1895-1906)*, Bucharest, Editura pentru Literatură, 1968, 292.
6. *Ibidem*, p40.
7. *Ibidem*.
8. Carl E. Schonske, *Viena fin- de-siècle. Politică și cultură*, Iași, Polirom, 1998, 37.
9. *Ibidem*, 39.
10. William M. Johnston, *Spiritul Vienei. O istorie intelectuală și socială 1848-1938*, Iași, Polirom, 2000, 85.
11. Erich Zöllner, *Istoria Austriei*, vol. III, Bucharest, Editura Enciclopedică, 1997, 568.
12. William M. Johnston, *op. cit.*, 82.
13. Christophe Charles, *Intelectualii în Europa secolului al XIX-lea*, Iași, Institutul European, 2002, 278.
14. Lucian Blaga, *Opere, vol. 6, Hronicul și cîntecul vîrstelor*, edited by Dorli Blaga, Bucharest, Minerva, 1979, 165.
15. Cornel Sigmirean, "Intelectualii români din Transilvania și universitățile din Europa (1801-1919) / Romanian Intellectuals in Transylvania and in European Universities (1801-1919)," in *Universități, intelectuali și cultură în Transilvania secolului al XIX-lea / Universities, Intellectuals and Culture in 19th Century Transylvania*, Edited by Cornel Sigmirean, Sibiu, Astra Museum, 2013, 47-48;
16. Iuliu Moisil, "Viața studenților români din Viena în a doua jumătate a sutei a XIX-a. Amintiri," *Arhiva românească*, Năsăud, 1925 (excerpt), 370-371.
17. Alexandru Vaida Voevod, *Memorii*, vol. II. Prefaced, edited with notes and comments by Alexandru Șerban, Cluj-Napoca, Dacia, 1994, 64.

18. *Ibidem*, 68-69.
19. *Ibidem*, 170.
20. Dr. A. Cosma, "Viena de odinioară și Viena de azi," *Patria*, IV, Cluj-Napoca, 1922, no. 7 (11 January), 1-2.
21. Sextil Pușcariu, *Călare pe două veacuri. Amintiri din tinerețe (1895-1906)*, Bucharest, Editura pentru Literatură, 1968, 290.
22. Allan Janik, Stephen Toulmin, *op. cit.*, 33.
23. Geo Șerban, "În inima Europei-un perimetru al confluențelor," in *Budapesta literară și artistică. Interferențe, identitate modernă, tentația Occidentului*, Bucharest, Univrs, 1998, 290. Allan Janik, Stephen Toulmin, *op. cit.*, 33.
24. Ștefan Zweig, *Lumea de ieri. Amintirile unui European*, Bucharest, Humanitas, 2012, 53.
25. Iuliu Moșil, *op. cit.*, 371.
26. Sextil Pușcariu, *op. cit.*, 16.
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Abstract

Romanian Students in Vienna. The End of the 19th Century and the Beginning of the 20th Century

At the end of the 19th century and the beginning of the 20th century, Vienna was living its golden age. The capital of the Austro-Hungarian Empire remained in the historical memory as the place where society valued reason, order and progress, perseverance, trust, and a disciplined conformity with the standards of good taste and concrete action. In this world of 1851-1918 Vienna, hundreds of young Romanians from Transylvania and Banat came to study: 616 students at the University of Vienna and hundreds of others at the Polytechnic University (98), the Institute of Veterinarian Medicine (5), the Superior School of Agriculture and Forestry (27), the Consular Academy (5), the Academy of Commerce (18), the Academy of Fine Arts (5), the Academy of Music and Theatrical Arts (26), the Academy of Decorative Art (1), the Augustineum Institute of Theology (27), the Wiener Neustadt Military Academy (98), the Academy of Military Engineering (47) and the Military Academy of Medicine (9). For the young Romanians, Vienna meant meeting a different culture, a different civilization, another way of living and a different study environment, coffee shops and ballrooms, the Opera and the Theatre.

Keywords

Vienna, Romanian students, 19th century, universities, modernity, elite