

Book Reviews

Edited by Marc Pierce

Literary and Cultural Studies

Die amerikanischen Götter: Transatlantische Prozesse in der deutschsprachigen Literatur und Popkultur seit 1945.

Edited by Stefan Höppner and Jörg Kreienbrock. Lingua & litterae 46. Berlin/Boston: De Gruyter, 2015. 246 pp. \$126.00.

The American gods rose from the sea, chewing gum, playing wonderful music, and bringing secularization. This description of the arrival of Americans in Germany after 1945 by Karl Heinz Bohrer is behind the title *Die amerikanischen Götter*, a collection of eleven articles on the interconnection of German and American pop culture, and an interview with Thomas Meinecke. The book is the result of a 2010 conference and covers a wide range of topics, from Adorno's criticism of mass culture and the Beat generation to punk and hardcore music to comics. In their introduction, Höppner and Kreienbrock describe pop literature as not clearly defined regarding content or time, a mode of production (*Verfahrensform*), and metaphor for a new start in literature (1, 4). Höppner and Kreienbrock identify three main questions that are examined in the volume: (1) Is pop culture associated with a specific method? (2) Where is American pop culture used to construct a German identity (5)? And (3), how does German pop culture position itself towards Anti-Americanism (7)?

Rolf Dieter Brinkmann is the focus of two studies in the book. Elke Siegel analyzes Brinkmann's technique that is influenced by the Beat Generation and combines the European diary genre with materials taken from American magazines. Barry Murnane focuses on Brinkmann's reception of

Leslie Fiedler, concluding that Brinkmann created a specifically German concept of pop literature that is born out of a “productive misunderstanding” of Fiedler’s concept of popular culture (66). Also, Charis Goer’s study includes Brinkmann as one protagonist in the reception of the Beat Generation in Western Germany. Goer describes this reception as slow because German authors before 1959 focused on European Modernism.

Three studies analyze the role of specific theoretical concepts in the German perception of American popular culture. Ulrich Plass examines Adorno’s notion of a specifically European version of culture industry (*Kulturindustrie*). Plass concludes that Adorno’s criticism was rendered less effective by its repetitiveness (106). Andy Warhol’s influence on Rainald Goetz is the topic of Martin Jörg Schäfer’s study. Schäfer describes Goetz’s turn toward American pop culture as instrumental for a radical departure from academic literary traditions (178). Fernand Hörner’s analysis of the French and German version of the *Asterix* comic *Gallien in Gefahr* applies Harold Bloom’s concept of “anxiety of influence” to the way *Asterix* author Albert Uderzo reacts to the perceived overwhelming influence of American comics.

Music is at the center of two studies, Peter Brandes’ chapter on the German ambivalent reception of American punk and hardcore bands, and Sascha Seiler’s study of the year 1977 as a turning point in pop music. For Seiler, 1977 marks a turn towards a more intellectual punk and wave, a new urban art experience, and the emergence of German as an independent language in pop music. Film is only discussed in Katja Kauer’s analysis of masculinity in *Kurz und Schmerzlos*, directed by Fatih Akin. According to Kauer, immigrants lack access to wealth as sign of masculinity and thus resort to dreaming of traditional *tough guys* in American movies. These *tough guys* tie American culture to violence, a connection also made in Sayed’s study on the America novels of Tobias Meißner (182).

Stefan Höppner’s analysis of the *Amerika-Fibel für erwachsene Deutsche* by Margret Boveri examines Boveri’s hope that Ernst Jünger and the Conservative Revolution could form a counter-weight to American influence. Boveri describes America based on her own experience but Höppner finds her book lacking in personal insights and firmly rooted in the anti-American narratives of the nineteenth century (14). The last section of the volume is a nine-page interview with Thomas Meinecke, conducted by the editor Jörg Kreienbrock in 2011. The interview does not refer to other contributions in the volume, but touches on Meinecke’s process of writing, influences in his youth, as well as the significance of Hubert Fichte’s work on Meinecke’s novel *Lookalikes* that was about to be published at the time of the interview.

Die amerikanischen Götter is an anthology and thus offers studies on wide variety of aspects within a broad research area: pop literature and pop culture.

The interview with Thomas Meinecke addresses the topic of the anthology only superficially and the inclusion of a study on *Asterix* in an anthology on German-language literature or pop culture may be seen as inappropriate by some readers. Despite the variety of topics, some common themes emerge, like the dilemma faced by German authors or bands that want to sound American while also criticizing American pop culture, or the paradox powers of pop culture to secularize and at the same time trigger reverence (e.g., as shown in the studies by Aron Sayed, Martin Schäfer, and Peter Brandes).

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Jörg Meindl

Recoding World Literature: Libraries, Print Culture, and Germany's Pact with Books.

By B. Venkat Mani. New York: Fordham University Press, 2017. 360 pp. \$100.

Writing about literature is fraught with challenges. While literary critics and scholars try to hone in on the most significant or surprising or innovative use of literary language, they necessarily oversimplify and must omit the very narration and description that constitutes the works they are investigating. Their words remain ever at a distance from the words of their subject, the literary work. It is even more daunting to write literary history or, as in the present instance, to try to make sense of the history of world literature.

B. Venkat Mani wisely decides to approach the task of defining and explaining the significance of the term and the phenomenon of "World Literature" or *Weltliteratur* via two main institutions: the book market and the library. Unlike numerous other historians of the topic, he has chosen to work not inductively, but deductively from a case study: the particularly evocative case of 200 years of German publishing and book history. Such an enormous topic, he argues, needs to be examined through a focusing lens, "one story that opens outward" (42).

The most intriguing insight of Mani's book is how complicated and at times contradictory the search for and the views regarding *Weltliteratur* have been. Working chronologically from 1800 to the present, he devotes his first chapter to examining the beginnings of the German literary canon formation alongside the extensive "flow" of non-Western works into Germany via British colonialism. This includes a range of examples, such as the influence of an Indian text, Kalidasa's *Sakuntala*, on Goethe's Prolog im Himmel in *Faust* I (51). But it comes to rest on the notion that a "colonialist stance," perhaps best embodied by the British colonial advisor, Thomas Babbington Macaulay,

inspired the most progressive thinking in the early nineteenth century about *Weltliteratur*. His argument is convincing, but it is puzzling that Mani does not discuss the interest of the German Romantics in Sanskrit, which preceded the British Oriental Translation Fund (1828) by more than two decades, until he turns to Friedrich Schlegel's essay "On the Language and Wisdom of the India" (1808) in the context of Heine in the next chapter.

The second chapter is devoted to the concept of "Öffentlichkeit" in the mid-nineteenth-century German reception of world literature. Here, as well, Mani explores contemporaneous developments that were at times at odds with each other. Key examples are, on the one hand, the aspiration of Phillip Reclam to publish works of world literature at affordable prices and Bertold Auerbach's call for more "humanity" in German writing (125). On the other side stand unabashed promoters of a national German literature such as Wolfgang Menzel and Ernst Moritz Arndt and the call for the creation of a national German library that should archive German writing as "trophies of the nation" (128).

There is a temporal gap between the 1860s and the third chapter that traces the radically different attitudes toward world literature in Germany that emerged in the period after WWI. It includes early struggles to bring the Nobel Prize for literature into line with global literary production and Hermann Hesse's emphatically democratic focus in the Weimar Republic that takes readers' financial resources into account in promoting the creation of personal libraries devoted to world literature. A "drastic redefinition" of the concept in racial terms occurred under Nazi cultural administration. While it is not surprising that the Nazi "cleansing" of literature, which included banning works by Jewish or socialist authors did not stop at national literature, Mani traces how the party "redefined, redesigned, and reinvented" (155) the concept of *Weltliteratur* in official periodicals and state directives to suit its ideology, including its foreign policy and war efforts.

