

Book Reviews

Edited by Marc Pierce

Review Editor's Note

Over the past several years, a few reviews have unfortunately been overlooked in the publication process. Several such reviews are included here. The Review Editor apologizes to the authors of the books and to the reviewers for the delayed publication of the reviews.

History

“Schwarze Schwester Angela” – Die DDR und Angela Davis: Kalter Krieg, Rassismus und Black Power, 1965-1975.

By Sophie Lorenz. Bielefeld: transcript, 2020. 304 pp. 49.00€.

In 1972 the political leader of the German Democratic Republic (GDR), Erich Honecker, met with “black revolutionary” (Newsweek 1970) Angela Davis. Davis had just been acquitted of various felonies (including conspiracy to murder) and released from jail. At first glance, her visit seems to fit into the long, entangled history of Soviet Communism and U.S. race relations. Yet, a closer look reveals fissures in Davis’ image as a global Black icon that posed some challenges for the SED-regime.

In her Heidelberg dissertation Sophie Lorenz examines this complex “red-Black” (imagined) relationship as expressed in the GDR solidarity campaign for Davis in the early 1970s. Her study can be situated within the growing field of literature that integrates a (much needed) East German perspective into the narrative. At the same time, Lorenz proposes to analyze the solidarity campaign not only as mere Cold War propaganda “from above”

(in particular, as part of the GDR's effort to be internationally recognized as an independent state) but as a broader transnational alliance in the struggle against racism and imperialism.

Lorenz argues convincingly that Davis was an ambivalent icon, who as a member of the long-established Communist Party USA (CPUSA) also used the language and aesthetic of the militant Black Power movement. Ultimately, Davis became a representative of the "New Old Left" that linked the black-communist activism of the 1920s with the civil rights activism of the 1970s. In turn, as the SED-regime struggled to integrate her militancy and feminism into party ideology, it objectified and eroticized her "otherness" to create a modern self-image that appealed to GDR's youth culture.

Framed by an introduction and (short) conclusion, Lorenz's well-written analysis is divided into four main chapters beginning with an overview of communist international solidarity, understood as political and social praxis (chapter 1). It formed an important part of Cold War culture, though transatlantic expressions of black-communist unity began in the 1920s (chapter 2). These intensified after World War II when the Soviet Union regularly pointed to U.S. racism (viewed as "white chauvinism" [44]) and West Germany's continued entanglement with its Nazi past in order to discredit the Western system and to present itself as supposedly free of racism.

Davis was born into a politically active family that identified with the intellectual "old" left. In chapter 3 Lorenz carefully traces her protagonist's evolution over three periods: first, Davis' early childhood in segregated Birmingham, AL, and schooling at a private reform school in New York where she met her life-long friend Bettina Aptheker; second, the era of identity formation and politization during her studies at Brandeis University, the Sorbonne, and the University of Frankfurt, her first visits to East and West Berlin as well as her close relationship with her mentor, the German-American sociologist Herbert Marcuse; and finally, her radicalization process at the end of the 1960s. While Davis identified with the militancy of the emerging Black Power movement, its mostly patriarchal structures and disunity led her to become a member of CPUSA, thus representing a new generation that linked radical-separatist ideology with Communism (138). After gaining national publicity during her associate professorship at UCLA (that led to a discussion about academic freedom), Davis charged the repressive U.S. system by supporting the Soledad Brothers (three inmates who were convicted of killing a prison guard). Yet, since she owned guns used in a related court hostage-taking, she was imprisoned. While the Nixon administration applauded Davis' capture, across the U.S. and the world people began organizing a movement to "free Angela Davis" – most notably in the GDR.

Accordingly, the question of how the GDR embedded and appropriated Davis' story and image is at the center of Lorenz's last (and longest) chapter while not losing sight of simultaneous developments in West Germany and the U.S. The author (again) follows a chronological order – though here the analysis might have benefitted more from a thematic approach. The SED-regime contextualized and smoothed out Davis' biography as directly leading to an active membership in the CPUSA and as a heroine of the “other America” (195). As her imprisonment continued and Honecker eventually took over, the SED continuously expanded and formalized its mobilization efforts through public gatherings (with prominent artists, politicians, and visiting African American activists such as Ralph Abernathy), protest resolutions, films and documentaries, brochures as well as the famous “A Million Roses for Angela Davis” postcard campaign that reached Davis in her prison cell. All of these events aimed at displaying a “lived solidarity” across borders and an imagined “proximity” to her cause (184, 198-199). After Davis' acquittal, her first visit to East Berlin in September 1972 was greeted with an overwhelming reception of over 50,000 spectators of mostly young people (226).

At this point, Lorenz's analysis could have profited from a more critical in-depth discussion of public opinion making with regard to youth culture in the GDR (which, in turn, might have further underlined her overall argument for a more nuanced view of propaganda). While the SED-regime controlled the staging of Davis through mass media and mass organizations, this also led to unintended consequences. Communist leadership probably did not anticipate that Davis would inspire (at least some segments of) GDR youth through her rebellious internationalism, eventually turning her into a role model against the paternalistic and authoritative SED-state.

Moreover, while Lorenz consults an impressive number of sources in archives such as that of the SED and CPUSA as well as Davis' autobiography, newspaper articles and interviews, access to Davis' personal archive was only granted after the study was finished. On the upside, this will leave room for further research, e.g., on the transnational circulation of protest forms and solidarity proclamations, as Lorenz hints in various footnotes (176, 184, 227, 231). Through her intersectionality of race, class, and gender Davis certainly not only challenged the Socialist Unity Party of Germany.

These issues aside, Lorenz's study is a highly recommended and most valuable addition to any collection covering the transatlantic history of race and racism in the 20th century.

It Is Impossible to Remain Silent: Reflections on Fate and Memory in Buchenwald.

By Jorge Semprún and Elie Wiesel. Translated by Peggy Frankston with an introduction by Radu Ioanid. Published in association with the United States Holocaust Memorial Museum. Bloomington, Indiana: Indiana University Press, 2020. 50pp, \$12.00.

It Is Impossible to Remain Silent: Reflections on Fate and Memory in Buchenwald includes the conversation between Holocaust survivors Jorge Semprún and Elie Wiesel on the fiftieth anniversary of the liberation of Nazi camps. In 1945 the two men were at Buchenwald, which located just outside of Weimar was a source for forced labor and the center for a network of sub-camps. ARTE televised the conversation between these highly distinguished men on March 1, 1995. The Buchenwald camp and its liberation, memory, silence, and writing are some of the subjects discussed.

Jorge Semprún (1923-2011), was born in Madrid to a Catholic family that had previously served in the highest government offices, studied in France, joined the resistance, and was caught by the Gestapo. He was deported January 27, 1944 to Buchenwald. After the war, he worked for UNESCO prior to writing his Holocaust reflections in several novels and screenplays, including *The Long Journey* (1963). Between 1988 and 1993, he served as the Spanish minister of culture.

Elie Wiesel (1928-2016), born to a Jewish family in Sighet, Romania, aspired to become a teacher of Kabbalah, but instead was deported on May 16, 1944, to Auschwitz, where his mother and sister were murdered on arrival (1). To stay alive, Wiesel lied about his age to work. He arrived at Buchenwald in January 1945 with other inmates from Auschwitz. After the war, Wiesel authored 60 books, including *Night* (1954), and received the Nobel Peace Prize in 1986.

Two days after arriving in Buchenwald, Wiesel's father died. Semprún, who had already been there a year, registered inmates. Initially the camp was administered by German criminals but they were gradually replaced with Social Democrats, communists, and political prisoners. The first prisoners built the camp in 1937. After Kristallnacht in 1938, 10,000 Jews arrived, "most [of whom] were subsequently released on the condition that they leave Germany" (5). After the forced evacuation of Auschwitz, Buchenwald had 86,000 inmates (5). On April 6, 1945, 28,500 Buchenwald internees were sent on a death march (5). The underground sabotaged a second death march (5). The book's introductory section is very informative but short. Pictures that were used during the Nuremberg International Military Tribunal are also included in the volume.

Semprún's opening statement acknowledges the diversity of his and Wiesel's Buchenwald experiences. Buchenwald contained a small camp (quarantine) that functioned as a transit area. Starting in 1944, people remained there to die (24). Wiesel describes himself at Buchenwald as an object, while Semprún was interned in the larger camp and remained active in the French Resistance (27). Wiesel explains that the little camp was much like Auschwitz with the exception of Buchenwald not having a gas chamber (23).

Their discussion shifts thereafter to their responsibility as writers. Few survivors speak of the experience, according to Semprún (46). Wiesel explains "no one paid any attention, because you were not among the heroes of this History" (28). But Wiesel broke through the "silence of horror that there was among the Jewish survivors of genocide" (28). Semprún also notes how memories stay alive through writing: "it is impossible to recount what happened, but we will never have said everything. Each time we can say more" (31). Wiesel and Semprún recognize the promise of the youth, as Wiesel clarifies "the young people today want to know" (29). Further, "to keep silent is forbidden, yet to speak is impossible. [...] Are there things I have forgotten? [...] The writer that I am, and that you are, cannot avoid asking these very questions" (30). To explain his initial silence, Semprún states: "I had to remain silent during a certain period of time—fifteen years—in order to survive" (31). Wiesel adds "there are quite a few authors who committed suicide" (31). Commemorations as another way to keep memory alive can also be demanding on those survivors who bear witness at them (33).

Radu Ioanid's introduction sums up the current atmosphere of "ultranationalism and antisemitism" that "would certainly have outraged both men" (8). In Wiesel's conversation with Semprún, Wiesel asks, "if Auschwitz and Buchenwald did not really change man, then what will change him?" (35). *It Is Impossible to Remain Silent* would be an excellent choice for an undergraduate course on the Holocaust to supplement other literary testimonies.

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Mary Bricker

Five Months in Berlin: Letters of Edgar N. Johnson from Occupied Germany.

Edited by Werner Breunig and Jürgen Wetzel. Oldenburg: de Gruyter, 2020. 469 pp. \$41.99.

This volume and its German language counterpart (published in 2014) present a heretofore unpublished collection of personal letters in a German edition. It consists of both official and unofficial documents written during Johnson's negotiation work as an aide to General Lucius Clay, Berlin's Deputy Military Governor of Berlin during its postwar occupation. Assigned to work as the "Political Advisor of the American Commandant," Edgar N. Johnson wrote almost daily to his wife and family for five months, from March until December in 1946, during this initial and politically critical year of postwar four power occupation of Austria and Germany. A former professor of German history at the University of Nebraska, a fluent speaker of German, and an intelligence officer in Washington during the war years, Johnson was recognized by Clay and other superior officers as an able negotiator and advisor during this period of struggle between the USSR and the West to establish political dominance, initially in Austria and subsequently in occupied Berlin. As such, the letters provide a wealth of information and behind-the-scenes views that augment the official historical accounts with anecdotes and the individual insights of a man who was, in effect, consulting on and helping direct decisions to protect the eventual West German Republic as well as West Berlin from USSR incursions or control. In his capacity as advisor to General Clay, Johnson was a key negotiator and spokesperson, who argued for trusting and separating postwar Austrian and German Socialists (SED) from their Russian dominated KPD and SPD counterparts in Berlin.

A major goal of the four-power negotiations in the former capital of Germany was to arrive at agreements that, for the SED in the Russian sector, resulted in their being absorbed into the KPD. After this development, the Western Allies agreed to elections in the three Western Zones of Berlin, although the decision to hold popular German elections in the Western Zone had not been approved in four-power negotiations. Johnson's letters reveal some of his experiences behind the scenes that led to such decisions as well as his feelings and personal reservations about occupation policies. His letters and public appearances separate former Nazis from those political and social groups suffering from or disabled by the stigma of National Socialism and attempted to intercede where he felt some Germans were being unfairly characterized or treated as if they had all been "Nazis." An informative Appendix at the end of the book in conjunction with photo illustrations, copies of

documents such as the “Temporary Constitution of Berlin,” and appendices flesh out the details behind political decisions over and beyond the period of Johnson’s stint.

Johnson’s letters to his wife and children, found bundled in in their attic, were subsequently donated to the University of Chicago Library. This book renders those letters and the reading challenges posed by Johnson’s handwriting readily available to German historians as well as the general public. This reviewer also suggests this carefully edited volume has worthwhile excerpts for teachers of German language or history, fleshing out, quite literally, factual accounts of the postwar occupation with lively anecdotes that are both political and personal. It also might remind the younger reader that in this age of iPhones and Skype communication the occasional letter is not remiss.

University of Texas at Austin

Janet Swaffar

Thomas Mann’s War: Literature, Politics, and the World Republic of Letters.

By Tobias Boes. Ithaca and London: Cornell University Press, 2019. 378 pp. \$34.95.

Thomas Mann’s War is many respects a tour-de-force of humanistic scholarship. The volume is well researched, deftly written, and often surprising for the elements of Mann’s life it manages to illuminate. The narrative itself is thorough in its exploration of the historical, economic, literary, and professional contexts of Mann’s time in America, from his arrival in February 1938 to his return to Europe in 1952 to take up residence outside Zürich. The text consists of 340 pages, but the notes and bibliography take up fully fifty-eight pages, leaving 282 pages of narration and explication. The discussion is divided over seven chapters of approximately thirty pages each, preceded by an eighteen-page introduction and followed by a conclusion of slightly over ten pages. In addition, there are five sections which Boes dubs “Interludes,” one each following chapters two through six. Each interlude offers a deeper discussion of a piece from Mann’s oeuvre which figured prominently in the preceding chapter.

At the end of his introductory chapter, Boes notes that one can skip the interludes “without danger of losing the thread of narrative” (18). While the statement is certainly accurate, the reader who overlooks the interludes will

miss a valuable part of the work. Although the individual treatments are not literary analysis strictly speaking, each essay provides significant insights into the importance of the work in question, not only for Boes' argument but also for its place in Mann's professional agenda. The fifth interlude, devoted to *Dr. Faustus* (1948), is particularly rewarding. It should be noted, however, that the "thread of narrative" in the seven main chapters is often not as clear as Boes might hope.

Emblematic of the difficulties which make Boes' otherwise extremely well-done work a challenge for the reader, is the title of the book itself. The words are clear enough, but one wonders to which war he is alluding. The reference comes from a letter which Mann wrote to his American patroness of long standing, Agnes E. Meyer, in 1941. As Boes explains on page three, the "war" is Mann's drive to be a, if not the, representative of German culture in the manner of Goethe while simultaneously separating himself from what he saw as the horrendous distortions of German culture which Hitler and the National Socialists espoused. The argument is extremely sophisticated. Boes provides a context for and an on-going chronicle of Mann's evolving attitude on the role of the artist in society and the complicated relationship between art and politics. The story begins with *Reflections of a Nonpolitical Man* (*Betrachtungen eines Unpolitischen*), which Boes mentions in his introduction, and continues with "Brother Hitler" and onto the lectures Mann delivered at the Library of Congress, particularly "Germany and the Germans."

Boes' purpose is clear, yet the overarching argument gets lost in the fascinating but overwhelming detail of seven chapters and five interludes in which one learns much about publishing during the pre- and post-war periods. The story of the intertwining fortunes of the publishing houses of S[amuel]. Fischer and [Peter] Suhrkamp and the relationship between Mann and Gottfried Berman-Fischer is immensely interesting, but Boes' goal of charting "the significance for literary history" of Thomas Mann as "an embodiment of German culture as well as a personal antagonist to Hitler" (3) is often overwhelmed by the detail. In truth, the text covers little more than ten years (1938–1952). Despite appearances to the contrary the chapters themselves proceed thematically rather than chronologically (Mann as "Hitler's Most Intimate Enemy," "The Loyal American Subject," "The Isolated World Citizen"). The facts are recycled and with each iteration, the argument develops, but it is subtle, perhaps too subtle.

