

EDITOR'S LETTER

The Conference Group for Central European History owes a debt of gratitude to Doug Unfug, the editor of this journal for some twenty-three years. In 1968 he renamed and revived the *Journal of Central European Affairs*, which had ceased publication five years earlier. Within a brief space of time he made *Central European History* into a major journal with a reputation for high standards of scholarly excellence.

In assuming the editorship, I will seek to continue the journal's well-deserved reputation. Of course there will be some changes. Coincidentally with the change of editorship, Humanities Press has taken over as publisher. The cover and design have been altered to signify the changes in editor and publisher. Henceforth, the journal will be approximately thirty-two pages longer, with this additional section devoted to a combination of book reviews and review essays of the recently published secondary literature. Every book on Central Europe will not be reviewed, but an attempt will be made to review all significant volumes. I encourage subscribers to write to the journal, indicating the areas in which they feel qualified to review books. Also, it is my hope that scholars attending conferences sponsored by organizations such as the German Historical Institute in Washington will write up and submit summaries of the papers read at the meetings.

Each editor will, of course, have certain areas of scholarship that particularly appeal to him or her. In my own case I would welcome manuscripts on comparative history and German art history. Recently much of the literature in art history has moved in the direction of the social history of art and, thus, will be of interest to readers of *Central European History*. I would also encourage articles and review essays about historically oriented German films. *The American Historical Review* has recently begun to review serious films, and since many of these are produced in Germany I think it is appropriate that the journal take note of this medium of communication about the past.

In terms of logistics, the assistant editor, Ursula Marcum, and I will make every effort to see that scholars submitting articles will receive a response no later than three months after submission. We will also make every effort to publish manuscripts within fifteen months of acceptance. To facilitate these deadlines, we ask historians submitting their work to read the instructions about submission carefully. It should be added that this is a very good time to submit manuscripts. There is no large backlog of accepted articles and anything deemed worthy of publication would be out before the end of 1993.

Less than a year after Doug Unfug assumed the editorship, Hajo

Holborn died and an issue was dedicated to his memory. Although Hans Rosenberg died some three years ago, I thought it desirable to devote an issue to his very significant impact on postwar historiography. I knew Rosenberg at Brooklyn College and discussed German history with him frequently after I moved to California in 1968. He influenced my own research and that of many scholars in my own and later generations. This influence was not solely the result of his writings. In courses and in conversation he conveyed to his listeners a sense of the sacred, about a vocation in history, and about German history in particular. Since his impact as a teacher was not any less than as a scholar, I asked three of his former students, two of whom went on to distinguished careers as American historians, to reflect about Rosenberg's influence as a teacher. Their fascinating essays deserve as much attention from the reader as the two articles on his scholarship.

KEN BARKIN
UNIVERSITY OF CALIFORNIA
RIVERSIDE