Following the chronology set out at the beginning, Mani's fourth chapter compares book culture and libraries in the context of the Cold War, i.e., in the FRG and in the GDR. In the process, he delivers a wealth of historical details about the respective publishing industries, book fairs, and the two countries' respective transnational "circulation connections" (193). Yet, here too, Mani explores elements that are not so expected, such as that the GDR publishing house Volk und Welt presented East Germans with an astonishingly diverse array of literature from around the globe (199-201). Equally interesting is Mani's story of the gradual emancipation of the West German book market from the early dominance of "subsidized translation and book importation" (207).

As is fitting for a book published in 2017, the final chapter attends to the “transformation of access” via new digital technologies (219). The very nature of bringing the library “to the laptop” and of the numerous trans-institutional (and transnational) collaborations that have emerged in the last decade or two by necessity explodes the “German” focus of the other chapters in this book. But it does allow Mani to question, again, the dominance of English in the discussions of world literature or (more recently) “new world literature” (232-38) and to open up new ways of defining *Weltliteratur* as multi-directional and responsive to transformations within “national” literatures.

Mani’s language in this work is clear and evocative. He begins the story with his own personal story of engaging with literature from many lands in his childhood home in India. The result is an elegant history that exposes the diverse, complex, but important mechanisms and processes by which literature is produced and disseminated. In the process Mani interweaves mounds of historical details and numerous references to German literary works. The fact that so many authors participated in defining and redefining the term *Weltliteratur* and that so many libraries appear in German literary works are just two of the many gems this book presents us.

For readers interested in German-American cultural history this story includes details that are particularly relevant and intriguing, such as the role of American occupying administration in the reconstruction (and division) of German publishing in the wake of WWII or an anecdote about Gunter Grass’s conversations with German emigrés in New York City regarding the state of German literature and culture. But earlier profound connections between Germans and German book publishing in migration, for instance in the eighteenth or nineteenth-century, do not make an appearance here. In Mani’s book “bibliomigrancy” focuses on the reception and engagement with world literature in Germany, rather than the role of German literature in the world. But one scholar cannot touch on everything, and in this regard Mani might inspire others to follow the example of his innovative and highly readable book and to continue the exploration of the complicated history of global literary culture.

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Suffer the Little Children: Uses of the Past in Jewish and African American Children's Literature.

By Jodi Eichler-Levine. New York and London: New York University Press, 2015. 253 pp. \$25.00.

Suffer the Little Children is not intended for a general audience, as it is a densely written book steeped in literary theory and religious studies. It is also an ambitious effort to pull several elements together. As Eichler-Levine states in her introduction, "This book contends that Jewish Americans, African Americans, and black Jews all claim American chosenness by structuring their children's literature into redemptive, sacrificially driven narratives. These groups achieve their greatest acceptances as American citizens when their citizenship is sewn up with the commemoration of real and imaged lost children" (xv). Drawing on classic works that remain in print and top-selling lists from major book merchants, as well as works done since 1980, Eichler-Levine analyzes a wide variety of sources. These include Maurice Sendak's *Where the Wild Things Are*, Sydney Taylor's *All-of-a-Kind Family*, Joanne Mattern's *The Cost of Freedom: Crispus Attucks and the Boston Massacre*, Stephen Krensky's *Hanukkah at Valley Forge*, Julius Lester's *The Old African and Black Cowboy, Wild Horses*, Jane Yolen's *The Devil's Arithmetic*, and works on Emmett Till (a fourteen year old African-American boy who was kidnapped and viciously murdered in 1955) and Anne Frank.

Eichler-Levine argues that Jewish- and African-American children's literatures share pasts in suffering and sacrifice which eventually result in redemption. For the Jewish-American and African-American populations, redemption is to gain acceptance and recognition as American citizens and as having been a part of American history. This is particularly important if the stories connect to white Protestant ideas of religiosity and domestic responsibility. In some ways, this tie to white Protestant notions is ironic because the book focuses on Old Testament themes, including Abraham's attempt to kill Isaac (Genesis 22), Moses and the Israelite exodus from Egypt (most of the Book of Exodus), or Jephthah's sacrifice of his daughter (Judges 11: 30-39), as sources for the themes of sacrifice and redemption that she connects to recent biographies on Harriett Tubman (dubbed Moses), Emmett Till, Anne Frank, and *Where the Wild Things Are* (Max's journey out of his room and back).

Eichler-Levine is most successful when she shows how Jewish American and African American histories are most familiar to or connect with Protestant America, such as immigration (immigrants as Pilgrims), Thanksgiving, connecting Hanukkah and Christmas, and dwellings and households. The most compelling core of the book is the analysis of Anne Frank and Emmett

Till in which two young people's cruel murders lay bare the most horrific part of Jewish and African American history—the Holocaust and lynching.

In terms of a general reader, one either needs to be familiar with the sources she is using or steeped in literary theory. How does one unpack a sentence like this? “The unhomed nature of diaspora is crucial for thinking through these Jewish and African American overlaps for moving past such boundaries; diasporic memories shift in a way that can remain open to others’ suffering if we keep these memories moving, uncanny, and unfixed” (22).

More importantly, one has to ask if the children and young adults at whom the literature is aimed understand the connections that she is making. With the exception of using some Amazon.com reviews from 2005, this work is divorced from young readers and their responses to the work. However, as Eichler-Levine concludes, by creating stories steeped in history as well as fantasy, such as the Old African (who witnessed his wife's suicide during the Middle Passage and who leads enslaved Africans under the ocean back to Africa), new spaces have been created in children's literature to help young people further confront the troubled past their ancestors and families have experienced.

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The Curious Humanist: Siegfried Kracauer in America.

By Johannes von Moltke. Berkeley: University of California Press, 2016. 317 pp. \$37.95.

Among scholars of German, Siegfried Kracauer is today probably best known for his witty and often acerbic assessments of Weimar German culture, whether in his columns for the *Frankfurter Zeitung*, penned before his long exile in France and then the U.S., or his much read but also much maligned 1946 retrospective, *From Caligari to Hitler: A Psychological History of German Film*. Among Americanists and film scholars, by contrast, it is Kracauer's *Theory of Film: The Redemption of Physical Reality* that has garnered the most attention (although, like the *Caligari* book, it has been heftily criticized even as it is accorded a key place in the history of emergent film studies). Johannes von Moltke's superb new study, *The Curious Humanist: Siegfried Kracauer in America*, bridges these two parallel reception histories, weaving a compelling and fresh portrait of a major intellectual working in and between these worlds.

Von Moltke's aims are fourfold: (1) to reassess the significance of Kracauer's American writings, thereby bringing to light an underexplored area of the critic's work; (2) to tease out the continuities in Kracauer's theoretical approach to film and culture across a seemingly disparate set of texts; (3) to revise older assessments of Kracauer as an intellectual who spent his years in exile largely isolated from his local intellectual surroundings; and (4), as part of this venture, to establish Kracauer's important contributions to the fledgling field of film studies. Von Moltke's incisive and engaging study—which has shades of an intellectual biography—follows on the heels of his important 2012 anthology *Siegfried Kracauer's American Writings: Essays on Film and Popular Culture*, which first collected in a single volume the author's late exilic work. Building on the momentum of that collection, von Moltke now offers readers a critical guide by which to assess that work, situating it both within the particular New York intellectual milieu in which it was authored and within the context of Kracauer's longer trajectory as a writer. The result is an exciting new take on a major critical figure whom Adorno described in his obituary as having “long since become anonymous”—peculiar praise meant to suggest that Kracauer had become a ubiquitous influence in contemporary thinking, but as von Moltke elaborates, also underscores the extent to which we may have taken for granted his particular contributions (217).