It should also be noted that the subtitle of the book appears at the top of the front cover as if it were the title of a series in which the volume is being published, when it is instead the subject of the entire third chapter and an important tagline in the campaign to cast Mann as a representative German

whose works were German cultural products while clearly denouncing the appropriation of that culture by the Nazis for their own political purposes.

There is much to recommend in Boes' work in addition to the discussion of *Dr. Faustus* in the fifth interlude mentioned above. The section entitled "The Struggle for American Culture" (49–54) is a thoughtful and thought-provoking examination of culture and cultural identity in many ways reminiscent of the arguments around the current culture wars. Boes' treatments of individual works in the interludes are particularly succinct and trenchant. Indeed, in any of a number of remarks on *Lotte in Weimar*, he is so in sync with his subject that the distinction between Mann's thoughts, Goethe's original, and Boes' explications is blurred, producing an interior monologue of sorts. Moments like these make the task of sorting the larger argument out from the plethora of detail worthwhile.

The conclusion, however, comes as a complete surprise. Rather than summarize the argument of the previous pages, Boes broadens the discussion of the role of the artist in representing their national culture or interests to include exile literature generally. He focuses most specifically on scholarly attention to Mann since the unsealing of his personal papers in 1975. Suddenly one is confronted with Allan Bloom's *The Closing of the American Mind*, Susan Sontag's "Pilgrimage," and the politics of the Nobel Prize for Literature. It is a wonderful, even charming, and knowledgeable presentation which sets the scene for a much broader undertaking, but one wishes that at least in broad outline the material had come earlier, where it might have provided more context for the very dense detail of the preceding chapters.

Loyola University Maryland

Randall P. Donaldson

Invisible Ink: A Memoir.

By Guy Stern. Detroit: Wayne State University Press, 2020. 272 pp. \$27.99.

If one knows, or has met Guy Stern—and many in fields related to Germanistics have—the title *Invisible Ink* seems apt. It is somewhat mysterious, quirky, and perhaps humorous. Yet the significance of the title, as Stern lays out in his introduction, runs much deeper. In 1933, as the Nazis ascended to power, Stern's father gathered his wife and three children together to admonish them to be as "invisible ink." Each had to be careful not to call attention to him- or herself and to "stay hidden until we can emerge again and show

ourselves as the individuals we are” (3). Ultimately young Günther, or Guy as he renamed himself when he gained American citizenship, was the only one able to appreciate the wisdom of his father’s advice. Through the entreaties of his father and the coincidence of fate, good luck, and the behind-the-scenes assistance of several good angels under the broad umbrella of the German-Jewish Children’s Aid, sixteen-year-old Günther was able to leave Germany and live with relatives in St. Louis. The rest of his immediate family perished.

Invisible Ink is then the story of the young immigrant, Guy Stern, told over thirteen chapters of ten to twenty pages each. For the most part, each chapter highlights an important phase in Stern’s life, although the final three chapters are more reflective than strictly narrative or chronological. In all, however, Stern’s memoir relates the story of a long, active, and productive life, told perhaps with a trace of nostalgia but little sign of self-pity. It is a life full of relationships, including three wives, a son, and numerous friends and colleagues. It is a tale of numerous adventures, including a wartime meeting with Marlene Dietrich as she entertained American troops, an amorous tryst with an anonymous young French woman on the day that Paris was liberated, a meeting with the widow of Georg Kaiser in Munich, and a longtime friendship with Lotte Lenya.

Stern indicates at several points his reluctance to undertake a memoir. To some degree, it would seem, the residual effects of his father’s admonition more than eighty years prior lingered. Then, too, it must be daunting to recall the events of almost a century; but this reviewer, for one, is immensely grateful to Guy Stern and all those who encouraged and supported him in the current effort.

Stern’s memoir tells both a personal and professional story. The professional side is likely well known to many in the Society. Stern highlights his research on Lessing which started with his dissertation and culminated in the establishment of the Lessing Society and related *Yearbook* as well as his commitment to expanding the field of exile literature in both his teaching and his scholarship. On the personal side, two things stand out amidst the many and varied events Stern relates. The first is his status as a “Ritchie Boy”. The Ritchie Boys, so named because they trained at what is now Fort Ritchie in Maryland, were a highly specialized group of intelligence officers and enlisted men, some 9000 of whom were German and Austrian refugees who had been recruited for their linguistic skills and cultural knowledge. A large number of Ritchie Boys, including young Guy Stern, were on the beaches of Normandy on D-Day. Once safely ashore they were separated from their units to set up operations along and immediately behind the front lines where

they interrogated POWs and defectors to obtain information about German force levels, troop movements, and the physical and psychological state of the German soldiers. The intelligence the Ritchie Boys provided proved invaluable, particularly in anticipating the German offensive in advance of the Battle of the Bulge. For Stern, his role as a Ritchie Boy provided not only an opportunity to help fight the Nazi horrors but also a remarkable number of friendships and connections which have endured even into the twenty-first century.

The second focus of Stern's personal narrative is more nuanced. In many respects it concerns his need to come to terms with his survivor's guilt. Emblematic of the struggle to cope is Stern's relationship with and feelings for his childhood hometown, Hildesheim. There are memories of both joyful occasions and hurtful actions. Reconciliation was difficult but made less so by the realization that younger generations, particularly in the form of the German university students he taught, were less hidebound and more open to dialogue about the past.

Much has been made of the passing of the Great Generation. Certainly, much has been made as well of the horrors of Holocaust, but those who lived the era are passing on and many who grew up in the wake of the Second World War are aging and dying as well. Guy Stern has been actively engaged, particularly in the last decade or two, in establishing memorials to the victims of the Holocaust as well as memorializing the stories of those who selflessly and courageously aided others in need. This memoir, especially in its final three chapters, is yet another installment in that story. Memoirs are, by their nature, a bit self-aggrandizing, but Stern reserves the final chapters of his narrative for a reflection on relationships and connections, from the Ritchie Boys to his return to Sainte-Mère-Église, the first French village he encountered upon coming ashore on D-Day, and his nomination as a Chevalier of the Légion d'Honneur. As he points out, each story is unique, but many are interconnected. It is well worth the reader's time to identify the links and appreciate the features of each.

Loyola University Maryland

Randall P. Donaldson

Laying Down the Law: The American Legal Revolutions in Occupied Germany and Japan.

By R. W. Kostal. Cambridge, MA: Harvard University Press, 2019. 472 pp. \$57.00.

The American Society of Legal History honored history professor R.W. Kostal with the John Philip Reid Book Award in Anglo-American legal history for this book, which is based on years of archival re-search the American occupations of Germany and Japan. Although Kostal is not a lawyer and qualifies his book as “fundamentally ... a work of American history” (15), his broader goal includes “to document the perceptions, actions and reactions of German and Japanese actors and organizations” (15-16). It is fair for comparative lawyers to raise legal issues.

The thesis is that the American occupation regimes in Germany and Japan sought to “remake these nations as liberal rule-of-states” (3) but failed. The two nation-building attempts were under theorized and under resourced. American planners were “pathetically ill equipped to study German legal ideas and institutions” (333) and even less prepared for Japan (335). Compounding these shared deficiencies between the occupations of Japan and Germany were important differences. In Japan, General Douglas MacArthur oversaw all of Japan, while in Germany, General Lucius Clay had control only of a small part of Germany (more-or-less the present-day *Länder* of Baden-Württemberg, Bavaria, and Hessen). In Japan General MacArthur, the less modest of the two men, acted too quickly, as he was interested in system change. In Germany General Clay acted too slowly, as he was less interested in revolutionizing the German legal system than in restoring a functioning government. Moreover, Kostal argues that in Japan, occupiers accentuated racial and cultural differences, while in Germany they were more likely to see similarities.

According to Kostal, “More than any other previously published work, ... this study focuses on the coal-face of American-driven public law in occupied Germany as revealed in the archives of the American legal administrations in both countries” (16). Chapter 3, “Captive Constitutions,” examines the relatively infrequently considered state constitutions in Bavaria, Württemberg-Baden and Hesse. Chapter 4, “Crafting Liberal Courts,” looks at “Reconstituting the German Judiciary” particularly in its subsection “In Nazis we Trust.” Chapter 5, “Clearing the Spiritual Rubble,” reports on reforming criminal justice. The final Chapter 6, “Twilight of the Gods,” considers “The Rise and Fall of Civil Liberties in Occupied Germany.” All four chapters tell similar stories: imperfect and incomplete plans that fall to the wayside when presented with realities.

Kostal's conclusion: "The overarching answer offered here is that the received wisdom that during the period of military occupation American agencies successfully imposed functional liberal rule-of-law regimes in Germany and Japan, if not flatly wrong, is misleading" (343). Kostal's book should contribute to the demolition of the received wisdom, which still has deleterious effects in America today. Among other things, it leads the United States into foreign adventures and disables serious comparative law in the United States by enabling the false belief that the American legal system has little to learn from other systems. Seventy-five years after the end of the Second World War proposals for law reform in the United States that look to German law are denigrated as Nazi-tinged.

Kostal is not interested, however, in destroying the received wisdom, but rather in correcting it, as he still believes in it. After denigrating the received wisdom, he writes: "What can be more plausibly averred is that American interventions successfully introduced constitutional superstructures of liberal-regimes. In the legal sphere, American achievement was in the manner of forms, not functionalities" (343).

Even that limited claim is not true. Kostal is an Anglo-American legal historian, not a scholar of comparative law, and is captured by the same myths that caught the American planners of the supposed revolutions. Kostal's original title, "reconstruction" rather than "revolution", would have been better for it has an arguable basis in fact. There was no revolution in the German legal system.

Kostal should also have paid more attention to what the numerous and distinguished German, mostly Jewish, legal émigrés of the day had to say. They became the bedrock of comparative legal studies in the United States after the Second World War, but he generally neglects them, except for Karl Loewenstein. (There is a substantial body of scholarship by and about German émigré scholars of the time. Even limited to legal scholars in America there is much, e.g., in the work of scholars like Ernst C. Stiefel.) Kostal acknowledges that they believed the German legal system pre-Hitler to be sound, if not perfect. He reports there was an "enormous prestige of German legal science, prestige that persisted even among German-Jewish legal officers." The "basic American inclination was to trust and defer to Germans in matters of law and equity" (334). For good reason: revolution was not needed. The German legal system sans Nazis was and would be more of a rule-of-law state than the American.

What Germany needed in May 1945 was what General Clay sought: removal from the legal system of Nazi-oriented laws and removal from office of the most-compromised Nazi lawyers and judges. The Allies addressed the worst of these quickly. The new German governments were slower in cleans-

ing the system of lesser Nazi laws and sycophants, but no legal system change was needed. Kostal wrongly laments the absence of a revolution in the legal system.

Finally, there was one revolution in Germany that Kostal does not note: the destruction of Prussia, including substantial reduction in what constitutes “Germany” and a 45-year hiatus in a unified German-state. Ironically, the destruction of Prussia was one of the few Nazi measures that the Allies did not re-verse. The destruction ended a decades long Anglo-American demonization of one of America’s first commercial partners (1785), the leading German state of the nineteenth century and a model for nascent American law and education.

The University of Baltimore School of Law

James R. Maxeiner

Camp Ritchie und seine Österreicher: Deutschsprachige Verhörsoldaten der US-Armee im Zweiten Weltkrieg.

Von Robert Lackner, mit einem Gastbeitrag von Florian Traussnig. Wien: Böhlau Verlag, 2020. 342 Seiten, ab Euro 32.99.

Als ich auf das gerade erschienene Buch von Robert Lackner stieß, war meine Entscheidung schnell getroffen: Dieses Buch wollte ich unbedingt lesen, um noch mehr über die spannende Geschichte der sogenannten Ritchie Boys zu lernen, denn ich bin mit einem verheiratet. Mein Mann Guy Stern wird in dem Buch an drei Stellen angeführt, auch wenn er kein Österreicher, sondern Deutscher ist. Und so fing ich mit großer Neugierde und schon einigem Hintergrundwissen mit der Lektüre an.

Um es gleich vorwegzunehmen: das Buch ist sauber recherchiert und leistet einen wichtigen Beitrag zu der noch eher spärlichen Literatur über die Ritchie Boys. Jemand, welcher der englischen Sprache nicht mächtig ist, sollte jedoch die Finger davon lassen: Außer in Traussnigs Gastbeitrag, der den Ruf von Camp Ritchie als Ort des Geheimnisvollen, Elitären beleuchtet, sind fast alle Zitate auf Englisch. Der Leser muss sich außerdem darauf einstellen, ständig zwischen Text und Abkürzungsverzeichnis hin und her zu blättern. Der Anmerkungsteil ist sehr umfangreich; die Tatsache, dass im Anhang die Namen der österreichischen Ritchie Boys aufgeführt werden (knapp 500), so wie es auch schon der Amerikaner Bruce Henderson in seinem Ritchie-Buch “Sons and Soldiers” gehandhabt hat, ist rührend und repektvoll zugleich.

Wer oder was also waren die Ritchie Boys? Camp Ritchie, Maryland, war ein Mitte der zwanziger Jahre errichtetes Lager der Nationalgarde, benannt nach einem früheren Gouverneur von Maryland, Albert C. Ritchie. Etwa 11.600 Männer wurden zwischen 1942 und 1945 von der US-Armee dort binnen acht bis neun Wochen in verschiedenen nachrichtendienstlichen Tätigkeiten und psychologischer Kriegsführung ausgebildet. Das alles geschah im Military Intelligence Training Center (MITC).

Die primäre Aufgabe des MITC war es, die US-Armee mit dringend benötigten Spezialisten zu versorgen, die Informationen über den Feind und das jeweilige Operationsgebiet sammelten, auswerteten und verteilten sowie die diesbezüglichen Anstrengungen des Gegners neutralisierten. Da für eine derartige Aufgabe Fremdsprachenkenntnisse und spezifisches Wissen um den jeweiligen Kriegsschauplatz hinsichtlich Geografie, Politik, Wirtschaft und Kultur essenziell waren, fanden sich unter den Ritchie Boys nicht nur gebürtige Amerikaner, sondern eine Vielzahl anderer, hauptsächlich europäischer Nationalitäten – meistens Menschen, die vor dem Faschismus in ihren Heimatländern in die Vereinigten Staaten geflüchtet waren und die für die Planer im US-Kriegsministerium einen Trumpf im Kampf gegen die Achsenmächte darstellten. (10)

In Gruppen von max. 33 Offizieren und Mannschaftssoldaten wurden ab Juli 1942 siebzehn verschiedene Aus- und Weiterbildungen für unterschiedliche Zielgruppen abgehalten. Die Ausbildungsbereiche umfassten sieben Spezialgebiete, wobei der Schwerpunkt mit 86% auf der Befragung von Kriegsgefangenen lag. Andere Bereiche waren z.B. Luftbildauswertung oder Spionageabwehr. Da der Unterricht möglichst lebensecht und multimedial erfolgen sollte, wurde ein deutsches Dorf nachgebaut, inklusive Kino und eigenen Theateraufführungen. Theoretische Tests, wie etwa Abfrage von Kenntnissen über die Wehrmachtsorganisation, lösten sich mit praktischen ab, in denen die Ritchie Boys z.B. irgendwo in der Wildnis ausgesetzt, mit Karten in fremder Sprache und Kompass versehen wurden und sich dann auf den langen Marsch zurück zum Camp machen mussten.

Die gründliche Ausbildung diente in erster Linie dazu, die Soldaten auf einen Kriegseinsatz in Übersee vorzubereiten. Das konnte von England aus zur Landung in der Normandie führen, für manche Ritchie Boys bereits am D-Day, dem 6. Juni 1944. Zuvor waren schon einige Truppen zwecks Kriegs-

gefangenenbefragung in Italien angekommen. Meist vom Typ des "gelehrten Mitteleuropäers" (55) waren viele Ritchie Boys als Verhörspezialisten im Einsatz an der Westfront. Die für sie wirklich gefährlichen Situationen waren die Landung in der Normandie und die Ardennenoffensive, ansonsten befanden sie sich nach Ansicht des Autors meist in relativer Sicherheit. Den Krieg hätten die Alliierten wohl auch ohne Camp Ritchie gewonnen (218).

