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Preface

This book is about histories that give us no peace: in part the Holocaust and in part Raoul Wallenberg's much-discussed deeds and his still unclear fate in the Soviet Union. In particular the focus is on the encounter between these hard-to-deal-with histories and posterity's attempts to understand, interpret, process, and represent them in all kinds of ways.

The origins of the book can be found in the research project 'The Holocaust and European History Culture', which took place between 2001 and 2007. I would like to express my sincere thanks to the members of the project. With Klas-Göran Karlsson, the research director, I already had a well-functioning and friendly collaboration. This is still ongoing, as are the always valuable and welcome exchanges of ideas with Kristian Gerner, Kerstin Nyström, Barbara Törnquist-Plewa, and Oscar Österberg. Oscar has also been helpful to me at his current workplace, the Living History Forum, in obtaining permission for me to rework for this book *Förintelsens röda nejlika: Raoul Wallenberg som historiekulturell symbol* (The Scarlet Pimpernel of the Holocaust: Raoul Wallenberg as history-cultural symbol), published in 2012 in the Living History Forum's publication series.

At an early stage I exchanged ideas and texts with art historian Tanja Schult. I have greatly benefited from Max Liljefors and Patrick Amsellem's extensive and in-depth knowledge of monuments and the politics of memory. With Tommy Gustafsson and Erik Hedling I have conversed over a number of years about how history is communicated in moving images. The always equally welcome meetings with Pelle Johansson, who works at Kulturmagasinet in Helsingborg, never fail to lift my spirits and broaden my horizons.

My warmest thanks also go to Bengt Jangfeldt, Magdalena Smidova, Omi Söderblom, Cecilia Åhlberg, and Olle Wästberg, who have generously shared their knowledge of Raoul Wallenberg

and how his memory has been preserved in Sweden. My gratitude goes to Andrea Pető and Borbala Klacsmann for their willingness to share their knowledge about the perception of Raoul Wallenberg in Hungary and Hungarian history culture with a particular focus on the Second World War and the Holocaust. Thanks to Dag Blanck, Jill Seaholm, Dave Garner, Wendy Hilton-Morrow, Taddy Kalas, and many others at Augustana College, Rock Island, Illinois, who helped me gain new insights into US history, politics, and memory culture during a memorable three months in the spring of 2016 and on several occasions thereafter. I would also like to express my appreciation to the two anonymous peer reviewers who provided insightful comments.

The staff at Lund University Library, the Swedish Government Offices Archives and Library and the National Archives in Stockholm, the Yad Vashem Archives in Jerusalem, the New York Public Library, the Thomas Tredway Library at Augustana College, and the British Film Institute Archives and Library in London have been very helpful. Special thanks go to Sean Delaney at the last-mentioned institution. Under the motto ‘Your wish is my command’ he has gone far beyond the call of duty in the search for relevant Wallenberg material. Jenny Langkjaer at the Swedish Government Offices Archives also deserves a special mention for her friendly and professional assistance.

Lund University Press could not have had a better editor than Marianne Thormählen, whose great expertise and commitment have contributed to making the publication process a true pleasure. I am also grateful for the efforts of David Appleyard and Rachel Evans of Manchester University Press in the process of turning the manuscript into a book.

This book is dedicated to my wife Helén. Her wholehearted support has been crucial in enabling me to realize this project.