Von Moltke divides the monograph into ten central chapters that carefully walk the reader through Kracauer's American writings, from his lesser known contributions on the subject of Nazi propaganda and Hollywood cinema to his most familiar titles. In the process, von Moltke demonstrates convincingly both that Kracauer worked in dialogue with the intellectual circles of wartime and postwar New York, even if that dialogue was not always a literal one. In addition to drawing clear links between Kracauer and the New York Intellectuals and leading figures from the nascent field of film studies, Von Moltke speculates at numerous points about contact between Kracauer and Hannah Arendt, who—he makes a good case—must have known of each other's work, even if evidence of direct interaction is nearly nonexistent, and who in any case dedicated their work lives to addressing some strikingly similar questions. The end result of a portrait of Kracauer who, if not at the center of any of these critical circles, nevertheless overlapped with them—a far cry from the conventional image of the German émigré resolutely walled off from the foreign world around him. Indeed, von Moltke shows quite clearly the manner in which Kracauer attained a sense of American identity even as German questions continued to preoccupy him. The study is particularly compelling when it explores the manner in which Kracauer—and, as von Moltke points out, many of his fellow exiles—sought to turn the same critical eye on his former homeland and his adoptive country, probing not only why

German democracy failed, but also why democracy found itself so imperiled in the U.S. The topic feels uncannily timely today, and von Moltke's careful reading particularly of the *Caligari* study as a reflection on U.S. conditions as much as Weimar provides a refreshing corrective to that book's sometimes dismissive reception. Von Moltke's book deserves a wide readership, but it also makes a strong case that we should all be reading more Kracauer as well.

Although von Moltke is careful not to condense all of Kracauer's work into a single method or message, he argues that even his most disparate seeming works evidence a foundational faith in humanism—hence the volume's title. As von Moltke shows, Kracauer's humanism is not particularly anthropocentric, however, but rather centered on a fascination with the notion that the objects of our world, if closely observed, might restore the human capacity for experience. Kracauer concurred with many of his fellow Weimar thinkers that modern society had seen that capacity atrophy; Kracauer's contribution was unique in its conviction that, as von Moltke describes it, spectatorship might provide the necessary radical restorative. According to von Moltke, Kracauer's faith in this curious humanism was tested, particularly in the immediate wake of World War II and Holocaust, and if I could have asked for one thing more of this book, it would be a more thorough explanation of the precise circumstances of Kracauer's postwar crisis and, in turn, what later restored his hope. While those details would be satisfying as a matter of intellectual biography, they might also signal to today's readers a potential path through the impasses of the present.

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History of the Discipline

The Design of the University: German, American and “World Class.”

By Heinz-Dieter Meyer. New York: Routledge, 2017. 252 pp. Hardback \$160.00; eBook \$49.46.

The transfer of German educational ideas to the United States has long been a subject of great interest to American academics. In the middle of the twentieth century Henry Pochmann and Orie Long wrote about the larger context of such cultural transfer. In 1964 Cynthia Stokes Brown wrote a dissertation at Johns Hopkins entitled “The American Discovery of the German University” about four Harvard students who studied in Göttingen in the second decade of the nineteenth century. Carl Diehl and Lilian Handlin

subsequently explored this same story with more skeptical views of the impact of those early American discoverers. Finally, historians such as Jürgen Herbst and Konrad Jarausch examined the impact of specific disciplines from Germany on the American academy or documented the wave of American students in the second half of the century who pursued advanced study in Germany.

In other words, the topic itself is not new, but Heinz-Dieter Meyer, whose goal is to understand how the “world class” university in America came about, returns to this well-trodden terrain with a new approach. As the first part of his title suggests, it is the “design” behind a well-functioning university model that interests him, not any given institution’s “superficial features” (xv). Although Meyer’s point of departure includes the ideas of interested American observers such as George Ticknor (one of those early Harvard students), and the seminal European philosophers and innovators Adam Smith and Wilhelm von Humboldt, the strength of his history is an analysis of institutions, not individuals.

The book is structured into three main parts with a total of eighteen short chapters. It is well- documented, introduces a large cast of educational figures in both American and European history, and includes detailed references to the major historical and sociological analyses of American higher education. In the first part Meyer lays out early examples of the ideal “design” of a university in the thinking of men like Ticknor (an American), Smith (a Briton), and Humboldt (a Prussian). His contribution here is fresh in that it juxtaposes their diverse critiques, but also because Meyer reads Humboldt’s proposals about university reform against the backdrop of contemporary forces that hampered his plans.

The real meat of Meyer’s argument appears in the six highly readable chapters of the second part where he examines what he calls “institution-making in action” (61), i.e., the process by which various components of the relatively new German university made their way across the ocean to become the foundation of the American research university. Here Meyer constructs a compelling story of how nineteenth-century German educational and research systems, which attracted so many Americans, underwent refinement and improvement in the American context. His analysis goes beyond standard accounts that describe the advent of graduate education in the United States as something American students, many of whom became professors and even university presidents, imported from Germany. He argues that it was this process of adaptation to the American setting, in particular within American civic society that allowed Humboldt’s theoretical idea of the “self governance” of a university by its faculty to succeed in reality (112 ff.).

The third part of Meyer's book describes the various components of self-governance that is unique to American universities, including the academic department, the executive president, and the board of trustees (or regents). It elucidates the characteristics and contexts that distinguish the American system of higher education from others around the world, with particular comparisons to Germany, and outlines the systemic and interpersonal dynamics that can interfere with an ideal system. Meyer contends that the decentralization of higher education in the United States has prevented many of the inefficiencies of European systems. In his view, the institutional independence of the American university both prevents rigid segmentation and encourages continuous innovation. While his historical analysis focuses mostly on private and prestigious East Coast universities, he justifies this by arguing that they long served as a model for smaller schools and public institutions of many kinds. With the recent loss of state funding of higher education this is increasingly true; the importance of alumni and philanthropic support at public universities has grown considerably.

Meyer's enthusiasm for the self-governing model of higher education in America is dampened only briefly when he mentions the history of social inequality (212) and recent calls for managerial style administrations (214, 223). But other important issues in American education that do not find their way into Meyer's analysis might also temper his unqualified support for the American design. One of these issues is cost. A related one is access. The skyrocketing tuition at private universities and colleges in recent years and drastic cuts in support of public universities are either squeezing many Americans out of higher education or burdening them with enormous debt. The state support for education in other countries that Meyer finds so constricting is also one way to keep it affordable. (There is also no mention of the unique role of athletics at American universities, but that is an entirely different issue.)

Meyer's writing is elegant, succinct, and engaging. The book includes some repetition, but this occurs in the interest of clarifying his richly interwoven arguments. It is occasionally marred by non-native infelicities in its English and a few typos, but this is something that more thorough copyediting could have fixed. In the grand scheme of things, and this is a book about a grand and successful scheme, these issues pale in comparison to Meyer's compelling thesis, bold cultural comparisons, and well-researched examples. His book is a must read for anyone interested in German-American intellectual exchange or in the history, and future, of higher education both in America and abroad.

Taking Stock of German Studies in the United States: The New Millennium.