Allerdings trugen die MITC-Absolventen wesentlich dazu bei, durch gezielte und effektive Informationsgewinnung unter schwierigsten Umständen Zeit und Material zu sparen und vor allem Menschenleben auf beiden Seiten zu retten – und leisteten damit weit mehr als einen symbolischen Beitrag zur Nierderringung des NS-Regimes, in manchen Fällen unter einem erheblichen persönlichen Risiko. (218)

In vielen nach dem Krieg verfassten Autobiographien von Ritchie Boys betätigten sich diese eher als Literaten denn als Chronisten (252). Anders hier: Das vorliegende Buch wurde nach Angaben des Autors vor allem auf der Basis der "operativen und administrativen Primärakten der US-Armee" verfasst und bemüht sich um "wissenschaftlich neutrale Darstellung" (13). Das ist nachvollziehbar und korrekt, aber zum Teil auch bedauerlich, denn dadurch wird die Lektüre etwas trocken. Zweifelsohne ist sie jedoch ein wichtiger Beitrag zur Militärgeschichte.

West Bloomfield, Michigan

Susanna Piontek

Levi Strauss: The Man Who Gave Blue Jeans to the World.

By Lynn Downey. Amherst: University of Massachusetts Press, 2016. 304 pp. 21 Ills. \$ 26.95.

Levi Strauss: The Man Who Gave Blue Jeans to the World is a well written history of the seller of blue jeans, the Jewish immigrant experience, and the American business dream. Inspired to correct the many myths and half-truths associated with the man and his enterprise, company historian and archivist Lynn Downey portrays the real Levi Strauss, including his ruthless business practices and philanthropic tendencies. Placing Strauss into the context of early nineteenth century migration patterns also illuminates the experience of German Jews, their adjustments to new life in places like *Kleindeutschland*

in New York City, and their strong sense of social responsibility. Strauss' stunning success as a dry goods merchant in 1860s California illustrates the development of the West into a major economic force in the United States.

The biography begins with Strauss' early life in Buttenheim, Franconia, Bavaria and reveals that his first name was originally Löb. He grew up in a family of traders and peddlers during a time when King Maximilian I's *Judenedikt* of 1813 severely restricted and regulated the lives of Jews. One by one, Löb's older brothers and sister left to seek better opportunities in London and New York City. In 1848, Löb's now twice widowed mother moved to America with the remaining children and joined family already there.

By 1850, Löb had changed his first name to Levi and worked as a peddler for his older brothers' successful dry goods business. In 1853 he became a naturalized citizen and moved to California to establish a western branch of the family's company in San Francisco. He may have lived in a strange town but Levi Strauss did not have to begin his enterprise from scratch because connections and correspondence within the Jewish community on both the East and West Coast prior to his arrival had resulted in arrangements for initial location of the business and living quarters. The brothers in New York City regularly supplied the dry goods to fill the warehouse. All Strauss had to do was find retailers in booming San Francisco and Sacramento who would buy the goods for resale purposes.

Within a year the business was profitable and by the end of the decade Strauss was one of the state's most important importers of goods and exporters of gold dust. During the 1860s, Levi Strauss & Co. expanded trade to several western and south-western states, soon became the more important partner in the family's business, and the *New York Times* recognized its owner as a millionaire in his own right.

In 1872, Jacob Davis, a tailor and tinkerer who had produced for miners and ranch hands special trousers from sturdy canvas material with small rivets placed on pockets and seams prone to ripping, contacted Levi Strauss. He needed a financial investor for a product he knew would be profitable but he lacked the resources necessary to apply for a patent. Levi Strauss, who had a good understanding of the clothing market and the growing manufacturing sector in California, agreed to finance the lengthy and costly patent application process in exchange for having his name on the product and a share in the profits. Good advertising practices, expansion of clothing items with rivets, as well as changes in materials and colors gradually expanded the local market eastward and beyond blue-collar customers.

In addition to being a successful businessman, Strauss also became a well-known philanthropist. He supported Jewish orphanages and benevolent societies, was a member of the General Relief Committee that assisted men in

finding work through the Labor Exchange, and as a director in the California Immigrant Union helped Europeans and Americans from eastern states to migrate to the state. He served as benefactor for the California Institution for the Instruction of the Deaf and Dumb and as vice president of the Society for the Prevention of Cruelty to Children. Strauss also supported deserving students from throughout the state who attended the University of California at Berkeley by establishing a generous scholarship.

Downey concludes that although Levi Strauss had not invented blue jeans, his business sense turned them into an everyday garment eventually worn by all Americans. He may have sued competitors for infringing on his patent but his success also helped San Francisco become a major commercial center in the American West and his fortune supported charitable and educational institutions.

The editorial decision to limit citations makes follow-up research difficult, but does not limit the overall quality of the book. In text references reveal broad research in primary documents such as the family's *Auswanderungsantrag* (request for emigration), naturalization records, United States census, newspapers, and city directories. This work is a must read for the general reader interested in the history of blue jeans as well as scholars of immigration and the American West.

Missouri University of Science and Technology

Petra DeWitt

Over There in the Air: The Fightin' Texas Aggies in World War I, 1917-1918.

By John A. Adams, Jr. College Station, TX: Texas A&M University Press, 2020. 136 pp. \$29.95.

John A. Adams, Jr., who holds a doctorate in history from Texas A&M, tells the fascinating story of students from the Agricultural and Mechanical College of Texas who served as aviators during the First World War. Like a number of American men, A&M students and alumni voluntarily joined British and French aerial squadrons, served as aviators in the American military, and in the process contributed to the technological advancements that turned the airplane into a viable weapon.

This book does not contribute much to the historiography of aviation during World War I, but its focus on the A&M campus before, during,

and after the conflict is unique. Adams begins this rather short study with a concise summary of how the United States became involved in the global conflict. Texans were uniquely prepared for the war because they had already experienced unrest along the US-Mexican border between 1913 and 1916. What might surprise readers is the extent to which Germany was involved in Mexican affairs well before the now infamous Zimmermann Telegram of 1917, including the sale of arms, the presence of military advisors, financial assistance, and spy activities that aimed to support revolutionaries and distract the Wilson administration from European matters. American troops dispatched to the border included several students from A&M who saw airplanes used for reconnaissance purposes and took their curiosity about the flying machines back to campus.

As he discusses the home front, Adams effectively places military training at A&M within the Morrill Act that required education in military tactics and leadership at land-grant universities since 1862 and the National Defense Act of 1916 that established the Reserve Officer Training Corps (ROTC) and expanded the university's tradition of military training. Special programs instructed students in auto mechanics, communication, radio electronics, meteorology, and naval mechanics. Although actual flight training occurred at fields elsewhere in Texas, the university provided courses in plane engine construction and repair. The campus also experienced the influenza epidemic in 1918 when staff could not prevent the illness from spreading rapidly and overwhelming local medical services, despite firm quarantine restrictions.

The book is at its best when it describes the experiences of individuals while serving in Europe. Several A&M students and alumni initially served in the British, French, and Italian air services. After US entry into the war in April 1917, they and subsequent enlistees or draftees flew in aero squadrons for all the American armed services. These aviators flew along the fronts in France, Belgium, and Italy as pilots, gunners, or bombers. Others conducted reconnaissance to report enemy movements or convey artillery effectiveness. A number of flyers were assigned to the US Navy to conduct coastal patrols or hunt German submarines. After relative brief flight training, they flew the latest planes, including slow moving seaplanes, the small Sopwith Camel F-1, the Italian Triplane Caproni Ca-4 bomber, the British Handley-Page bomber, and the French bi-wing Darand AR.1. In the process dozens were wounded, eleven died, and several earned citations, such as the Distinguished Service Cross, for heroism.

The book concludes with an evaluation of the war's impact on returning aviators and the university. As veterans and alumni, the men held a unique bond and friendships that lasted for years. Technological improvements to

airplanes during the war influenced curriculum and degree programs for decades after the conflict ended. Consequently, war veterans shaped airplane industry for several years.

The author's extensive research includes the appropriate secondary sources as well as war records, individual's letters, and university archival resources. Photographs of airplanes and fliers supplement the text very effectively. The appendix also offers a roster of university students, alumni, and staff who served during World War I. Despite the occasional technical language and a couple of minor mistakes that should have been caught, such as confusing the Central Powers with the "Axis powers" (83), this book has a good flow and is a captivating read for anyone interested in the development of airplanes, World War I in general, and the history of Texas A&M, in particular.

Missouri University of Science and Technology

Petra DeWitt

All the Hometown Boys: Wisconsin's 150th Machine Gun Battalion in World War I.

By Bradley G. Larson. Madison, WI: The University of Wisconsin Press, 2019. 248 pp. \$28.95.

A detailed recounting of a Wisconsin Army National Guard battalion's experiences prior to, during, and through their mobilization in World War I, Larson's book analyzes this battalion's contributions as part of the storied 42nd "Rainbow" Division. This unit's story is compelling not only for its military contributions, but also for the heritage that many of the soldiers from central Wisconsin shared with the opposing German forces. Larson expertly utilizes a vast array of sources including newspaper reports, military records, diaries, and personal letters to document and share this important history, now over a century old. This work engages military and German historians, scholars of German social and cultural studies, and World War I enthusiasts alike.

The book is organized into three sections. The first section frames the context of United States' involvement in World War I (chapters one through three). It focuses on the reception and attitudes to the war prior to U.S. involvement within Appleton, Fond du Lac, and Oshkosh, Wisconsin. National Guard soldiers from these three central Wisconsin communities would later form the 150th Machine Gun Battalion. Less attention is paid to communities of the fourth National Guard company from Pennsylvania that would later join the battalion in France. The second section follows the

'hometown boys' through their wartime campaign against Germany. After their arrival in France (chapter four) and movement into the trenches at Lunéville (chapter five), Larson describes a series of offensive battles that took the 150th across France. The battalion campaigned from Baccarat (chapter six), to the Champagne region (chapter seven), Château-Thierry (chapter eight), St. Mihiel (chapter nine), and in the Argonne Forest (chapter ten). While these engagements allowed the unit to grow more proficient, they came with the heavy cost of numerous casualties. Throughout this section, Larson captures multiple poignant recollections of soldiers' pain, struggles, and triumphs that pull the reader deep into the hearts of these courageous warriors. The third section follows the 150th Machine Gun Battalion after the armistice during its brief occupation of Germany and their reception upon returning home to central Wisconsin (chapters eleven and twelve). Throughout these chapters, the reader glimpses how these U.S. soldiers' German ancestry influences both the sentiment in Wisconsin and interactions among adversaries on the battlefield.

Larson provides a thorough account of the 150th Machine Gun Battalion's operations during World War I. Referencing an abundance of primary sources, Larson moves beyond the details of the battalion's battles and begins to explore the unit's connections to German culture. His ability to incorporate the nuance of Wisconsin soldiers' heritage further personalizes the history. The deepened connection achieved by exploring these dynamics is particularly powerful and engaging for the reader.

Prior to the U.S. involvement in the war, Larson presents that "loyalties were mixed" for some families with ties to Germany (12). This neutral mindset is contrasted later with overwhelming evidence that National Guard soldiers, including those born in Germany and Austria, "believed they were fighting for everything that was right and good and American" (21). On multiple instances, Larson indicates the conviction of these soldiers to serve the United States as Americans. He cites one soldier who wrote in a letter to his mother that, "Americans fighting in France are not fighting for France alone, they are fighting for you, your kin, your liberty, and freedom" (151). German ancestry among the National Guard soldiers did not detract from their loyalty at war. Furthermore, benefits of these soldiers' familiarity with German culture extended onto the battlefield.

Exploring these advantages, Larson details soldiers who were native and heritage speakers of German who used their language skills to better understand enemy actions and to gain their trust. In one instance, after attacking a machine gun nest, a National Guard soldier heard a German soldier call his partner for "wasser, wasser" (173). Without understanding the language, one could easily misconstrue this as a command for others to shoot

or attack. By knowing these words were only a plea for water, the National Guard soldiers avoided taking any unnecessary or detrimental actions. In another instance, Larson demonstrates the usefulness of Wisconsin soldiers speaking German to gain the trust of their enemies during a German soldier's surrender. Larson cites a 150th soldier, Lothar Graef, who described that he saw a German soldier and, "called "Komm rueber" [come here] and he came on a run. He was delighted when I spoke to him in German and when I asked him what he wanted said, he and about fifteen others wanted to surrender... [The Germans were] pleased to have someone who could talk German and not be killed as they had been told they would be" (155). Taken together, these examples show how soldiers with German ancestry among the 150th Machine Gun Battalion provided a unique advantage over their adversary. While exploring deeper into the German heritage of these soldiers is beyond the scope of this work, Larson does an excellent job of laying a foundation for future research in this realm.

A few portions of this book may feel repetitive for some readers, especially if they have an extensive military background. For example, facts about the Hotchkiss Machine Gun including that it sat high above the ground, that it was heavy, that it was hard to conceal, and that it was a priority target for the enemy, are reiterated several times. However, for readers without a military background, this repetition may be beneficial. These are critical details about crew-served weapons in general and the Hotchkiss Machine Gun in particular.

All the Hometown Boys is an inspiring, humbling, and impactful book. Military and German historians, scholars of German social and cultural studies, and World War I enthusiasts will enjoy and find value within these pages. With its thorough notes, bibliography, and index sections, it proves a promising resource to guide future research. The narrative style often echoes the diaries that likely motivated Larson during his writing. Now a century after the end of the Great War, this piece takes an intriguing look at a time when news came not via Facebook, Twitter, and Instagram, but via newspapers and personal letters carried by hand. Larson's book documents the contributions of the 150th Machine Gun Battalion during World War I and it serves as a remembrance for the soldiers who committed their lives to the country they adopted as their own. These soldiers of German heritage are memorialized here in writing and are established firmly as Americans. The skillful weaving of an historical chronicle with personal connections makes reading this book worth every minute.

Alexander von Humboldt and the United States: Art, Nature, and Culture.

By Eleanor Jones Harvey, with a preface by Hans-Dieter Sues. Princeton, NJ: Princeton University Press, 2020. 444 pp. \$75.00.

The 250th anniversary of Alexander von Humboldt's birth was celebrated widely in 2019 with countless events that were to include an exhibition in the Smithsonian American Art Museum. Originally scheduled to open in spring 2020, it was delayed because of COVID, and ultimately ran from September 2020 to January 2021. The book reviewed here is the hefty and high-quality catalogue of that exhibition with the same title. Eleanor Jones Harvey, also the exhibition's chief curator, takes Humboldt's six-week visit to the United States from late May to early July of 1804 at the tail end of his South American trip as her point of departure to explore what she calls its "downstream consequences" for "examining American art as a way of understanding the roots of this country's deep cultural identification with nature" (26). The eight chapters cover Humboldt's stay itself in the United States; the influence it had on mapping national identity; North America's wilderness icons that underlie that national identity; Humboldt back in Europe and his continuing relationship with the United States; his anti-slavery stance as it played out in the young republic; Humboldt and native American ethnography; Frederic Edwin Church as the embodiment of Humboldtian ideal; and the Smithsonian as the continuation of Humboldt's ideas. Although there have been other studies on Humboldt and the United States, most notably Linda Dassow Walls' *The Passage to Cosmos. Alexander von Humboldt and the Shaping of America* (2009) and Sandra Rebok's *Humboldt and Jefferson. A Transatlantic Friendship of the Enlightenment* (2014), none are as comprehensive as the book at hand.

Harvey's meticulously researched basic point is that Humboldt saw the United States as a space to test his ideas on science and nature, politics, and the human condition generally. His enthusiasm for the young democracy and his subsequent publications based on his exploration of South America strongly influenced North American confidence in taking natural landmarks as symbols for its identity (for example, the Natural Bridge in Virginia, Niagara Falls or later the Yosemite) as opposed to Europe's use of architectural monuments in that regard. As the United States then advanced with that identity, it constantly sought Humboldt's approval, an imprimatur that was in turn cultivated to a high degree. The list of personalities Humboldt interacted with or had an influence on is a veritable Who's Who of nineteenth century political and cultural history of the United States, albeit almost entirely

male. Thomas Jefferson, James Madison, Albert Gallatin, Charles Willson Peale, John C. Frémont and his wife Jessie Benton Frémont, Washington Irving, James Fenimore Cooper, Frederic Edwin Church, Ralph Waldo Emerson, Henry David Thoreau or Walt Whitman are just some of the names that could be mentioned. Yet, along the way, Humboldt also made it clear that he did not uncritically embrace everything the still young republic was undertaking, with the hesitation to abolish slavery being the most salient point of the naturalist's critic. Nonetheless, Harvey's point of how Humboldt underlies North America's positive cultural identity is well taken. His influence is ultimately also clear in the founding of the Smithsonian, which now has seen it more than appropriate to honor Humboldt with the aforementioned exhibition and this ambitious catalogue. Harvey comes to the following incisive conclusion: "Humboldt's ideas and concerns – about plate tectonics, human-induced climate change, the possibilities of evolution, the essential equality of races, and the overarching need for us to appreciate, understand and live in rhythm with our landscape – are as pressing and relevant now as they were when he first articulated them more than two hundred years ago" (392).

This reviewer has published on Humboldt, in the process reading many studies. Yet, never has a book made the naturalist seem so alive and relevant as this catalogue. In no small part this is also due to the 215 color and 22 black-and-white illustrations. If there is a point of criticism, it lies in the repetition of background information, something the attentive reader will notice and find superfluous. However, the strategy here may have been to make the chapters readable as individual studies. In this regard, chapter seven, "Embodying Cosmos: Frederic Edwin Church," is certainly a highlight. There, Harvey assiduously takes us through the painter's development when he internalized Humboldt's *Cosmos* and melded art and science in his own work. His *Heart of the Andes* (1859) with its enormous amount of details became his expression of Humboldt's unity of nature.

In short, *Alexander von Humboldt and the United States* is as complete of an account as one could conceive of the naturalist's relationship to the US, leaving no significant stones unturned.

Loyola University Chicago

Reinhard Andress

The Writings of Ferdinand Lindheimer: Texas Botanist, Texas Philosopher.

Translated and with Commentary by John E. Williams. College Station, TX: Texas A&M University Press, 2020. 385 pp. \$45.00.

Scholarship on Ferdinand Lindheimer emphasizes his achievements as a botanist almost to the exclusion of his other accomplishments. John E. Williams's translation of Lindheimer's only published book expands the appreciation of Lindheimer for the English-speaking reader well beyond the botanical realm. While he never published scientific articles on botany (xx, 47), Lindheimer was an accomplished writer and contributed frequently to the *Neu-Braunfeler Zeitung*, which he also edited from 1852-72. His columns also appeared in other German language newspapers, such as the *Anzeiger des Westens* (St. Louis) and *Die Zukunft* (Indianapolis).

Lindheimer's book appeared in the year of his death and consists of a compilation of essays and articles that reveal much about their author's work and thinking, but also about life in Texas 140 years ago and issues that preoccupied Texans, and most particularly Texas Germans. The thirteen selections cover topics ranging from Texas botany and vegetation to climate, agriculture, education, treatment of Native Americans, religion, and philosophy. Most are sprinkled with moralistic expression of Lindheimer's democratic, free-thinker values and references to classical and other literatures. The bald cypress becomes a metaphor for immortality in contrast to the fragility of human existence, and pumpkins provide the springboard for musings on humankind's restless striving. The longest essay is Lindheimer's 77-page account of his sojourn in Mirador, the German colony of Karl Sartorius in Mexico, before he arrived in Texas. This narrative provides a detailed picture of Lindheimer's experience, encompassing geological, topographical, meteorological, economic, sociological, ethnographic, zoological, and botanical perspectives, as well as personal anecdotes and reflections. It deserves to be considered by students of travel literature as a development of the tradition pioneered by Forster, Chamisso, A. von Humboldt, and others.

Williams offers his reader far more than Lindheimer's writings put into English. His introduction, footnotes, and appendices (not to mention the numerous well-chosen illustrations, including original maps and graphics) add considerable value. Williams's professional background in botany enables him to give his readers a focused introduction to principles of botanical taxonomy, reliable footnotes, and even the assurance that during his work he uncovered two Lindheimer plants that had been overlooked by the established record-keepers of the planet's vegetation (xxii). With remarkable industry, Williams has tracked down every writer, thinker, scientist, and public figure to whom Lindheimer refers and outlines their significance for his reader in

the footnotes. He also discusses the most familiar common names and the accepted scientific names for plant species. In his three original appendices (64 pages), Williams lists plants named by Lindheimer, plants named in honor of Lindheimer, and plant names based on Lindheimer collections (at least in part); he follows established scientific practice in botany, indicating scientific name in Latin, author(s), original publication, nomenclatural status, and common name. Naturalists, ecologists, and botanists will appreciate the mining of databases that Williams has performed to compile these appendices.

While Williams's text makes Lindheimer eminently readable in English, there are lapses in translation accuracy that distort Lindheimer's meaning. A few examples: Williams frequently renders the word "geistig" as "spiritual" (for example, 193, 245, 246, also xix-xx) when "intellectual," "of the mind," or "mental" would be more accurate. Lindheimer's lifelong anticlericalism and faith in science and secular education are at odds with Williams's interpretation, which seems to confuse "geistig" with "geistlich" ("spiritual, clerical, religious"). There are also instances of other types of translation slippage; for example, Williams misrepresents what Lindheimer writes about Tonkawa Indian attitudes to cannibalism; Lindheimer does not say, "They made every effort to talk me out of eating a slaughtered human" (115) but rather "They made every effort to persuade me they had not slaughtered a human," an important difference for anyone interested in attitudes toward anthropophagy and German-Indian relations. The sure-footedness of the translation suffers most where Lindheimer veers into philosophical musing and his German style becomes challenging for any reader or translator (e.g. 246, l.4-13). Scholars depending on this translation for nuance and details of Lindheimer's thinking and writing would be well advised to verify his statements by referring to the original German publication, which is accessible online. The publisher has produced a handsome volume but, unfortunately, opted to make all illustrations inside the book monochrome. As a small consolation, some of the more vivid and colorful floral photography is reproduced on the book's cover and can be matched by the motivated reader to pages in the text.

This translation of Lindheimer's essays represents an important, long-overdue augmentation of the Lindheimer literature. With Williams's prodigious notes, appendices, and scholarly apparatus, it opens up dimensions of Lindheimer's thought and intellectual activity that until now were only accessible in German. The book is accessible to a general readership but also speaks productively and engagingly to scholars, including naturalists, taxonomic botanists, and historians of German life, activity, and cultural involvement in Texas during the 19th century and adds a significant resource to these fields.

Lusitania: The Cultural History of a Catastrophe.

By Willi Jasper. Translated by Stewart Spencer. New Haven and London: Yale University Press, 2016. 233 pp. \$ 30.00.

Die gegenwärtige Welle der historiographischen Arbeiten und populärwissenschaftlichen Darstellungen zum Thema des Ersten Weltkriegs hat mit Willi Jaspers Buch einen neuen Höhepunkt erreicht. Das anhaltende Interesse am Untergang des britischen Passagierschiffs nimmt nicht Wunder, handelt es sich doch um eine Katastrophe, die in ihren Dimensionen und Auswirkungen zeitgenössische Kataklysmen wie den Untergang der Titanic in den Schatten stellte.

Im Vergleich mit früheren Untersuchungen zum Thema der Lusitania eröffnet Jasper ein wesentlich erweitertes Spektrum. Die Rekonstruktion beginnt mit einem informativen Rückblick auf die spektakulären Vorstöße im dampfbetriebenen Schiffbau des neunzehnten Jahrhunderts, die ein langanhaltendes und zunehmend militärisch geprägtes Rivalisieren zwischen Deutschland, Großbritannien und den Vereinigten Staaten in Gang setzten. Von den schiffbaulichen Innovationen versprachen sich die Beteiligten des Großen Kriegs begreiflicherweise große, ja entscheidende Vorteile. Den ersten Schritt zu einer Eskalation auf hoher See unternahm, so Jaspers Beobachtungen, Großbritannien, indem es eine Blockade auf der Nordsee aufstellte und dadurch Gegenmaßnahmen auf deutscher Seite provozierte. Kaiser Wilhelms Militärführung nahm die Blockade zum Anlass, das Wettrüsten auf den Unterseebereich zu erweitern und die Konstruktion von U-Booten zu beschleunigen. Wie aus Jaspers erschütternden statistischen Angaben hervorgeht, benutzte die deutsche Seite ihre anfänglichen Vorteile zu wahllosen Attacken gegen Schiffe unter feindlicher Flagge, torpedierte diese in Mengen, die Millionen von Tonnen erreichten und erkannte dabei grundsätzlich keinen Unterschied zwischen Fahrzeugen in Militär- und Zivil-Verwendung an. Detaillierte Beschreibungen der Konstruktion und Ausrüstung des U-Boots ergeben eine höchst informative militärgeschichtliche Lektüre. Durch extrem enge Dienst- und Schlafräume, unerträgliche Temperaturen, ungenügende Ernährung und vor allem durch Mangel an Trinkwasser, dem durch Alkoholverbrauch abgeholfen werden sollte, wurde die Besatzung auf langanhaltende und unzumutbare Proben gestellt.

Jaspers Buch erreicht seinen narrativen Höhepunkt bei der Schilderung des Anschlags auf die Lusitania im Mai 1915. Monumentale Dimensionen, höchster Stand der Technologie, luxuriöse Ausstattung und über zweihundert erfolgreiche Überquerungen des Atlantiks verliehen dem Passagierschiff einen trügerischen Ruf der Unverwundbarkeit, ja Unantastbarkeit. Indizien wie die wiederholten deutschen Attacken gegen britische Linienschiffe und

die Warnungen der deutschen Botschaft in Washington wurden von den meisten Passagieren in den Wind geschlagen, und nicht einmal der Rücktritt des Kapitäns der *Lusitania* angesichts dieser besorgniserregenden Anzeichen konnte die Reisebegeisterung eindämmen.

Unverzagt trat die *Lusitania* ihre nächste Reise über den Atlantik am 1. Mai 1915 mit dem neuen Kapitän William Turner auf der Kommandobrücke und mit nahezu zweitausend Fahrgästen aus zahlreichen Ländern an Board an. Mit gekonnter Technik der Spannungssteigerung bietet Jaspers zunächst Auskunft über den Bildungsweg und den Familienhintergrund von Walther Schwieger, Kapitän des Torpedoschiffs U-20, das sich die Vernichtung der *Lusitania* zum Ziel setzte. Schließlich bietet der Verfasser eine dramatische Schilderung eines Todeskampfes von achtzehn Minuten. Beinahe hätte das Passagierschiff die irische Küste erreicht, als eine plötzliche Wende in Richtung Queenstown Kommandant Schwieger und seiner Mannschaft in die Hände spielte und die erforderliche Schussweite ermöglichte. Jaspers fesselnde Wiedergabe von überwältigenden Feuerlaven, Dampfexplosionen und flutartigen Wasserwellen im Laufe der Katastrophe erreicht stellenweise apokalyptische Dimensionen, und diese Effekte werden erst durch die Schilderung des unermesslichen menschlichen Leidens übertroffen. Panikartige Fluchtversuche mit Rettungsbooten, 1197 umgekommene Passagiere bzw. Besatzungsmitglieder, die hohe Zahl der Kinder bzw. Babys unter den Todesopfern, spontane Entbindungen infolge des Traumas, schockierende Einzelheiten wie angeflogene Seemöwen, die um ihr Leben ringenden erschöpften oder schon in Ohnmacht gefallenen Fahrgästen die Augen herausrissen sowie die Beschreibung der Leichenkammer in Queenstown zeigen den (Welt)krieg von seinen brutalsten Seiten. Kontrastiert werden die Szenarien des Horrors mit der heldenhaften Hilfsbereitschaft zahlreicher, zum Teil prominenter Passagiere, die ihr Leben aufopfert, um ihre Leidensgenossen zu retten.

Wie überhaupt Jasper den kulturhistorischen Hintergrund der Kriegsvorbereitungen und –Ursachen durchweg im Auge behält, widmet er der internationalen Reaktion auf diese völkerrechtswidrige Attacke besondere Aufmerksamkeit. Während der Angriff im Ausland nahezu einstimmig verurteilt wurde und stellenweise hysterisch-deutschfeindliche, gegen unbeteiligte Zivilisten gerichtete Reaktionen auslöste, stieß die Untat im wilhelminischen Zeitgeist zunächst überwiegend auf Verständnis, sogar auf Zustimmung. Dass dabei auch prominente zeitgenössische Intellektuelle ins Fahrwasser der Kriegspropaganda gerieten, zeigt unter anderem das Beispiel Thomas Manns, der sich für die Attacken gegen britische Boote im Allgemeinen und für die Vernichtung der *Lusitania* im Besonderen aussprach. Jaspers Ausführungen zur Unterstützung des Krieges durch

Künstler und Wissenschaftler bieten eine aufschlussreiche und durchaus lesenswerte kulturhistorische Lektüre, können aber einen direkten kausalen Zusammenhang zwischen der Versenkung von Linienschiffen und der romantisch-naiven Kriegsbegeisterung unter Intellektuellen nicht über allem Zweifel nachweisen. Auch ist es nicht ganz klar, wieviel einzelne Fälle der ideologischen Manipulation wie Goethes Vereinnahmung durch die nationalsozialistische Kulturpolitik oder spektakuläre Karrieren in etlichen diktatorischen Regimen wie diejenige von Hermann August Korff mit dem ursprünglichen Thema von Jaspers Buch zu tun haben (195ff). Hochrangige U-Bootoffiziere, die laut Jasper im „Dritten Reich“ eine neue militärische und ideologische Heimat fanden, bieten hingegen ein interessantes und vielsagendes Beispiel der Kontinuität zwischen den beiden Weltkriegen.

Eine Auswahl von zeitgenössischen photographischen Aufnahmen erhöht den Informationswert des Buches. Insgesamt bietet Jasper eine umfassende und höchst lesenswerte Chronik einer Katastrophe, die bis heute als militärischer und politischer Wendepunkt in der Geschichte des Ersten Weltkriegs betrachtet wird. Diese Chronik ist in Stewart Spencers hervorragender Übersetzung nunmehr auch dem englischsprachigen Leser verfügbar und leistet somit einen wichtigen Beitrag zur historiographischen und kulturgeschichtlichen Bearbeitung des Ersten Weltkriegs.

The University of South Dakota

István Gombocz

Literature and Culture

The Castle of Truth and other Revolutionary Tales.

By Hermynia Zur Mühlen. Edited and translated by Jack Zipes. Princeton, NJ: Princeton University Press, 2020. 187 pp. \$19.95.

The Castle of Truth and other Revolutionary Tales is a volume containing seventeen of Hermynia Zur Mühlen's tales, primarily from the 1920s, and, according to the editor, is "intended to give a comprehensive view of the innovative techniques that she used in her tales to provoke and raise political consciousness of readers, young and old" (12). Zipes includes background to Zur Mühlen's collection *Das Schloß der Wahrheit* (1924), which contains autobiographical aspects (13). Besides using the tale's translated name in the title, seven tales from the collection appear in this volume. As is typical of Zipes' books, he also draws attention to the accompanying artwork with a separate brief introduction to the illustrators whose work appeared alongside

the original stories. Several famous artists illustrated her collections, including Georg Grosz. A list of the illustrations follows the table of contents.