Edited by Rachel J. Halverson and Carol Anne Costabile-Heming Rochester: Camden House, 2015. 312 pp. \$75.00

Concerns about the perceived value of foreign language study in general and specifically about the place of German are nothing new, according to the editors of the book reviewed here. They place their current volume of essays in the tradition of disciplinary self-reflection (or, depending on your perspective, disciplinary crisis management) that has been an integral part of German Studies in the United States since the early 1970s. Frank Trommler's introductory essay on "German Studies: The Short Version" offers a detailed history of the discipline that parallels the tenure of Helene Zimmer-Loew, to whom this volume is dedicated, as the Executive Director of the American Association of Teachers of German from 1985 to 2012. Trommler's insightful narrative ties this short disciplinary history to the changing nature of the transatlantic partnership. His discussion of the contributions of Steven Miller, once president of Johns Hopkins University, and Helmut Kohl to the advancement of German Studies in the United States is good reading.

The editors organize the volume into four sections that consider the current state of German Studies from the viewpoints of "Curriculum," "Initiatives," "Research," and "The New Millennium." A full treatment of all the essays would make this review an unmanageable length, so here I outline the contents and discuss a few essays in more detail. The two essays dedicated to curriculum, Lynne Tatlock's "Ten Years of 'The Making of Modern Europe'—Language, History, and Culture: A Retrospective" and Albrecht Classen's "Medieval Studies within German Studies: The *Nibelungenlied* and Hartman von Aue's *Der arme Heinrich*," treat very different topics. Classen argues that medieval literature is relevant for American students in the twenty-first century because it, like any literature, provides "model cases in human existence," thus providing an outstanding opportunity for students to learn to encounter those who see and experience the world differently than they do. Tatlock presents a Freshman Focus program she developed at Washington University in St. Louis and led for a ten-year period from 2001 to 2011. Her essay provides interesting reading not only for German Studies faculty looking to integrate their field of study into the general education curriculum but also for administrators considering how to improve the first-year college experience.

The four essays dedicated to "Initiatives" include Kathleen Condray's "Thriving in the New Normal: Meeting the Challenges of Doing More with Less in Twenty-First-Century German Studies," Gregory H. Wolf's "Responding to a Changing Profession: A Reflection on AATG Programs and

Their Effects on German at a Liberal Arts Institution,” Rachel J. Halverson’s “EIKK: A Case for Professional Development,” and Regina Braker’s “The KEFKO Summer Seminar in Leipzig: Making Sense of the Proficiency Assessment to Articulate Program Curriculum and Study Abroad.” All of these contributions provide personal reflections on various professional development programs sponsored by the AATG over the last 15 years and on the lessons learned for improving and strengthening German programs in the United States. Gregory H. Wolf opens his essay on program development at a small liberal arts college with two reflections on the national context. First, he discusses the shortcomings of the influential report published in 2007 by the MLA’s Ad Hoc Committee on Foreign Languages. He notes the lack of attention paid to the issue of language proficiency. According to Wolf, the profession will attract more students if German faculty develop a deeper understanding of proficiency levels, develop a standards-based curriculum, and assess student proficiency. Second, he reflects on the effectiveness of recent AATG initiatives that have transformed the approach he takes to program development at his own institution. Wolf’s reflections provide a tangible road map for German faculty.

The essays dedicated to research, Aleidine J. Moeller and Sheri Hurlbut’s “Leadership and Its Ripple Effect on Research,” “Woher and wohin? Twenty-Six Years of *Die Unterrichtspraxis/Teaching German*” by Kurt Buhanan and Glenn S. Levine, Teresa Bell’s “Matching Student and Teaching Perceptions for the Retention of University German Students,” and Traci S. O’Brien’s “‘Guidelines’ for Future Professionals: A Case for Graduate Training in Assessment” illustrate the importance of a good research foundation for developing and maintaining strong language programs. Buhanan and Levine look at articles in the *Unterrichtspraxis* since 1985 and provide fascinating historical perspective on long-term trends and transformations in the pedagogical practice of teaching German in the United States. This is an insightful read for anyone interested in disciplinary history. However, the authors also draw on their analysis to make tentative suggestions on where the field needs to put its attention going forward, and German Studies practitioners would do well to engage their ideas. Most notably, they call for scholars to consider “new models of curricular articulation, including perhaps moving beyond the boundaries, and restrictions, of educational institutions alone” (172).

This anthology concludes with two essays that offer potential models for German study in the future. In “Enhancing and Sustaining University German Programs through Consortium Building” Lynn Marie Kutch describes her experience as part of the PASSHE German Studies Consortium in Pennsylvania. In “An Immodest Proposal: Reenvisioning German Studies through European Integration,” Martin Kagel and William Collins Donahue propose

a break with the institutional structure of the discipline in its current form. They argue that the field of German, as it currently exists, will not survive into the future and that it should change. They propose the development of a degree in Transnational European Studies.

As a whole, this volume provides a wealth of material and interesting reading that contributes to our understanding of the development of German Studies in the United States over the last two generations. However, much of the anthology also looks to the future. In addition to models for program development, many of the essays deliver compelling arguments for the importance of good teaching practices driven by research on second language acquisition and professional development in preparing the discipline for the new millennium. Most importantly, perhaps, the volume delivers a message on the importance of understanding language proficiency frameworks and assessment as a foundation for building strong language programs.

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Donovan Anderson

What Do We Really Know About Herta Herzog? Exploring the Life and Work of a Pioneer of Communication Research.

Edited by Elisabeth Klaus and Josef Seethaler. Frankfurt am Main: Peter Lang, 2016. 179 pp. \$44.95.

Herta Herzog is commonly known as an exceptional woman among ad-men, remembered especially for introducing data-driven insights about the psychology of consumer behavior to advertising agencies on Madison Avenue. Beyond her pioneering work in motivation research, the Austrian American social psychologist is also known for her groundbreaking contributions to communication studies, particularly her development of both quantitative and qualitative methods for audience research and her contested claim to the invention of the focus group. Turning around the title of Herzog's best-known essay, "What Do We Really Know About Daytime Serial Listeners," the recent collection of essays edited by Elisabeth Klaus and Josef Seethaler invites us to reconsider, *What Do We Really Know About Herta Herzog?* The main contribution of the volume, which represents the fruits of an interdisciplinary symposium sponsored by the Austrian Academy of Sciences in 2011, is not only to draw attention to a marginalized figure who worked in two male-dominated fields, but also to overcome the fragmented reception of Herzog's work at the nexus of consumer marketing research and empirical communication studies. Over the course of the volume, a more nuanced pic-

ture of Herzog develops, replacing the one-dimensional images of the skilled manipulator of the collective unconscious on the one hand, and the theory-blind master of the empirical interview on the other, with a multi-dimensional image of a productive scholar and successful professional.

In the first chapter, Elisabeth Klaus outlines Herzog's transnational career in four main stages, pivoting on her emigration to the USA in the mid-1930s, her move from communication research to marketing research in the mid-1940s, and her return to European academia in the 1970s. The next two chapters proceed roughly in chronological order: Cornelia Epping-Jäger analyzes Herzog's dissertation, which formed part of the famous RAVAG study, against the intellectual background of interwar Vienna; and Peter Simonson investigates Herzog's contributions to the Office of Radio Research, where she worked with her first husband, Paul Lazarsfeld, and famed theorists, Theodor W. Adorno and Siegfried Kracauer. Each of the next three chapters covers related thematic territory, addressing Herzog's development of a multi-step research method, and relating her renowned radio studies to her less-known television studies. The quality of these essays varies. Tamar Liebes and Oranit Klein-Shagrir's polemic remains unpersuasive, due to their overgeneralizations about media history in general and female audiences in particular, especially in their misogynistic conclusion. Elisabeth Klaus's third contribution to the volume fares slightly better, summarizing Herzog's individual works without much of an argumentative framework; and the effort Gerhard Kleinig puts into re-crunching the numbers from Herzog's quantitative surveys may be less useful than his appendix on Herzog's contested invention of a more qualitative method, the focus group. The remainder of the volume contains a transcript of an interview with Herzog conducted by Adam Curtis; a self-identified, non-academic statement by Dirk Engel, who updates Herzog's insights for contemporary marketing and advertising practice; a critical perspective presented by Martina Thiele on Herzog's legacy for gender and media studies; and a concluding statement by Friedrich Krotz, which ends with a direct appeal to create a research scholarship and a guest professorship in honor of Herzog's contributions to communication studies.