There are no princesses in Zur Mühlen's tales, and few stories resemble those in the Grimms' collection with the exception of "The Story of the Wise Judge," a variant of their "Die kluge Bauertochter." As a reader, I expected the tales to end badly, though they generally did not. Zipes compares Zur Mühlen's tales to classical ones from the Grimms, Andersen and Perrault: "The ending of her tales were intended to provoke and incite readers to political action" (12-13). Several tales thematize poor leadership and governance, such as "The Miraculous Wall" and "The Servant." Neither nature nor humanity is a concern of businesses, nevertheless their policies shape residents' lives. Most workers are too busy and downtrodden to fight the system. Chapter one, the only chapter with more than one tale, contains "The Coal's Story," "The Matchbox's Story," and "The Waterbottle's Story" from her collection, *Was Peterchens Freunde erzählen* (1921) in which objects tell stories concerning the "exploitation of workers" (5). Following its success and translation into 10 languages, Zur Mühlen published several other collections with similar themes (6-7). In the trilogy of tales in chapter one, each object tells stories to Peter, whose mom goes to work and leaves him alone in bed with a broken leg. Throughout the majority of the tales in Zipes's volume, the less fortunate put up with unacceptable conditions; however, the younger generation offers hope for a more equitable future. For example, in "Why?" the child protagonist questions everything including his misery, and in "The Red Flag" several children sacrifice their lives to successfully unite against the system. Within this framework, some tales have a science fiction flavor, e.g., "The Glasses," which includes a magician, who together with sorcerers and evil spirits are reoccurring character types throughout the volume.

Zipes's introduction includes biographical information ranging from Zur Mühlen's birth in Austria to an aristocratic family to her reasons for distancing herself from their lifestyle. Her spa years in Davos to treat tuberculosis were a transformational personal and professional experience that led to her divorce from a German baron in Estonia and her introduction to Stefan Klein, an Austrian translator who encouraged her writing and translation work. She also published in other genres under two pseudonyms and was interested in topics concerning children's literature, including its role in socializing the youth (4-5). But her tales as "political literature" also addressed the overall economic and communal consequences of capitalism (6). For her, Russia until the 1930s was an ideal used to critique Weimar Germany (5). Zipes sums up "her early narrative framework [as] conceived to address problems of working class and faith in solidarity of the oppressed" (10). In 1933

Zur Mühlen and Klein left Nazi Germany and eventually settled in England after spending time in Austria and Bratislava, where they married.

This volume of Zur Mühlen's newly translated tales may resonate well with an American readership as we now also face similar challenges to those experienced in Weimar Germany. Hence, Zipes has done well to translate these tales and give them a wider audience at this point in our history. The book is ideal for those seeking greater insight into the interwar period and would make an excellent reading choice for an undergraduate fairy tale class.

Southern Illinois University Carbondale

Mary Bricker

The Forty-Eighters of Possum Creek: A Texas Civil War Story.

By W. A. Trenckmann. Translated and annotated by James Kearney. Kerrville, TX: State House Press, 2020. 284 pp. \$29.95.

W. A. Trenckmann's *The Forty-Eighters of Possum Creek: A Texas Civil War Story* originally appeared in 1908 in serialized form in Trenckmann's newspaper *Das Bellville Wochenblatt*. The novel focuses on Kuno Sartorius, a member of the Possum Creek community of German immigrants, during the final months of the U.S. Civil War. Trenckmann, as the translator James Kearney explains, "was only a small boy during the Civil War, but the tensions and hardships occasioned by the conflict, experienced in his own family as well as in the wider German community, left an indelible impression upon him" (1). Trenckmann drew inspiration from Millheim, the German community in which he grew up, for the town and people of Possum Creek and the novel explores the dilemmas Germans faced in Texas during the U.S. Civil War.

The collision of the Forty-Eighters' democratic, republican, and freethinking ideals with the realities of secessionist Texas," Kearney correctly asserts, "forms one of the main themes of the novel" (4). Kuno, for example, made an important pledge to Lüttenhoff, his teacher. As Kuno explained to Hedwig, Lüttenhoff's daughter, "just so that you understand, I have given your father my word and hand of my own free will that I will not fight for slavery" (27). Kuno's pledge pleased Lüttenhoff because Lüttenhoff despised slavery. Hedwig, on the other hand, strongly disagreed with Kuno's reasoning. "The fact is you grew up here and I believe every upstanding young man has the duty to fight for his country when called upon" (27).

After this exchange, Kuno told Hedwig that wolves threatened her favorite cow and calf. He meant this as a harmless joke because the animals were safely tied up elsewhere. Hedwig rushed off to rescue them and got caught in a severe storm. This forced her to take shelter in the forest where she was almost eaten by a panther. At a fortuitous moment, a man appeared and offered assistance to Hedwig. Some Texans, both Anglos and Germans, in order to escape draconian rebel conscription laws, hid in the woods. Hedwig did not encounter one of these men. Rather, she found herself in the company of Ernst Eberhard, an exiled Prussian aristocrat drummed out of the Prussian army for making a minor criticism of King Frederick William IV, and Eberhard's companion Eginhard. Kuno, stricken with guilt when he learned Hedwig did not come home, eventually found her in the forest. Eberhard advised Kuno that "it is better to go along with your compatriots in a bad cause than to become a man without a country" (63). Advice from an exiled aristocrat caused Kuno to renounce his pledge to support Lüttenhoff's antislavery principles and, after returning to Possum Creek with Hedwig, Kuno decided to go to war. He informed his parents that "I am not happy about going off to war...and not only because the cause is hopeless, but also because secession is, in my opinion, an appalling mistake. But I have been called up and I intend to show up and do my duty" (94).

Kuno's decision to go to war – not willingly, but out of a sense of duty – occurred very late in the conflict. Consequently, although Trenckmann spends much time discussing Kuno's travel to the rebel army and the personalities he met along the way, Kuno's experience of warfare remained extremely limited. Yes, he spent time in camp learning how to drill and march and Trenckmann informs the reader that Kuno "experienced much that contributed to his spiritual and intellectual development" (169). Trenckmann also includes a lengthy description of Kuno and Lieutenant DeBray's trip to Fairview Plantation and Kuno's brush with the planter aristocracy. Indeed, one gets the sense that Kuno had the good fortune of being able to say that he went to war without experiencing any real danger. To be fair, Kuno saw one example of the ugliness of warfare when he participated in a foraging expedition. Kuno and his fellow foragers "confiscated a rather nicely fattened heifer from a widow, who had tried to drive them away by sic'ing her hounds on them and then heaped scorn on them as 'Confederate robbers'" (203). Trenckmann implies that Kuno returned the heifer and that his fellow foragers did not object to his decision. Trenckmann concludes with Kuno beginning the journey home to Possum Creek. Part II of the novel, covering Kuno's return home and Reconstruction, will be published in a separate volume.

Although a work of fiction, *The Forty-Eighters of Possum Creek* contains some intriguing discussions of the waning months of the U.S. Civil War in

Texas and examines the dilemmas Germans faced during this period. Kearney should be commended for his accessible translation and for bringing this novel to the notice of a wider audience.

University of Arkansas – Fort Smith

Evan C. Rothera

Obsessed: The Cultural Critic's Life in the Kitchen.

By Elisabeth Bronfen. Rutgers, NJ: The State University of New Jersey, 2019. 350 pp. \$34.95.

This book, originally published in German in 2016, is for any reader who appreciates a memoir, longs for a shot of cultural studies with their recipe instructions, and is usually contemplating their next meal. In her elegantly written memoir-cookbook, the literary critic Elizabeth Bronfen argues that everyone should carve out time to indulge in the tactile, gratifying pleasures of cooking for themselves and their loved ones. For her, food is an obsession that lies at the intersection of her academic and personal lives. Everyone has to eat, and Bronfen is here to tell the reader how.

In seven chapters that cover cold dishes, the pan, pantry meals, the pot, the oven, salvaging cooking disasters, and the joy of cooking for one, Bronfen artfully knits her love of food and cooking with her academic interests of American and British literature, cultural studies, and film. Like a chef dexterously preparing a great meal with carefully selected ingredients, she cooks up a delectable literary stew of personal memories and associations, academic experiences, inspiration from fellow chefs and home cooks, and particularly evocative scenes from English language literature and film.

As pleasurable as this book is to read, it is worth noting that it is for people who already have a fair amount of experience with cooking, who might have an idea of what flavors they (do not) want in their kitchen, and who likely have read other cookbooks. The recipes not only offer instructions on what to do, but also reasons for why those instructions are important to follow – to intensify a dish's aroma, to create a specific texture, and so on. This cookbook is thus ideal for an inquisitive home chef who wants to understand the system of cooking, not just blindly follow instructions. Sometimes recipes are accompanied by a note on how to use leftovers, like the bruschetta recipe in the first chapter, which may come in handy for home cooks who would like to transform their leftovers into something fresh. Bronfen encourages

her readers to view leftovers as a gift and as a “sous-chef” – a source from which to draw inspiration for the next meal. Along with her enthusiasm for many European cuisines, most notably Italian, Swiss, German & French, Bronfen also nods to Middle Eastern and Asian fare, although the term “Oriental” appears rather questionably in a number of recipe names, without acknowledging that that term is controversial, and that Asia is a big place with its own diverse culinary traditions – something that the author surely knows, but that fails to translate when a recipe is called “beef tartare with an Oriental touch” or “seafood with Asian aromas.” Recipe names notwithstanding, these chapters contain helpful advice for home cooks who want to develop a better understanding of cooking methods.

The book’s nod to so many cuisines means that its ingredients vary quite widely, which can be exciting for the cook who wants to expand their pantry and try new things. However, while many recipes contain ingredients that can be found almost anywhere in the West, that is not always the case. For those who live in more rural areas with more limited access to vegetables typically found in Asian cuisines, such as shiso, for example, or ingredients that can be hard to find, such as calamansi vinegar and pomegranate molasses, it may be difficult to follow the recipes exactly. These ingredients are also not always budget friendly; some can be expensive because they are imported and/or labor-intensive to harvest and produce. Even the author’s recommendations for tools are sometimes questionable, such as in the chapter on The Pot, where Bronfen recommends pricey Staub and Le Creuset Dutch ovens and tells a story about how she traipsed through all of Manhattan searching for the perfect All Clad tagine. Readers with limited access to ingredients and financial resources are left to find their own alternatives, which, to be frank, is difficult to endorse in a financially precarious time. If this volume is intended for academics, which it seems to be, then it should acknowledge the array of financial situations that its audience could have and provide more affordable ingredient and tool alternatives. Finally, it is worth noting that the ingredients and recipes are most definitely intended for omnivores, so vegans, vegetarians, and those on other diets need to know how to make diet-friendly substitutions, as the author provides virtually no advice in this area – another sign that this resource is not for the beginning home cook.

The organization of this book approaches cooking by tool, by technique, and by time. Bronfen mentions her own reasons for cooking different recipes, such as keeping fresh chicken away from her cat, or preparing a quick meal for herself on a weeknight after a long day at work. The approach to this book is more about what is delicious than what is healthy, affordable, or *en vogue*. It is about teaching the reader to trust their senses, discover pleasurable flavor combinations, and find the keys to the system of cooking. Bronfen’s

writing style is leisurely and relaxed, which makes the reader feel like a friend sitting in her kitchen, listening to her chatter as she cooks. Two parts of this book stand out as the most helpful, the first being her discussion of the five flavors – salt, sweet, sour (acid), bitter and umami, a brief nod to other cookbooks that dive into more detail about how to combine flavors. Bronfen recommends keeping notes on successful combinations, knowing what one likes, and imagining alternatives to what one has made. The second useful discussion, located in Chapter 6, offers suggestions for how to salvage cooking disasters. While the solution to a kitchen fiasco can sometimes have to do with the specific dish itself, Bronfen presents ways to salvage, deconstruct, and/or reassemble overcooked lentils, burnt roasts, and oversalted dishes. Once again, this section is not for novices, but would be useful for those who already have cooking experience and who might have already experienced kitchen disasters of their own.

Whether a cookbook is “good” depends on its audience, and this one is worth owning. A glimpse into Bronfen’s food life, it offers readers the *why* and not just the *how* of cooking, to help them feel more comfortable in the kitchen. For someone with more experience in cooking the cuisines that Bronfen draws from, this book might not be the best fit. But for a person who wants a charming example of what food can mean to a fellow academic, who wants the enjoyment of reading a chatty recipe, and who wants to expand their kitchen repertoire, this book can deliver, and will leave the reader wanting to embark on cooking adventures of their own.

University of Chicago

Karin A. Maxey

Sissi’s World: The Empress Elisabeth in Memory and Myth.

Edited by Maura E. Hametz and Heidi Schlipphacke. New Directions in German Studies 22. New York/London: Bloomsbury Academic, 2018. xiv + 393 pp. \$130.00.

Sissi’s World considers the elusive Elisabeth, Empress of Austria and Queen of Hungary, exploring her continuing popularity and resonance across diverse cultures. The book consists of two sections comprising fourteen essays. “Memory” examines “physical representations of Elisabeth...as a historical figure [that] reimagine her...in time and space”; “Myth,” treats “depictions of Elisabeth [that] reconfigure [her] in the modern world” (23). Contributors

hail from Austria, China, Hungary, Slovenia, Switzerland, and the United States, representing a range of disciplines including art history, literature, history, popular culture, as well as film, tourism, and fashion studies.

In their introductory essay, the editors note that the historical Empress' frequent absences made her an empty signifier, affording space for the construct Sissi, a figure "reimagined," "reconstructed," or "reconfigured" across time and space (23). The essays assign Sissi multiple, seemingly conflicting personas: as an inspiration for artistic or cultural production, as an individual associated with or inhabiting real or imagined spaces, as an object of cultural appropriation and economic exploitation, and as a model of empowerment and agency.

Most contributors examine Elisabeth/Sissi as a source of artistic inspiration. In "Encounters: Ulrike Truger, Elisabeth—Zwang—Flucht—Freiheit, 1998/99," Christiane Hertel examines Truger's three-in-one sculpture embodying Elisabeth's flight from imperial constraints, noting ironically that flight can also represent constraint. Olivia Gruber Florek's "Empress Elisabeth and the Painting of Modern Life" focuses on Elisabeth's photograph collection of the Parisian *demi-monde* and its influence on Wintherthaler's famous portrait, positioning Elisabeth as a producer of culture who "shap[ed] her own representation" (138). In "Karl Lagerfeld and the Elisabeth Myth," Carolin Maikler discusses a photography book and a short video in which fashion designer Lagerfeld presents Elisabeth in love with both Achilles and Franz Josef, depicting the empress' agency while exploiting her to market Lagerfeld's current fashion lines. Kate Thomas' "Fat, Thin, Sad: Victoria, Sissi, Diana and the Fate of Wax Queens" focuses on the public consumption of royal female bodies as pop culture icons, suggesting that the nonstop public gaze caused these women to "[lose] their singular selves in service of imperial multitudes" (350).

Two contributors examine the German *Sissi* films starring Romy Schneider (1955-57) through the lens of queer theory. Heidi Schlipphacke's "Melancholy Empress: Queering Empire in Ernst Marischka's *Sissi* Films," a revision of her 2010 article in *Screen*, pinpoints the films' subversion of the conventions of regressive *Heimatfilme* through queering class, nationality, and gender, offering post-World War II audiences escape from guilt and "suspension of mourning" (242). In "Sisi: A Double Reflection on a 'Queer Icon,'" Susanne Hochreiter aligns the *Sissi* films with drag performances such as Michael Herbig's *Sissi* parodies. The films employ camp and parody, enabling Sissi to reject heteronormativity, assert autonomy, and exercise control over her body.

Two essays examine works loosely based on Elisabeth. Anita McChesney's "Imagining Austria: Myths of 'Sisi' and National Identity in Lilian Faschinger's

Wiener Passion” applies a postcolonial lens, positing a semi-factual, semi-mythical empress that unifies an imagined community. In “Cocteau’s Queen: Sissi Between Legend, Spectacle, and History in *L’Aigle à deux têtes*,” Elizabeth Black demonstrates how the film, based loosely on Elisabeth’s life, renders a royal assassination as an act of agency.

Several essays examine Elisabeth’s association with place. Beth Ann Muellner’s “The Remains of the Stay: The Corporeal Archive of Empress Elisabeth in the Hofburg” and “Sisi in the Museum: Exhibits in Vienna and the US” by Susanne Kelley, consider Habsburg exhibits in Vienna. Muellner discusses visitors’ complicity in the Sissi myth using Muellner’s experience of the Sissi-Museum and visitors’ comments about it on social media. Kelley compares the contents and public-relations campaigns of Habsburg exhibits in Vienna and the United States, noting that the exhibits downplayed Elisabeth in their contents while exploiting her in their PR materials. In “Sisi Redux: The Empress Elisabeth and Her Cult in Post-Communist Hungary” Judith Szapor and András Lénárt trace the renovation and touristic exploitation of Elisabeth’s hunting castle in Gödöllő in the service of a Hungarian imagined community. In “A Place for Sissi in Trieste,” Maura E. Hametz and Borut Klabjan tie Trieste’s Elisabeth statue to the city’s envisaged past and future, noting “[Elisabeth’s] imagined role as a protector of all [Adriatic] peoples” and the touristic value of Trieste’s Habsburg past (104). Farther afield, “Sissi, the Chinese Princess: A Timely and Versatile Post-Mao Icon” by Fei-Hsien Wang & Ke-Chin Hsia highlights the People’s Republic of China. There the filmic Sissi “effectively morphed” into the Chinese Princess Xixi, the “perfect pitchwoman for a crass but also unscrupulously imaginative consumer culture” (209).

The book’s contents are well written and engaging. However, the generally high quality of the essays is occasionally marred by factual errors. For instance, St. Elisabeth is not the patron saint of Hungary (24); the *Patrona hungarica* is the Virgin Mary. Additionally, there is no St. Matthias Basilica in Buda (44); this is possibly a conflation of the church popularly known as the Mátyás-templom in Buda with the Szent-István-bazilika in Pest. Finally, the Hungarian word *mulatság* means ‘fun, amusement,’ not a party in which “[e]very Hungarian believes that he is in heaven and that all angels are gypsies” (243).

Sissi’s World is an engrossing examination of a beloved figure in the German-speaking world. Contributors demonstrate how Elisabeth’s flight from the restrictions of the imperial court, social constraints, and heteronormative gender conventions afforded space for the seemingly universally applicable, “decontextualized fantasy” Sissi (209). Sissi continues to represent a *tabula rasa* onto which individuals and nations can project evolving conceptions of

national, regional, ethnic, and gender identities. Readers will enjoy this foray into Sissi's world, "within which [they will] travel with great pleasure" (24).

The University of South Dakota

Carol A. Leibiger

Hollywood and Hitler 1933-1939.

By Thomas Doherty. New York: Columbia University Press, 2015, 429 pp. \$35.00.

Well written and researched film history reminds us how movies serve to monitor the times and reflect the issues of the day. Jean Renior's *La Grande Illusion* (1937) stood for the reaction against war. John Ford's *Grapes of Wrath* (1940) became synonymous with "Okies" and the disruption caused by the Dust Bowl and the Great Depression. Thomas Doherty set for himself an equally ambitious task in the work reviewed here. How did American audiences react to the rise of the German dictator and how did studios acquiesce to, or resist, Joseph Goebbels' propaganda machine? The book begins with the rise of the Nazi Party as a major force in German politics and ends on the eve of the Second World War. More immediately, Doherty asks, how did Hollywood studios cope with the growing menace of Hitler and how much did American audiences know of his evil ways?

Setting the stage for Doherty is the familiar story of the Nazis violent reaction against the iconic anti-war movie *All Quiet on the Western Front* (1930) when it premiered in Germany. They disrupted movie performances to show their contempt both for the movie's message and for its German-American, Jewish producer, Carl Laemmle. When Hitler came to power in January 1933, American studios braced for more of the same, except this time the Nazis used state power to prohibit certain messages through their monopoly control of the Film Board. Hollywood would have to toe the line or risk being cut off from the lucrative German film market. There had been long-standing ties between Hollywood and UFA (Universum Film-Aktien Gesellschaft) throughout the 1920s. Directors like Fritz Lang and Ernst Lubitsch moved to California and movie techniques and technology flowed in both directions. The Nazis disrupted the mutually beneficial flow immediately upon coming to power when they demanded that American studios remove Jews as agents and representatives in Germany. Studios buckled to the new

demands. Studios tolerated censorship and still saw their movies banned in Germany for being too political, too critical of the regime, or too friendly to so-called "Jewish interests." Reinforcing the trend was the Motion Picture Producers and Distributors of America's Production Code Office guided by Joseph Breen. He sought to avoid controversy with the Nazi regime by avoiding political topics altogether. Eventually Breen's office became so powerful in its control over the industry that it could block movies that examined certain topics from being made at all. Without Breen's approval few studios or investors would risk making a movie.

The lone exception among the studio executives who resisted conforming to Goebbels' demands was Warner Brothers. They were the first to understand that compromise with the regime for the sake of approval and profits in Germany would result eventually in the loss of integrity and influence. They left the German market altogether in 1933. Nazi censorship and financial restrictions led to an ever-decreasing number of American films permitted to be shown in Germany. By the first half of 1939 only five movies were approved. But by that year the cat was out of the bag: Nazi Germany was a vile dictatorship bent on war and conquest and the elimination of German Jewry by one means or another.

Powerful voices speaking against Hitler included newsreels and the Hollywood Anti-Nazi League after 1936. Sympathy for the Loyalist side in the Spanish Civil War also aroused anti-Nazi sentiments through movies like *Blockade* (1938) and *Spain in Flames* (1937). With Warner Brothers again in the lead, *Confessions of a Nazi Spy* (1939) recounted the story of a real spy ring broken up by the FBI in 1938. In the movie A-list actor Edward G. Robinson plays the agent who nabs the spies, exposes their nefarious schemes and puts them on trial in New York. For audiences today, the movie is slow, melodramatic and didactic but it was a revelation for viewers in 1939. More important than the quality of the entertainment was the fact that *Confessions* released the floodgates finally, and the result was the anti-Nazi, anti-Hitler movies that audiences came to love during the war.

Thomas Doherty is a highly respected film historian and this book is part of Columbia University's Film and Culture Series. The book is well written, highly readable and filled with details of the Golden Age of American studio films that only a consummate film historian would know. One criticism deserves mention. For all of Doherty's skill and his ability to base the book almost entirely on contemporary and primary sources like *Variety*, he slights the work of other scholars like Michael Birdwell whose 1999 book, *Celluloid Soldiers: Warner Brothers' Campaign against the Nazis* was based on studio records, or Jeanine Basinger, possibly the pre-eminent scholar of Hollywood in

the 1930s and 1940s. To assess what Americans knew about Hitler and Third Reich on the eve of World War Two, there may be no better source than Doherty's fine book.

Austin Peay State University

Gregory Zieren

Music and Art

Over Here, Over There: Transatlantic Conversations on the Music of World War I.

Edited by William Brooks, Christiana Bashford, and Gayle Magee. Urbana: University of Illinois Press, 2019. 266 pp. \$30.00.

Over Here, Over There is a collection of essays that originated as presentations during two international conferences in 2015 that commemorated the one-hundred-year anniversary of World War I. The chapters effectively demonstrate that music was but one of several factors that helped solidify the alliance between France, the United Kingdom, Canada, and the United States. Shared patriotism, grief, sacrifice, and fears expressed through lyrics or music created a sense of belonging and participating in a higher purpose. Music also served to culturally connect the French, British, Canadian, and American people across the Atlantic.

The first part of the book focuses on five individual musicians. British composer Frank Bridge used his short "Lament for String Orchestra" to commemorate the lives lost during the sinking of the *Lusitania*. He intentionally selected string instruments to therapeutically express the shared sorrow for Canadians, Britons, and Americans. Charles Ives' works, including "The Things Our Fathers Loved," revealed how the United States transitioned from neutrality to redefining the outcome of the conflict. Claude Debussy's compositions during the unusually productive year of 1915 just prior to his own death in 1918, recounted in emotional language the suffering of French children and passionately expressed the public sentiment of anger against the German enemy. John Philip Sousa's arrangement of John McCrae's poem "In Flanders Fields," his enlistment in the US Navy's musician corps, and his refusal to play German music reflected the popular band leader's patriotism, demonstrated his drive to remain in the lime light, and evidenced his adoption

of virulent anti-German sentiment. Jeffrey Magee's chapter on Irving Berlin is most effective in demonstrating the transatlantic relationship between the United States and the United Kingdom. Berlin was already famous when he became a naturalized citizen in 1918 and entered the military. While serving at Camp Upton, New York, he composed the show *Yip Yip Yaphank*, including the song "Oh! How I Hate to Get Up in the Morning" that resonated with American as well as British viewers. This parody of military life from the perspective of ordinary soldiers focused on their dreams, desires, and anxieties, but did not dwell on the violence of war. While the show connected servicemen across the Atlantic during the First World War, it had a relatively short run on Broadway. Parts of it, however, survived in the beloved *This Is the Army* during the Second World War that reinvigorated the alliance across the ocean.

The second part of the book focuses on five communities, including convalescing soldiers in Great Britain who wrote about their musical experimentations in a short-lived magazine, *The Longleat Lyre*, mailed to all corners of the United Kingdom. World War I provided women on both sides of the Atlantic the opportunity to compose film music and accompany silent movies on keyboard instruments in unprecedented numbers. In the process, they also contributed to the definition and meaning of patriotism. Canadians were not just moved by John McCrae's poem "In Flanders Fields" to support the war effort in its various forms but also used patriotic music to reference their French and British history. Analysis of the community of American song writers reveals that they focused their lyrics on service, soldiers, sacrifice, gold-star mothers, and bereavement.

This study of music during World War I ends with the silencing of concerts and orchestras owing to the influenza epidemic. The war emergency had inspired compositions to address or express fear, patriotism, longing, sacrifice, heroic death, and coming together for a common cause. During the pandemic, however, people avoided and mistrusted each other because enjoying music together could have deadly consequences. The virus, that originated in the United States, also spread worldwide because of the cross-Atlantic association between allied countries during the war.

The well-researched essays include explanations of various types of music, evaluate the lives of musicians and composers, effectively place arrangements into historic and geographic contexts, and most importantly for the general reader, provide images of sheet music and advertisements. The chapters are not equally successful in demonstrating transoceanic communication, but do provide unique perspectives about life during war. Despite the occasional technical language of musicology, this book has a good flow and is an engaging

read for anyone interested in World War I, transatlantic connections between the Allies, and music, in general.

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Petra DeWitt

A Social History of Early Rock 'n' Roll in Germany: Hamburg from Burlesque to The Beatles, 1956-69.

By Julia Sneeringer. London: Bloomsbury Academic, 2018. 289 pp. \$96.49.

Julia Sneeringer's second monograph, *A Social History of Early Rock 'n' Roll in Germany: Hamburg from Burlesque to The Beatles, 1956-69*, gets to the bottom of the question of the connection between rock 'n' roll and the German city of Hamburg. A historian of modern Germany, Sneeringer's research interests are in popular music, youth culture and the history of sex and gender. These interdisciplinary perspectives, together with the well-researched and wide body of source material, paints a vivid picture of the St. Pauli and the Reeperbahn scene from the 1950s through the 1960s.

By taking the empirical instruments of an historian into account and by using sources from state archives, private collections, interviews, published oral histories, as well as concepts from cultural studies, musicology and anthropology, Sneeringer argues for the central importance of Hamburg as a decisive breeding ground of the international youth culture of the 60s (2). Therefore, *A Social History of Early Rock 'n' Roll in Germany* firstly provides the reader with an account of St. Pauli's history with a focus on the development of its entertainment culture. This unique historical outline, which dates back to 1258, provides an explanation for St. Pauli's special status and the different ways its pleasure industry reacted to historical changes. Furthermore, this historical background is shown to serve as the basis for St. Pauli's later wild image, which still exists today.

The history of the entry of rock 'n' roll into St. Pauli does not begin until the end of the Second World War and is described in the second chapter, in which Sneeringer tells the story of three men: Bruno Koschmider (1926–2000) who managed the Kaiserkeller, Peter Eckhorn (1939–1978) who managed the Top Ten, and Manfred Weissleder (1928–1980), who managed the Star-Club. These three, who were initially looking for a new profit market by reaching out to young people, brought British (mostly Liverpoolian) bands on their stages, among which were also The Beatles. Out of this, an

organically growing Hamburg scene developed, with its origin in St. Pauli. Sneeringer concludes that the Beat music and Rock 'n' Roll scene represented an opportunity for the gathering of different social groups. In the center of these gatherings was music that functioned as a promoter for the development of individual and collective identities (88). The Hamburg scene allowed a blurring of the boundaries of class, gender and race not least because of music, which allowed the audience and the musicians to express emotions and liberate behavior (90; 117). Taking the anti-rock 'n' roll atmosphere on the authorities' side into account, Sneeringer then dates the end of Hamburg's Beat music scene to the end of 1969 with the closure of the Star-Club.

The book is chronologically organized and well-structured; yet, for some readers, Sneeringer's work may not adequately move beyond a mere factual description of events and timelines. She points out some very interesting relationships, for example between the consumption of St. Pauli's pleasure industry and the remasculinization of the West German male; however, some readers may expect a more thorough analysis of how this played out in the later live music entertainment industry. Furthermore, the book might have been able to offer a more holistic analysis if the 1968 German student movement would have been considered as an influencing factor. More precisely, the book leaves me asking whether the early stages of the movement can be read together with the history of rock 'n' roll and Beat music scene in Hamburg.

Nevertheless, with *A History of Early Rock 'n' Roll in Germany*, Sneeringer gives a convincing insight into St. Pauli's contribution to the development of Rock 'n' Roll on the one hand, and of the influence rock 'n' roll had on its German audience on the other hand. She achieves this, importantly by interdigitating perspectives on pop culture, youth culture, and the St. Pauli milieu—a framing which has not previously been considered.

University of Cincinnati

Mareike Lange

Mahler's Forgotten Conductor: Heinz Unger and His Search for Jewish Meaning, 1895-1965.

By Hernan Tesler-Mabé. Toronto: University of Toronto Press, 2020. 260 pp. \$75.00.

The orchestral conductor inhabits a strange double world. A conductor is prominent, even dominant at the helm of the massed musical technology of the modern symphony or opera orchestra. At the same time, a conduc-

tor can also recede into the shadows of the reproduction, mediation, and interpretation of the musical and musical-theatrical works usually composed by others. Rare indeed is the conductor in whom this layered role does not result in energetic, even hectic, self-promotion alongside a rhetoric of “service to the music.” Rarer still is writing or scholarship on conducting or conductors – a small literature in itself – that does not become ensnared in this web of sometimes floridly egotistical self-fashioning among conductors. Hernan Tesler-Mabé’s small but significant book on the transatlantic career of the German-Jewish conductor Heinz Unger admirably achieves this feat. In a finely crafted and admirably brief account that builds on Todd Presner’s methodological model in *Mobile Modernity: Germans, Jews, Trains* (2007), we come to understand why, despite Unger’s obscurity, his life and career weave together important interpretive strands of twentieth-century German-Jewish music and culture with European and North American symphonic affairs. Tesler-Mabé’s work also throws interesting light on twentieth-century Jewish emigration to North America, the Jewish population in Canada, and early Israeli cultural politics.