Ultimately, the volume's emphasis on continuity over rupture in Herzog's career may be responsible for the tendency of several contributors to cover the same ground, surveying Herzog's entire career rather than focusing on historical moments. Taken together, the essays suffer from structural overlap, a lack of argumentative focus, and the failure to standardize their spelling or citation format, as well as the pervasive spelling errors and other typos. At the same time, several contributors make admirable progress in connecting Herzog's "life and work"—a difficult task given her own sense of modesty, along with her problematic denial of having experienced any professional dis-

crimination. "Gender has never played a role in my professional life," Herzog once claimed in response to a scholar working on an entry about her for an encyclopedic volume on *Women in Communication*, and went so far as to request not to be included in a volume about "Women in capital letters" (155; cf. 37, 65, 89). As Thiele observes, Herzog's distance to feminism need not foreclose a feminist interpretation, yet her contribution to gender studies may be much smaller than previously assumed. With this caveat in mind, Simonson presents a well-argued and nuanced case for still branding Herzog one of the "founding mothers of mass communication research," revealing her economic and symbolic exploitation, and interrogating the feminist rediscovery of Herzog in the 1990s. Despite the attention to Herzog's role in crossing gender and disciplinary borders, the transnational aspects of her career remain a surprising blind spot in the volume. Nevertheless, some anecdotes and digressions suggest possible avenues for future research in critical migration studies (e.g., 65, 133, 159, 161).

Addressing the revisionist question of what we *really* know about Herta Herzog depends equally on the discovery of new evidence and the reevaluation of existing assumptions, though the contributions to this volume provide more of the latter than the former. "Archival research is yet to come," as the editors emphasize in their Introduction (21). However, any future research needs to be oriented in a more critical direction with more attention to detail, so as not to reinforce the previous misconceptions about the pioneering figure that this volume successfully clears up.

Cornell University

Erik Born

Horizonte der Humboldt-Forschung: Natur, Kultur, Schreiben.

Edited by Ottmar Ette and Julian Drews. Hildesheim: Olms, Georg, 2016. 354 pp. 68 €

This collection of essays combines the results of two Alexander von Humboldt symposia that took place in Potsdam, the first under the title "Horizons of Humboldt Research" (*Horizonte der Humboldt-Forschung*), followed by a second symposium on "Research and Edit" (*Forschen und Editieren*). The goal was to bring together international Humboldt scholars at different levels of their careers, in order to connect their research on transnationally relevant questions. These events form part of the larger project "Alexander von Humboldt's American travel diaries" (*Alexander von Humboldts Amerikanische Reisetagebücher*), funded by the German Ministry of Science and

Research and carried out by teams both at the University of Potsdam and the Staatsbibliothek of Berlin. Whereas the Staatsbibliothek is in charge of securing, contextualizing and digitizing Humboldt's legacy, the team in Potsdam focuses on the genealogy, chronology, and the analysis of these documents. In coordination with projects at the Humboldt University and the Academy of Sciences in Berlin this leads to a strong institutional collaboration in Berlin in order to undertake research on Humboldt from different angles.

This volume reflects part of the large array of findings that results from this research, related to the materiality of the text, the challenge of both its classic and its digital edition as well as the analysis of the content of the diaries. It furthermore encompasses the study of the significance of Humboldt's contribution to the development of the sciences in the nineteenth century, while focusing also on the importance of his science for highly relevant questions for our times, such as the topics of ecology and climate research. The different contributions of this essay collection offer a good overview of the broad assemblage of topics currently being treated and show the dynamic discussion resulting from this fruitful institutional collaboration connecting the different projects. As the title of this collection reveals, they also aim to indicate new horizons for the development of Humboldt research in the years to come.

The volume consists of two parts: While part one focuses on "Writing between nature and culture," the second part deals with questions related to manuscripts, their reconstruction, edition and interpretation of texts. It starts with a long and profound reflection by Ottmar Ette on the "Relation Between the Concepts of Nature and Culture: Life Science Perspectives of Humboldtian Science." This is followed by an article by Birgit Schneider on "Sinoptic Visualization of the climate by Humboldt," carried out on climate maps as early examples for the visual transmission of data. Julian Drews contributed an essay on "(Auto)-biographic writing in Humboldt's *Examen Critique*," in which he analyses Humboldt's intense study of Christoph Columbus and the sources he used, in search of biographic information. The next article, written by Tobias Kraft, focuses on "The volcanic landscape of the Jorullo plains as a heuristic of geology." Here the author explains in which way the Jorullo served for Humboldt as exemplary landscape for basic research on geology and geognosy, looking both at the causes and conditions for the emergence of such landscapes. Vera M. Kuzinski describes in her article "Facts and Fiction: Alexander von Humboldt in Brazil" Humboldt's connection to Brazil, the country he was not allowed to enter, where his name was nevertheless used for commercial reasons. The following article by Thomas Schmuck, "Travel and War experience of Boussingault in South America 1822–1832," establishes the connection to Jean-Baptiste Boussingault and his travels through South

America following Humboldt's footsteps. The last essay in this part of the collection ("Humboldt, Haeckel and 150 years of Ecology") is by Ulrich Grober, which studies Humboldt's contribution to the beginning of environmental concerns.

The second part begins with a study of "Codicological and material engineering investigations at Humboldt's manuscripts," where Julia Bispinck-Rossbacher explains the information that can be extracted by this analysis. It is followed by a description of "Humboldt's travels to Italy in 1805" by Marie-Noelle Bourguet. Ulrike Leitner offers an analysis of Humboldt's astronomic measurements as annotated by him in his travel diaries in "Stations on the way: Triangulation, measurement, calculation." The author of the next article titled "Annotation for the work with Humboldt's address book" is Ingo Schwarz, who describes the value of this document and the information we can extract about Humboldt's networks. The next essay is a description of the project *Hidden Kosmos* carried out at the Humboldt University in Berlin. It has the title "Methodology and goals for the analysis of manuscripts of Humboldt Kosmos lectures" and was written by Christian Thomas, Benjamin Fiechter and Marius Hug. Matthias Thiele is the author of the last contribution on "Techniques for Humboldt's annotations and writings, compared to Georg Forster, Thomas Jefferson and Adalbert von Chamisso."

The result of these symposia is not a collection of essays centering around specific topics, but rather a collection of very different contributions on various questions that reflect the latest advances, challenges and goals of international Humboldtian scholarship. In particular, it shows the important editorial work carried out by the team that forms part of the project directed by Ottmar Ettte at the University of Potsdam and other scholars that work on related fields. It also reflects the new impulses that this field has received since the purchase of Humboldt travel diaries in the year 2013: Both regarding the work with the manuscript material and its preparation for edition as well as concerning the content of these diaries with regard to different topics, such as the history of science, or literary and cultural studies. Moreover, this interesting essay collection shows how all these questions are interrelated—in the Humboldt diaries project as well as in the larger field of Humboldtian studies. Finally, it reveals the importance of Humboldt's thinking and his methodology, not only for the history of science, but also with regard to scientific questions in our days.