Originally trained as a lawyer, Unger’s personal musical narrative emerged from a kind of conversion experience at a 1915 performance of Mahler’s *Das Lied von der Erde*. After service in the German Army during World War I, he studied conducting semi-formally with Bruno Walter and Fritz Stiedry and quickly emerged as a prominent young conductor in Berlin, regularly working with the Philharmonic. As early as 1920 he was increasingly known as a strong advocate for Mahler’s works, and also regularly conducted new music of his time. He began concertizing in the Soviet Union as early as the mid-1920s, and as the Nazi shadow fell over German musical life, a concert tour there led to permanent employment as the music director of the Leningrad Radio Orchestra. In the mid-1930s he began conducting regularly in Valencia, Spain, and also made his first trip to Toronto. As Stalinist cultural policy tightened, a falling-out in Leningrad led to further emigration to England, where in 1940 Unger became the music director of the Northern Philharmonic in Leeds. He also worked regularly with amateurs, something that would characterize his later career in Canada. In 1948 he chose to make Toronto his permanent home, and continued to concertize widely in Canada, Spain, and Latin America, even enjoying a gratifying return to the podium of the Berlin Philharmonic in 1956. Never again, however, would he be employed as the music director of a major symphony orchestra. Tesler-Mabé emphasizes convincingly all throughout that Unger’s “allegiance to [Mahler’s] music...represents an evolving performativity of his Jewish identity” (8). As part of this developing identity, Unger’s unsuccessful attempts to develop a relationship with the Israel Philharmonic are described in fascinating detail.

Tesler-Mabé's book does have a few shortcomings. It sometimes feels as if the three areas of scholarly inquiry upon which the argument rests – (German-)Jewish Studies, social and cultural history of music, and historical-biographical methods – flow largely as surface currents. This results in an admirable brevity that keeps the main text at barely over 100 pages. Nonetheless the relegation of discussion of the scholarly literature almost entirely to the endnotes (41 pages) sometimes leaves the argument feeling skeletal, and some conclusions under-supported. Emblematic is the title itself: Unger was never one of “Mahler's conductors” in the same way as Walter, Stiedry, Otto Klemperer, or Arnold Schoenberg, who all knew and worked directly with Mahler.

One area of scholarly literature that unfortunately remains unaddressed, and would interest scholars of twentieth-century German-American exchange, is media studies. Some of Unger's obscurity can surely be traced to the fact that despite his close association with radio orchestras in the Soviet Union, England, Canada, and even Argentina, which led to many broadcasts under his baton, he never made inroads into commercial recordings. In the 1950s and 1960s, as Unger's career seemed to stagnate, colleagues of his generation like Walter (at Columbia Records), Klemperer (at EMI/Angel), and Arturo Toscanini (at RCA) became heavily marketed and successful standbys of the recording studio, even as younger star conductors like Leonard Bernstein and Herbert von Karajan sold large numbers of records. This missing scholarly optic leaves a tantalizing loose end in Tesler-Mabé's account.

Another minor shortcoming is in the use and copy-editing of German-language text (and occasionally English-language names and concepts) in the book. Many minor errors disturb the trained reader's eye, particularly in the 106-page list of Unger's known concert performances. While the book's passing-over of inaccessible and difficult Russian archives and sources in its limited documentation of Unger's Soviet period is understandable, there is more sloppiness with German text and references than there should be. Nonetheless this concern does not meaningfully detract from the overall achievement.

Despite these shortcomings, much of the scholarly literature that Tesler-Mabé addresses is indeed fascinating. The prose is also fluid and clear, and the narrative is engaging and well organized. Transatlantic German-Jewish cultural studies, the scholarly literature on conductors and conducting, the understanding of Mahler's legacy, and our appreciation of the life of a fascinating man have therefore been notably enriched by Tesler-Mabé's fine book.

The Word in the Wilderness: Popular Piety and the Manuscript Arts in Early Pennsylvania.

By Alexander Lawrence Ames. University Park, PA: Pennsylvania State University Press, 2020. 264 pp. \$99.95.

Eighteenth century German-speaking settlers to southeastern Pennsylvania brought the art forms of calligraphy and manuscript illumination with them. Word-based art and two-dimensional conceptualization of spiritual experience had enjoyed a long history in their European homelands. Through the devotional calligraphic art, these largely separatist German religious communities in the mid-Atlantic state developed a connection to Christianity's ancient and medieval roots. They participated in a global culture of popular piety, devotion, and text production. In these illuminated manuscripts, German settlers and their descendants cultivated a distinctive art form characterized by ornate Gothic script—commonly referred to as *Fraktur*—with which they expressed their individual faiths and personal rites of passage. Pennsylvania archives hold a rich collection of *Fraktur* manuscripts that document Pennsylvania Germans' religious life. Starting in the 1890s, these decorative texts received scholarly attention and recognition for the unique art form they represent in the early American context. They were studied as artifacts of Pennsylvania German culture with a specific focus on folkloristic aesthetics and the symbolic meanings of their rich pictorial imagery. Their contribution to the popular piety of colonial and early national history, however, has received less attention.

Alexander Lawrence Ames ambitiously researched illuminated devotional manuscripts of early modern German-speaking Protestant dissenters in the Pennsylvania diaspora with the objective of fitting these texts into the larger religious landscape of colonial America. In the book reviewed here, Ames analyzes the manuscripts within the framework of the Protestant belief systems of the time in which they were created. He provides a set of interpretive tools and background information about the faith traditions of German settlers to identify the decorative texts as spiritual objects. He approaches Pennsylvania German calligraphy and illuminated manuscripts with two questions: 1) what do these spiritual texts reveal about lived experiences among their makers and users, and 2) how do they serve as an “antidote to Anglocentric perspectives on American religious history” (6). Through his examination of the cultural history and devotional practices of early German-speaking migrants—with the example of spiritual calligraphy and ephemera—the author aims to shed new light on the religious foundations of America.

Ames' approach is determined by concepts of spiritual literacy and scribal authorship along with a five-point understanding of scripture in Pennsylvania

German life which he outlines in the introduction. In the first chapter, the author considers how Pennsylvania's German Pietists and sectarians embraced the Word as an abstract theology of religious life. He traces the movement of German-speaking Protestants across Europe in the sixteenth-eighteenth centuries and gives an overview of some of the Christian denominations and sects present in early America. In his comparison of English Puritanism and German Pietism, he points to similarities between the two movements and explains differences that account for the development of the unique manuscript tradition among the German religious freedom-seekers. Chapter two discusses how early modern Europeans and Euro-Americans used the Word as a medium for spiritual experience.

Following an introduction to manuscript production in the early modern era and a clarification of the aesthetic norms of this period in history, the author proceeds to a detailed reading of Pennsylvania German spiritual literature to uncover the theological, literary, and devotional basis for manuscript culture. In the remaining three chapters of the book, Ames combines formal analysis of individual manuscripts with contextual data about the documents' social and spiritual significance. Chapter three explores manuscripts produced in and for German community schools and the spiritual significance of the schoolteacher-scribe. Ames particularly focuses on literacy education among Mennonites and Schwenkfelders, whose communities designed the majority of surviving calligraphic artwork. He ends the chapter with a content analysis of a collection of penmanship samples, the so-called *Vorschriften*. The following chapter connects hymns, manuscript culture, and spirituality. In a content analysis of a Pennsylvania German musical manuscript, the *Notenbüchlein*, the author explains how a musical manuscript's aesthetic and material presence contributed to its significance as a spiritual object. The final chapter gives examples of how the *Frakturschrift* letters and supporting illumination infused important life occasions with ceremonial and spiritual meaning. Ames presents a content analysis of Pennsylvania German birth and baptismal certificates along with some other document types German communities employed to mark important life milestones. He ends this chapter with a study of illuminated manuscripts, prints, and epitaphs once owned by three agrarian families in rural Lancaster County and a discussion of reasons for the decline of the manuscript tradition in Pennsylvania German culture at the end of the nineteenth century.

The Word in the Wilderness serves as a guide to the Pennsylvania German calligraphy and manuscript tradition that is closely linked to early modern spirituality in the mid-Atlantic region. The many individual manuscript examples in the book illustrate how German biblical literature, pedagogical method, musical notation, and aesthetic norms infused community mem-

bers' everyday lives. Ames has taken texts from various collections in Pennsylvania and Delaware, including the Mennonite Heritage Center, Winterthur Library & Museum, and the Schwenkfelder Library and Heritage Center. He also consulted German-language printed theological and devotional treatises to receive religious context for manuscripts, and he viewed English-language manuscripts and artwork to compare to German sources. With his extensive work on Pennsylvania German manuscripts, the author weaves together medieval, contemporary, and modern forms of text production and dissemination. Analyses of the calligraphic texts in Gothic script are provided both in the printed monograph and on the book's companion website. Readers will find on the website color images of many of the items pictured in the book along with a more detailed statement of method and tabular summaries of quantitative data about the visual and textual contents of the primary sources. Ames' dedication to the subject matter and enthusiasm about sharing his knowledge with an interested audience becomes particularly noticeable in the many features of the website, including a collection of resources for book clubs and discussion circles, a research blog, and a podcast with numerous episodes in which the author discusses key themes from the book, such as script types, methodological foundations, and manuscript arts from around the world.

Book and website testify to Ames' focus on detail and ambition to establish himself as a scholar of devotional-calligraphic art. Despite a rather distracting frame story in the introduction and conclusion, he presents a novel approach to manuscript studies and provides a thoughtful analysis. With his discussion of the manuscripts' cultural origins, spiritual purpose, and historical significance, he initiates a debate on early American spirituality that invites more comparative research on literacy instruction and penmanship of religious communities in New England and Pennsylvania. His study of Pennsylvania German calligraphic art should be particularly welcomed by historians and researchers of early American religious history who are interested in new and creative ways of engaging with historical devotional texts.

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Berit Jany

Amish and Mennonite Studies

The Lives of Amish Women.

By Karen M. Johnson-Weiner. Baltimore: Johns Hopkins University Press, 2020. 320 pp. \$49.95.

One of the household items found in every Amish home—the quilt—closely relates to the role and responsibilities of Amish women within their families and communities. The three-layered sandwich of fabrics provides warmth and comfort, much like an Amish woman supports her family in nurturing and caring ways. As a quilt is pieced together from parts of different textiles, an Amish woman combines the roles of helpmeet, wife, and mother into a unique identity. Within their communities, quilting frolics or sewing circles are an appropriate setting for women of all Amish backgrounds to make an impact and contribute aid to those in need. Given the symbolism of the art and purpose of a handmade quilt, it is not surprising to see a quilt on the cover of *The Lives of Amish Women*. In her book, Karen Johnson-Weiner describes the diverse and changing lives of Amish women and how these female members of the church construct identities through daily interactions and cultural and religious traditions.

Johnson-Weiner's professional interest in the Amish began during her time in graduate school when she heard a young Amish mother speaking Pennsylvania Dutch to her infant. The author was fascinated by the bilingual culture of the sectarian group. She sought contact with women of conservative Amish communities in upstate New York and developed a deep friendship with individual members of the church. She was able to enter Amish homes and observe various aspects of Amish life that would otherwise not be accessible to outsiders. Comparing her experience of socializing with Amish women to the descriptions of Amish life in standard published sources, she identified some discrepancies. Most essays on the Amish were written by men, and many of these accounts depict Amish women as simple homemakers, subordinate to their husbands, and content with kitchen work and raising children. Other sources create an image of Amish women as oppressed and victims of the patriarchal structures of the religious group. With her depiction of women's lives of different Amish groups, Johnson-Weiner aims to break down stereotypes, emphasize shared values of the Amish world, and highlight its diversity.

The notion of “community of practice”—a model of learning in which newcomers to a group participate to the extent of their abilities until they become more fluent and identify increasingly with the group—guides Johnson-Weiner's understanding of Amish society. She examines the contexts in

which Amish women are born, grow up, and interact with others, thereby internalizing the goals and values of their gender in the Amish world. Her analysis starts with an exploration of the historical circumstances in which Amish women came to be. In the first chapter she thus looks at the early years of the Anabaptist movement and the women who helped to spread the religious teachings in sixteenth-century Europe. She also outlines the evolution of distinct Amish communities after their migration to America and shows how socially and religiously defined gender roles have diversified over time and shaped relations to authority in Amish society.

The three subsequent chapters focus on different stages of contemporary Amish women's lives to demonstrate how gender is constructed, fostered, and enacted in an ongoing interplay of age, context, and participation. In these chapters, Johnson-Weiner makes clear how Amish women are guided into acceptable roles in their play, work, and everyday interactions with family, community, and outsiders. She depicts the lives of Amish females from birth until adolescence when they join "the young folks" and ponder questions of baptism and dating. She also looks at marriage to understand the concept of submission and points at the particular gender identity assumed by the newlyweds. And finally, she lists occasions such as hosting church, preserving food and slaughtering animals, or quilt frolics that bring women together in different communities. Through such events, children and youth are socialized to share norms and patterns of behavior that will be expected of them as adults.

In the following chapter, Johnson-Weiner addresses the situation of women who are extraordinary in Amish communities. Although the church values motherhood and families, some women remain unmarried, whether by choice or due to a shortage of potential suitors. Other women have married but have not been able to conceive. Still others have lost their husbands and fathers of their children to the outside world. These women do not meet the norms for women held by most Amish. The author describes how traditional gender expectations continue to frame the lives of women out of the ordinary and how they are challenged to resign to the will of God and accept a lower status in the community.

The remaining three chapters of the book pertain to occupational roles of Amish women, the reinforcement of their identities through books and magazines, the increasing diversity of Amish communities, and the changes in Amish women's lives as the cultural gulf widens between conservative and progressive groups. In particular, the author explores the entrepreneurial roles of women in (non)agrarian communities, the limitations set by church rules, and the challenging of the old ways by the work that these women feel compelled to do. Johnson-Weiner also examines the choice of print media that

confirms Amish values and how Amish produced women's magazines reflect particular notions of church community and Amish identity.

The wealth of Amish publications, interviews, and secondary sources used in this study is quite remarkable. Johnson-Weiner conducted archival research at Old Order institutions in the US and Canada and interviewed Amish women from different communities via phone and letters. Perhaps the greatest assets of this work are her personal connections with Amish families that enabled her to stay in Amish homes and visit Amish women regularly over long periods. Johnson-Weiner pursues a participant observation approach by which she immersed herself in the lives of group members. In her fieldwork, she joined in the activities of Amish women, whether helping to bag vegetables at a farm stand, grade papers at an Amish school, or attend church services. She witnessed Amish weddings and funerals, talked to Amish women during different occasions and stages of life, and observed family and community interactions.

After 30 years of involvement with Amish society, Johnson-Weiner has gained an understanding of the physical, social, cultural, and economic realities of Amish women. Much like the featured quilt on its cover, her study is a patchwork of interviews, magazine excerpts, Biblical references, photos (some from the author's own collection), and analysis. In her attempt to examine the lives of all Amish women, from ultraconservative to progressive groups, some sections appear as long lists of items (foods served by different groups on the occasions of weddings, church hosting, barn raising) without further reflection on cultural or historical implications. As a participant observer, she documents the history of Anabaptism and Amish communities from the perspective of group members, without engaging in current scholarly discussions on Anabaptist origins or group schisms. At the same time, her participatory engagement with the Amish offers us some fascinating insights into the under-researched topic of single women, widows, and childless or deserted wives. Her conversations with group members and close reading of Amish publications help us comprehend Amish concepts of *Gelassenheit* and submission in concrete situations.

The author's observations and experience, especially the many interviews and correspondence with members of the conservative Amish groups, offer researchers a rich source collection and help preserve knowledge about traditions and orthopraxis. And, perhaps most importantly, they contribute to a greater understanding and appreciation of all the varied ways in which Amish communities define and construct identities of womanhood in their daily lives, interactions, and religious practices.

Exiled Among Nations: German and Mennonite Mythologies in a Transnational Age.

By John P. R. Eicher. Cambridge: Cambridge University Press, 2020. 356 pp. \$99.99.

“Mythology sows unity, history sows ambiguity,” John Eicher proposes in *Exiled Among Nations*, a book in which he documents the narratives constructed by two Mennonite colonies in the Paraguayan Chaco during the interwar period. The author traces each group’s narrative warp through the particular time and space to uncover the local mythologies that these colonies formed in response to the dual themes of religious identity and nationalist aims. In his analysis, Eicher includes the groups’ encounters with various governments and aid organizations that sought to construct their own collective narratives about the ethnic and religious identities of these Mennonite settlements. The book demonstrates how ethno-religious diasporas curate an assembly of specific identities to obtain land, receive aid, and create a sense of stability and continuity.

The two Mennonite colonies portrayed in the book came to the remote Gran Chaco in quick succession, albeit via different migratory paths. After Tzar Alexander II introduced a series of initiatives that threatened Mennonites’ standing as autonomous colonies in Russia, approximately 17,000 of them relocated to North America during the 1870s. In the mid-1920s, 1,800 of these Mennonites from Russia left Canada for Paraguay on account of the nationalizing policies embedded in Canadian public education. These separatist Mennonites arrived in Paraguay voluntarily and formed the Menno Colony as a unified faith group. In contrast, the second Mennonite settlement—the Fernheim Colony—was founded by Mennonite refugees from different parts of Russia. They had escaped from the Soviet Union in the 1920-30s and moved through Germany, Poland, and China to their new home in South America. These individual Mennonite families, having hoped to land in Canada, arrived in Paraguay without a shared narrative, vision, or identity.

In the first two chapters of the book, Eicher follows the migration of both voluntary and refugee Mennonites to Paraguay. He distinguishes between associative and separatist Mennonites in Canada, the former willing to explore ideas of state citizenship and Mennonite unity for the purpose of creating collective narratives and the latter rejecting these ideas in favor of local narratives that prized religious separation. Furthermore, he examines the discourse between governments, aid agencies, and the press concerning the Mennonite refugees who fled from the Soviet government’s purges. He argues that these refugees were both aided and inhibited by their national and religious identi-

fications causing an ambiguous collective narrative.

In the third chapter, the author examines how each colony interpreted the natural environment of the Gran Chaco, responded to the Chaco war, and interacted with the indigenous peoples. By comparing Menno and Fernheim Colonies' stances toward local affairs, Eicher illuminates how the collective narrative led the two groups to make different choices regarding the surrounding environment, its peoples, and government. The Menno colonists possessed a more unified group narrative with which they viewed the space of the Chaco as a temporary haven from outside entities whereas the Fernheim Mennonites were at odds over creating a shared narrative and attempted to endow the new environment with existential meaning through their actions and interactions with the native population.

The subsequent two chapters of the book depict the ways in which Mennonite Central Committee (MCC) and the Association for Germanism Abroad (VDA) promoted contrasting narratives among the Mennonites in the Chaco. Inspired by the vision of a Mennonite global community, MCC facilitated and funded the Fernheim Colony and took a special interest in its local development. However, the aid organization with its American, English-speaking MCC-based concept of Mennoniteness faced skepticism from the German-speaking diasporic group. Efforts by the VDA to engage with the Mennonites in Paraguay were also rejected by the Menno Colony as its members preferred their own local understanding of Germanness. The Fernheimers, on the other hand, initially latched on to the VDA and Nazi ideology as a possible vehicle for communal unity. In the end, colonists frustrated these agencies promoting religious/national unity. The organizations' efforts remained fruitless due to the colonists' local conceptions of Mennoniteness and Germanness.

In the final chapter, Eicher shows how the Fernheim Colony's collective narrative reached a point of crisis during the years of World War II as settlers became divided between the *wehrlos* faction, who believed that they should remain in Paraguay and the *völkisch* supporters, who thought they should relocate to Nazi-controlled Europe. While the Menno Colony remained relatively free of ideological strife during the war years, the Fernheimers' *völkisch* leaders sought more control over local events, which eventually led to violent actions.

Eicher presents a new and fascinating perspective on identity formation through collective narratives and mythology within the growing scholarship on twentieth-century Mennonite history and the construction of Germanness abroad. *Exiled Among Nations* provides a unique insight into the way in which ethno-religious diasporas maintain alternative narratives against nationalist and religious mythologies. The story of these two similar, yet dis-

tinct, Mennonite colonies in Paraguay is written in a detailed manner, utilizing a rich corpus of archival sources from three continents and recent secondary literature on Mennonite migration and nationalism. Colony maps from Ukraine, Canada, and Paraguay together with photos spanning the first half of the twentieth century help visualize the mobile population and settlement life in the Chaco. Perhaps most outstanding in Eicher's historical analysis is the exquisite language and use of literary devices. The text is infused with poetic quotes, anaphora, metaphors, and analogies, such as: "Fernheim colonists sampled different roles on different stages ... yet they often wore the wrong costume for the wrong performance, thereby confusing an impatient audience" when discussing the colony's unsuccessful mission to establish a collective narrative through Nazi German/global Mennonite initiatives.

Over the course of 300 pages, Eicher presents an impressive history of the Mennonite colonies during their contentious first two decades in Paraguay. Yet, with the detailed portrayal of the Fernheimers' quest for a shared narrative through engagement with the Chaco population and a flirtation with National Socialism, members of the separatist Menno Colony receive little attention in some of the analytical writing. A greater discussion of Menno colonists' inward movement toward a manifest sense of local unity would help illustrate the breadth of opinions on national identifications among Latin American *Auslandsdeutsche* and the colony's exceptional preservation of a group-unifying mythology despite migration and ecumenical/nationalist initiatives from the outside. Nonetheless, *Exiles Among Nations* makes a significant contribution to the discourse on ethno-religious diasporic communities and their quest for establishing collective narratives in times of economic and political pressures and nationalistic orientation.

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Serving the Amish: A Cultural Guide for Professionals.

By James A. Cates. Baltimore: Johns Hopkins University Press, 2014. xi + 234 pp. \$34.95.

James Cates is a certified clinical psychologist and licensed addictions counselor, who has worked closely with Amish clients and helping (i.e., psychological, medical, social-service, and legal) professionals that interact with the Amish in northeastern Indiana. His purpose in writing this book is to communicate "hard-won principles for care and interaction with Amish

people in human service and health care settings—interactions that often fall uncomfortably outside the daily routines of the Amish and the professionals who serve them” (viii). While “[t]he primary principles of this [work] rest on a foundation of treatment, care, and professional interaction that are germane to working with any group,” Cates notes that “many standard protocols and professional procedures need to be modified to respect Amish spiritual beliefs and cultural practices in order to achieve successful interventions” (viii, xi-x). The author seeks to acquaint his readers with the “distinctive needs and cultural patterns” of the Amish and to equip practitioners with strategies for dealing sensitively and effectively with this target group (viii). He accomplishes his task using a combination of personal anecdotes and information gleaned from research and professional experience, offering a well written and extremely helpful manual for interactions with the Amish.

Cates divides his book into four parts. The first, “Culture and Context,” provides a one-chapter overview of Amish society, focusing on the social and cultural factors that influence the Amish worldview and interactions with “English” mainstream society. He emphasizes three “principles essential to understanding the role of human services for the twenty-first-century Amish”: God and the church-community (*Gmay*) are “primary, essential, and integral” in Amish life, and individuals rank in importance after God, the *Gmay*, and the family and must therefore submit themselves to their collective authority. Additionally, “no humanly sanctioned organization can usurp the authority of this religious order”; professionals seeking to work effectively with the Amish must understand “the fundamental church loyalty that is entrenched in their culture and minds” (4-5).

Part II, “Life Experience,” actually contains two different kinds of information. The second chapter, “Changing Views of Human Services,” lays out the dynamic relationship between the Amish and Human Services, tracing a growing openness to helping professions, mediated by a given community’s degree of conservatism, the openness of clergy to English helping professionals, and the community’s ability to deal effectively with given problems. In the third chapter, “Building and Maintaining Rapport,” Cates emphasizes the need for helping professionals to be knowledgeable, sensitive, and respectful of Amish beliefs and practices in order to serve their clients effectively. This culturally responsive “genuineness” is, understandably, more highly valued by the Amish than professional credentials or the trappings of mainstream authority. The fourth through eighth chapters (“Across the Life Span,” “Women’s Issues,” “Sexuality,” “Violence and Abuse,” and “Death and Loss”) focus on different aspects of Amish life and the problems associated with them that might necessitate interactions with human-services professionals. Cates addresses issues unique to Amish culture (e.g., the roles of patriarchy, sep-

arateness, and women's enculturation in submissiveness that can enable the shrouding of abuse) while also situating Amish life stages and concerns within a universal human context.

Parts III ("Professional Interactions") and IV ("Practical Considerations") apply the information provided in Parts I and II for practitioners of helping professions. Part III provides profession-specific advice in five individual chapters ("Counseling and Psychotherapy," "Substance abuse and Addictions," "Law Enforcement and the Judiciary," "Healthcare Professions," and "Social Work and Social Services"). The author summarizes his recommendations in Part IV, offering sixteen guidelines for working with the Amish. These recommendations comprise recognition of and respect for the high-context, communal, church- and clergy-dominated Amish culture and its ways, especially regarding the idiosyncrasies of communication; the need to build trusting relationships with the community when dealing with any of its members, the increased value and potential longevity of collaborative community-based programs, and the value of research, both scholarly and anthropological, when dealing with clients and attempting to establish and maintain human-services programs within Amish communities. Appendices provide information about other Plain groups, Amish mental-health issues, and recommended readings about Amish life, religion, and culture. This book provides extremely valuable lessons, not just for those serving the Amish, but for other professionals such as educators who seek to serve members of high-context minority religious cultures.

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Linguistics

Sprachenkontakt, Mehrsprachigkeit und Sprachenverlust: Deutschböh-misch-Bairische Minderheitensprachen in den USA und in Neuseeland (Linguistik: Impulse & Tendenzen, Vol. 73).

By Alfred Wildfeuer. Berlin/Boston: de Gruyter, 2017. 361 pp. \$114.99.

The book reviewed here marks Wildfeuer's contribution to the considerable amount of German speech island research that has emerged over the past 20 years in North America, Europe, and elsewhere. It discusses the moribund linguistic enclaves of Bohemian/Bavarian origin in the United States and

New Zealand. It both provides a systematic description of the dialect's phonology, morphology, syntax, and lexicon and takes a more sociolinguistic approach focused on the language contact scenario, i.e. the author discusses notions of bilingualism, language change, and language loss. More specifically, Wildfeuer's revised *Habilitationsschrift* focusses on the dialects spoken in Ellis County (Kansas), New Ulm (Minnesota), and Puhoi (New Zealand). Wildfeuer explains how patterns of migration and dialectal input for these communities differ. For Puhoi, the dialectal input variants stem from Northern Bavarian (mainly *Oberpfälzisch*). In the 1860s and 1870s, settlers emigrated from areas west of Pilsen to New Zealand. In contrast, the United States were settled mainly between 1880 and 1915 by immigrants from the Bukovina in present-day Romania. Earlier generations of mostly craftsmen had previously left Southwestern Bohemia in the late eighteenth/early nineteenth century to live at the crossroads between Central and Eastern Europe. These settlers were originally speakers of Middle Bavarian.

The data stem from interviews conducted during the author's field work between 2005 and 2013. Besides open interview techniques and a biographical questionnaire common for this form of sociolinguistic research, Wildfeuer also relied on the method of direct translation and questioning. In total, the author recorded 15 different informants (7 from Ellis County; 4 from New Ulm; 4 from Puhoi). All informants were born between 1913 and 1939.

The book is divided into 16 chapters, followed by a nearly 150-page supplement that provides a detailed look at the dialects' respective phonologies and promises to capture much of the inter- and intraspeaker variation found in the data. After a brief introduction (1-4) and presentation of the work's overall goals (chapter 2; 5-6), the author provides a comparatively brief theoretical background for a work of this scale. Chapter 3 (7-9) discusses the term *Sprachsiedlung* (speech settlement) vis-à-vis speech island. Since the idea of an island conveys both isolation and detachment and because these speakers were not isolated, Wildfeuer prefers the term "settlement" for the communities under investigation. Chapter 4 (10-12) introduces the field of speech settlement and speech island-research – the term speech *island* nevertheless occurs throughout the book. What follows are a brief section on linguistic competence and the vitality (stability vs. drift vs. death) of a *Sprachsiedlung* (chapter 5; 13-16) as well as a discussion of historical and methodological issues surrounding the assessment of these communities (chapter 6; 17-20). Chapter 7 (21-24) introduces the study's data and methodology. Chapter 8 (25-48) provides a more detailed historical background and presents the dialectal input variants that shaped these Bohemian/Bavarian speech communities.

Whereas chapters 3-8 reflect the book's theoretical, methodological, and historical sections, chapters 9-11 provide a linguistic description of the data. First, chapter 9 (49-57) discusses the methodological and historical challenges of dialect description. The author also explains the rationale behind different transcription systems, including the one utilized in this study. Chapter 10 (58-73) provides a detailed look at the sound system. In classic fashion, vowels, consonants, and their various realizations in all three varieties are successively treated in subchapters – the study's particular focus is to capture the inter- and intraspeaker variation, rather than to establish a unitary system from the data. Chapter 11 (74-133) turns to the morphology, syntax, and lexicon. Here, Wildfeuer systematically addresses a great number of grammatical and lexical aspects, especially those distinctive of Bavarian dialects. In both chapter 10 and 11, the author provides a variety of examples from his corpus.

Chapters 12-15 address a variety of points raised in the study of language contact. Wildfeuer proceeds deductively, i.e. he discusses the literature/a theory, then proceeds to the data. While chapter 12 (131-138) discusses notions of bi- and multilingualism, a more extensive discussion of language contact phenomena such as transference and code-switching is given in chapter 13 (139-191). Chapter 14 (192-197) dives into aspects of a heritage speaker's mental lexicon – Wildfeuer's data support the assumption that, for competent bilinguals, these mental networks are inherently connected. Chapter 15 (198-213) provides a sociolinguistic enquiry to language loss and language death and discusses the role of various linguistic and extralinguistic factors. Towards the end of this section, the author discusses the vitality of the three Bohemian/Bavarian *Sprachsiedlungen*. Finally, chapter 16 (214-216) concludes and summarizes the author's findings. All three varieties will eventually disappear from the linguistic landscape within the next 20 years. While this scenario appears most imminent for the language community of Puhoi, the author projects that these German dialects will nevertheless die “mostly intact” – they are moribund due to the absence of intergenerational transmission, not due to the absence of ‘competent’ speakers. The varieties remain “distinctly” Bavarian (most evidently in the phonology and lexicon) and show only limited signs of language contact-phenomena. In these areas, the author's observations are very similar to what has been claimed for a number of such communities in North America and elsewhere.

In summary, Wildfeuer's book offers a well-wrought, comprehensive survey of Bohemian/Bavarian dialects in the United States and New Zealand. It marks the most detailed treatment of these particular varieties to date and presents itself as a great scholarly read, even for non-native speakers of German. Despite the absence of statistical methods, which arguably could have

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helped the analysis of speaker variation, the study's contrastive character and its great contribution to language documentation are particular strengths. Moreover, the study provides an impetus for further, much needed research that pertains to the bilingual mind and language competence of a moribund language heritage speaker.

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