Art and Architecture

Postcard America: Curt Teich and the Imaging of a Nation 1931–1950.

By Jeffrey L. Meikle. Austin: University of Texas Press, 2015. 508 pp. \$45.00.

Postcard America is a fascinating text that takes on the tenor of traditional scholarship in visual and cultural studies but that has the underlying enthusiasm and appeal of a collector's manual. In his opening chapter, Meikle explains his own fascination with the linen postcards. His path to penning this volume began ostensibly in postcards collected by his brother and cards he remembered from his own childhood, then later as a collector himself, hungry for the evocative nostalgia of particular images. The author, like so many collectors, found himself hunting for cards that "spoke to him," but never considering their potential academic value. Instead, his act of acquiring was simply a passion of pursuit—finding, looking, and appreciating. But, as Meikle notes, he soon realized that a wealth of potential scholarly avenues were present in these images and so he set out to follow these paths of inquiry seeking to understand the history of these images, to classify the kinds of scenes and vistas presented, and to understand or at least grasp the varied implications of the feelings and intentions conveyed to senders, recipients, and present day collectors alike. The resulting, rather hefty volume provides academics and enthusiasts alike with an historical account of these postcards and their implications as markers of place, memory, and nostalgia. Perhaps most impressively, the text is complemented by a beautifully reproduced set of images all with brief accompanying essays steeped in a tone comprised of equal parts collector's passion and careful image analysis.

As Meikle includes a disclaimer of sorts in his opening chapter—revealing his own identity as a collector—I should also provide one. As a graduate student, I took courses with Meikle, and his approach to the history of material culture and design was instrumental in helping me find my own methodological path, not to mention highly influential in shaping my approach to teaching images and objects. Meikle's text here builds on his ability as a scholar to take the often overlooked "stuff" (for lack of a better term) of our collective experience and reveal histories of making, use, and the resulting greater cultural shaping and appropriation of things; such an approach is well-featured in his earlier work as well.

In this text, Meikle begins with a historical appreciation of linen postcards, focusing primarily on those produced, marketed, and widely available across the United States from the 1930s–1950s. He notes that at the beginning of the twentieth century most cards sold by U.S. companies were actually printed in Germany due to low production prices and superior lithographic

facilities. This all changed with the 1909 introduction of the Payne-Aldrich tariff, which—among other adjustments to trade-related taxation—imposed a protective duty on imported postcards. Here, the titular Curt Teich, a German émigré with a family history in publishing and printing, enters Meikle's text; and it is Teich's story that is likely of greatest interest to readers of this review. Teich emigrated at the end of the nineteenth century and established a printing facility outside Chicago that specialized in postcards prior to the imposition of the Payne-Aldrich legislation. His adoption of an innovative offset lithographic printing method around 1910 allowed Teich to weather potential economic failure and his facilities quickly became a go-to site for U.S. card production. Always the innovator, Teich, drew on the know-how and inventiveness of his largely German émigré workforce. In the 1920s, he introduced yet another innovative printing technique, the C. T. Art Color-tone Process, which involved specially chosen card stock and newly available water-soluble inks first developed in France. As Meikle notes, Teich's new process allowed for cards to reproduce vibrant images at a low cost, a great counter to the coming economic conditions and general gloom of the depression era. Also instrumental in Teich's success were his sales agents, many of whom provided source images and helped buyers translate and in many cases reimagine a more spectacular, colorful presentation of their site or vista. These observations remain central to Meikle's overarching argument about these images. Cards from the era never perfectly replicated reality. He argues that these images were "congruent with realities perceived by their consumers" yet masterfully manipulated by artists and sales agents to create an aesthetic that "illuminates [the conditions of] their era" (8-9).

Meikle follows up this section of the history of these cards with two "portfolios" of sample images, loosely categorized into images centered on landscapes and cityscapes. These portfolios make up the bulk of the text. As the author notes in a short introduction, his intention is to encapsulate the experience of encountering these cards as a collector, as though "paging through a large album," but to also remark upon the cultural and historical significance of individual images and provide supporting analysis for such claims (85). Each card is finely reproduced and the author sorts them topically; the cityscape portfolio includes groups of images of skyscrapers, main streets, and accommodations, among others. Flanking each reproduction, Meikle has penned short texts that are, in his words, "more than a caption and less than an essay" (84). It is with these short texts that Meikle's skills as a scholar of visual culture most shine. Each was a delicious nugget of ideas and analysis that left me, as a reader, often wanting more. Meikle's smart choice to include so many short texts allows the author to reveal the true wealth of information that can be gleaned not only by looking closely at singular

cards but also by shuffling them about with an eye toward classification and comparison. Moreover, he allows readers to look at these cards anew, and highlights how this popular ephemera is capable of serving as an important primary source on history and culture. If anything, I desired a bit more—a summative essay on the portfolios, helping the reader to draw together this wealth of information, would have been useful, for instance.

In his final chapter, Meikle seeks to deal with the inherent nostalgia involved in these images and eventually accepts that these cards are loaded, as it were, with the ideas and perception of contemporary viewers, which importantly vary from their original use. The ideas that Meikle introduces here, drawing widely from theories on memory and collecting practices, allow the author to argue for the continued value of these cards for average viewers, collectors, and historians alike. Despite this, the author chooses not to include a more traditional conclusion to his text. The chapter feels like the beginnings of an entirely different text rather than an efficient means to tie together the issues herein presented. But perhaps this was Meikle's intention all along. He provides a variety of ways to look at these cards but never suggests that their value is singular or static.

Susquehanna University

Ashley Busby

From War to Peace in 1945 Germany: A GI's Experience.

By Malcolm L. Fleming. Bloomington & Indiana: Indiana University Press, 2016. 180 pp. 132 b&w illus. \$45.00.

As thousands of military and civilian photographers covered World War II, the visual archive of the “good” war is enormous—and yet, Malcolm L. Fleming's volume offers a new twist, as it presents the perspective of a combat photographer's private chronicle of the war. Fleming was Official Army Photographer in the U.S. Army Signal Corps during World War II, and also kept a personal photographic diary by using an Eymo camera for motion pictures and a small Vollenda for still images, covering his training in New York and Long Island in 1944 and his nine month stay in Germany, Belgium, and France in 1945.

The album contains 132 images reproduced in black and white accompanied by field notes along with additional information in italic that was added by the author after 1945. The book is divided into two parts, covering war and peace respectively. It begins rather late into the war, in March 1945, at the Remagen Bridge and the first crossing of the Rhine River with a powerful

picture of the statue of Ludwig van Beethoven amid the ruins of the composer's native city Bonn. It ends with the sea passage back home and the first sight of American soil in November 1945.

This collection of primary sources can be situated along studies of combat photography such as Susan D. Moeller's *Shooting War: Photography and the American Experience of Combat* (New York: Basic Books, 1989) and books on well known World War II photographers like Joe Rosenthal (Hal Buell, *Uncommon Valor, Common Virtue: Iwo Jima and the Photograph that Captured America*. New York: Berkeley Publishing Group, 2006). However, the book's strength is not that it offers another iconic photograph like *Raising the Flag on Iwo Jima* but rather its simplicity and portrayal of the mundane. Fleming offers a very personal chronicle, a visual narrative of war, occupation, and homecoming as seen by a GI, neither staged nor censored.

Overall, two themes stand out: First, even though no scenes of live combat are included in the collection, the physical and human cost of war is very poignant. The viewer is confronted with the war atrocities at Gardelegen, the devastation of cities, the endless lines of Prisoners of War and of refugees on the move as well as deserted streets and people that were left behind—the elderly, women, and children. Probably one of the most memorable images is the one of (presumably) a grandma and her grandchild carrying farm tools to work in the fields. Fleming suggests the caption: “War’s Residue, the Very Old and Very Young” (135).

The second theme of Fleming's work is the entangled relationship between GIs and German civilians—most notably, again its “children everywhere” as Fleming observes in his field diary (153). Moreover, the book conveys an underlying anti-Russian sentiment. While Fleming describes the linkup with the Russians on April 30, 1945 at the Elbe River as a “party” with a lot of heavy drinking (80), the rest of the book is replete with anti-Russian comments. For example, with regard to a picture of a banner saying “We Greet the Red Army” (printed in German and Russian, Ichterhausen, July 1945), Fleming comments that the city's mayor ordered the population to hang the banner, but that the Germans actually feared the Red Army (86). Especially in this regard the book could have benefited from more information on context and subject. Additionally, the pictures of the actual rules of the occupying U.S. Army (98-103) could have been textually contextualized and the space could have been used for material that is not as easily available in print.

Despite these shortcomings, Fleming skillfully engages the viewer with authentic pictures and his notes give an insight into how the war affected a 26 year-old GI. As Jason Francisco of Emory University has pointed out, war photographs are both mediated records and recorded mediations. Fleming's

work helps historians share the experience of GIs, his photographs work as “cultural objects, deployed alternately to expose and to recall, to plead and to deliberate, to sanitize and to shock, to register the realities of war as well as to critique the imagination of those realities” (<http://jasonfrancisco.net/war-photography>).

From War to Peace in 1945 Germany. A GI's Experience is a useful visual supplement to historical studies on the devastation of war-torn Europe such as Keith Lowe's *Savage Continent: Europe in the Aftermath of World War II* (London: Penguin Books, 2012). It is a valuable resource for the history of combat photography, a useful primary source for teachers and students of World War II as well as for the general reader.

Westfälische Wilhelms-Universität Münster

Jana Weiß

The Invention of The American Art Museum: From Craft to *Kulturgeschichte* 1870-1930.

By Kathleen Curran. Los Angeles: Getty Publications, 2016. 248 pp. \$49.95.

Museums have long been depositories for traditional applied art and the decorative arts: paintings and porcelain as well as furniture, and jewelry, collected by a wealthy patron or European aristocrat. These were exhibited on their own merit without benefit of context for their creation or use. It was at the mid nineteenth century in northern Europe that a new theory of exhibition was considered, popular particularly in Germany, Switzerland, and Scandinavia. Kathleen Curran describes the process of creating a new inclusive curating practice for both fine arts and decorative arts in her book, *The Invention of the American Art Museum: From Craft to Kulturgeschichte 1870–1930*.

The ethnologist Gustav Klemm described human cultural history in his 10-volume edition, *Allgemeine Cultur-Geschichte der Menschheit nach den besten Quellen bearbeitet* in 1852 (1). Inspired by Klemm's theories, especially by the 1873 lecture on the Leipzig Museum of Ethnology, the Smithsonian director George Goode used Klemm's ideas to organize and display that museum's many artifacts. American art museums were being built in the 1870's, providing spaces to use the cultural history of an era or place to create exhibitions. This included displaying the art in the context in which it was probably seen, such as particular pieces in a room or grouping of furniture or other important decorative artifacts from its era. American museum trustees, administrators, and curators traveled to Europe to see this dynamic way of classification and exhibition, as well as a way to broaden collecting categories.

Venerable U.S. art institutions, including the Boston Museum of Fine Arts, the Philadelphia Art Museum, the St. Louis Art Museum, and the Metropolitan Museum of Art in New York, adopted the *Kulturgeschichte* model.

Kathleen Curran describes the history of the development of contextual exhibition practice in American museums. Her first concern is to describe the European museums that American administrators and curators visited. These curators then set about creating standards for American art museums. In chapter two, for example, she describes the Museum of Fine Arts in Boston and its commission to learn about *Kulturgeschichte*: the museum's president, building committee chairman, and architects spent three months in Europe, visiting major museums and deciding on a model for their efforts back in the U.S. They agreed on the "Hessisches Landesmuseum" in Darmstadt, which they considered a *Kulturgeschichte* museum. Their deliberations were guided by a four-volume report *Communications to the Trustees* where for the first time *Kulturgeschichte* was included to guide their exhibits and building design (56).

Besides describing American museums, their supporters and curators, and their exhibits, Curran includes who was involved in the process. Not only was Boston's new MFA administration interested in this new technique; the Metropolitan Museum of Art in New York City followed suit. Wilhelm R. Valentiner, a Rembrandt scholar, designed the Met's new decorative arts department in 1907 at the request of John Pierpont Morgan. He was influenced by his mentor of two years, Wilhelm von Bode, director of the Kaiser-Friedrich Museum in Berlin with its exhibits of decorative arts, painting, and sculpture. The Met's 'Wing of Decorative Arts' was the first part of the museum building planned with direct reference to the history of the objects it would contain. It followed the open plan of the 'Musée des Art Decoratifs' in Paris, and followed the ideals of *Kulturgeschichte* that were expressed throughout the Boston MFA.

Chapter four describes several museums and "period rooms." Cleveland's museum, a version of the Boston MFA, set the standard for midwestern museums. According to Curran, a prodigious scholar of American history was Fiske Kimball, who played a role in the creation of the Metropolitan Museum's 'American Wing' and the Philadelphia Museum of Art. As director in 1925 he mapped out period rooms and composite display galleries that are a triumph of *Kulturgeschichte*. Galleries devoted to American art show the greatest evidence of *Kulturgeschichte's* impact. Curran begins with American art at the 1909 Hudson-Fulton Celebration Exhibition at the Metropolitan Museum to show how *Kulturgeschichte* installations influenced the American Wing. She also describes other approaches to American period rooms, like the Brooklyn Museum where the department of colonial and early American

furniture became the decorative arts department, and nineteen rooms opened in 1929. The architect Norman Isham researched Brooklyn's history of interior décor; this research on areas of the northeast colonies were reflected in the rooms. The many illustrations taken from Isham's notes are particularly helpful in understanding the research.

Curran's book includes copious notes after each chapter; there are quotes from letters and lectures by curators and architects about the rooms and their design, like a still life of American culture. The 'solid presence of the decorative arts' (199) here in U.S. exhibits is due to the interest in *Kulturgeschichte* from Europe. By 1930 it would have been hard to find museums without these composite display galleries, in which the applied arts and decorative arts were equally vital and important to these exhibitions. The St. Louis Art Museum used the idea of 'period rooms' from the Minneapolis Institute of Arts, which had European period rooms as well as American. Including not only photos, notes, bibliography of archival and print sources, but also illustration credits and a copious index of notes on curatorial themes, on museums, and on individuals, this book is valuable for both the professional and the interested amateur.

Webster University

Paula Hansen

Freie Künstler in einer freien Stadt: Die amerikanische Förderung der Berliner Nachkriegsmoderne.

By Dorothea Schöne. Ars et Scientia 16. Berlin/Boston: De Gruyter, 2016. 303 pp. \$70.00.

Originally presented as the author's doctoral dissertation at the Universität Hamburg in 2014, this volume explores the promotion of modern art and artistic exchanges in the American sector of post-war Berlin. The establishment of a denazified cultural life in Germany, including the reestablishment of Berlin as a major artistic hub, was an important goal of the Allied military occupation and post-war reeducation efforts. Given the extreme politicization of fine art in the Nazi era and in the Soviet occupation sector, the American authorities also wanted to draw artists and artistic activity into the American sector of Berlin and encourage the development or redevelopment of contacts between German artists and cultural institutions and their counterparts in the United States and other western democracies. Political considerations and the many competing interests and conceptions of institutions and individuals are a major emphasis of the study.

The book is organized into three major sections. The first of these describes the state of the fine arts in Berlin following World War II, addressing issues related to the division of the city, the cultural programs and policies of the American military occupation authorities, and the reopening of art schools, galleries, and museums in Berlin. Of particular importance in this section is the establishment of Prolog, a Berlin-based art appreciation group intended to facilitate contacts between Americans interested in German fine arts with German artists, gallerists, art critics, and art historians. Though technically a private group, Prolog's founders on the American side were affiliated with the military authorities and many were high ranking officials. Prolog placed a strong emphasis on modern and contemporary art, supporting the education of young artists and the promotion of pre-war modernists who had been branded as creators of "degenerate art" and persecuted under the Nazi regime. Prolog's status as private group was advantageous, allowing it to present itself to German artists and the German public as independent of the military authorities and also freeing its activities from the direct scrutiny of conservative politicians in the U.S. many of whom were critical of modern art movements.

The second major section of the book is devoted to the organization of the first post-war exhibitions of contemporary West German and West Berlin artists in the late 1940s and early 1950s. Two important early exhibitions, *Berliner Künstler: Malerei—Grafik—Plastik* presented in Bonn in 1950 and *Der Deutsche Kunstpreis 1949* shown in Munich and Berlin, are profiled in detail. The first post-war exhibition of German modernist art in the United States followed upon the success of these exhibitions; *Contemporary Berlin Artists* was sponsored by the American Federation of Arts and traveled to fifteen cities around the United States in 1951 and 1952 where it was mostly displayed in small and medium sized museums.

The third major section of the book is devoted to the planning and the subsequent reception of a much larger exhibition, *German Art of the XXth Century*, shown at the Museum of Modern Art in New York in 1957 and City Art Museum in St. Louis in 1958. Unlike the earlier *Contemporary Berlin Artists*, this exhibition placed much greater emphasis on pre-war artists and, given the positive reception of the exhibition and the much higher prestige of the venues, helped to elevate the status of pre-war German modernists in both Germany and the United States.

This volume provides an excellent and highly engaging account of both political and artistic activities in West Berlin in the immediate post-war years and should be of interest to both art historians and those with an interest in the history of post-war Berlin. The author's work is based on extensive archival research in both Germany and the United States and includes an extensive

list of archival sources in addition to a thorough bibliography of published works. The book is written in a clear and readable style; it is extensively footnoted and contains a detailed index and numerous black and white photos of documents, artists, art works, and gallery exhibitions. A fourteen-page insert with color images of key artworks is included at the end of the volume.

University of Iowa

Bruce H. Nottingham-Spencer

Winold Reiss and the Cincinnati Union Terminal: Fanfare for the Common Man.

By Gretchen Garner. Athens: Ohio University Press, 2016. 149 pp. \$26.95.

Winold Reiss was a German-American artist who created eighteen mosaic murals for the Cincinnati Union Terminal, which opened in 1933. Reiss' design of these murals and their artistic and historical contexts are the subject of Gretchen Garner's 2016 text *Winold Reiss and the Cincinnati Union Terminal: Fanfare for the Common Man*. Garner focuses primarily on the two 22' by 105' murals still in the rotunda of the building now known as the Cincinnati Museum Center at Union Terminal. Garner's is the first work to offer a discussion of these murals in light of Reiss' other artistic endeavors, while situating it in the artistic tendencies of the time in which they were created.

Reiss was born in 1886 in Karlsruhe, Germany. Trained first by his father, he later studied in Munich at the *Kunstakademie* and the *Kunstgewerbeschule*. On October 29, 1913, Reiss arrived in New York to begin life in the United States, eventually becoming a citizen. Reiss initially earned a living from design commissions, where he was known for his distinctive lettering as well as his use of bright colors, modern geometric forms, and design concepts from folk cultures. He was a founder of a journal for modern design concepts, and also had an extensive teaching career.

Reiss was selected in 1930 to create decorations for the Art Deco Cincinnati Union Terminal, choosing mosaic murals for their brilliance and their endurance over time. Reiss would utilize a new style here: the "silhouette mosaic," pioneered by Paul and Arno Heuduck. It is one in which the main figures, outlines, and the most important features are in mosaic with colored stucco filling in everywhere else, thus reducing the cost. The Ravenna Mosaic Company completed the construction of the mosaics after Reiss provided them with large working paintings to fill in. Although few artists were designing secular mosaics at this time, he was one of many mural artists of the 1930s.

The themes of Reiss' mural works were typically either historical or tropical and shied away from depicting conflict or strife. He was also well known for his portraits and sought to depict subjects that were less recognized and less valued by mainstream society at that time, such as indigenous people, workers, and peasants. This is something he included to a degree in the two largest mosaic murals, where he featured women, American Indians, and African Americans, albeit leaving out the Chinese workers so integral to the railway construction.

The south rotunda mural depicts the development of the United States in the foreground and the history of transportation in the background. The north mural more specifically depicts the development of the Ohio River Valley and Cincinnati. When displayed, the contemporary world is front and center with the historical one to the left and right. The figures represent various types of workers, a farming family, a pioneer family, two Revolutionary officers, and three Blackfoot Indians. While there is very little action depicted, many of the figures do carry tools and weapons. The contrast of the simple bow held by one of the Blackfoot figures contrasts with the manufactured weapons and tools held by the others, indicating which groups gained dominance during the settlement and why. Unlike most murals of this kind, these ones do not depict tumult and there are no literary references. Rather, the figures represent the social history of the United States and Cincinnati in particular.

The middle distance of the murals represents the landscape of the U.S., from the eastern villages to the plains, with a river of blue throughout representing the Ohio River. In the background are a city skyline, representing the imagined future of Cincinnati, as well as historical and then-contemporary modes of transportation, including wagons, locomotive, and three airplanes.

Reiss also created fourteen mosaic murals portraying Cincinnati industries as well as two depicting the seven Cincinnati men who enabled the building of the terminal. The industry murals were based off of photographs Reiss took, lending them more of a documentary feel. In contrast to the rotunda murals, the figures are embedded in an equally important background and there is a feeling of action. There are, however, no women or minorities. The industries represented include American Steel Foundry, Rookwood Pottery, and Procter and Gamble. When the Cincinnati Union Terminal ceased operations in 1972, these murals were moved to the Cincinnati/Northern Kentucky Airport, but due to a terminal redesign, nine will now be displayed at the Cincinnati Convention Center.

Garner does a thorough job of explaining the ways in which Reiss' murals reflect the historical and artistic eras in which he designed them as well as where they diverge. The discussion of the various aspect of the rotunda

murals is particularly interesting. Garner also provides substantial information on Reiss' other works so that it is clear where these murals fit within his oeuvre. A strength of this book is the large number of pictures of both Reiss' works and those of his contemporaries, allowing the reader to better understand Garner's arguments. The text does at times become repetitive and it would have been interesting to have a more in-depth discussion of the industrial murals, but Garner nonetheless provides an excellent introduction to those unfamiliar with these murals and their contexts.

Doane University

Kristen M. Hetrick

Art of Suppression: Confronting the Nazi Past in Histories of the Visual and Performing Arts.

By Pamela M. Potter. Oakland: University of California Press, 2016. xvi+389 pp. \$65.00.

Pamela Potter's historiographical book investigates the "cognitive dissonance between what is known and what is believed" (41) about National Socialist suppression of the arts. She questions, in particular, the often-held belief in the respective histories of the visual and performing arts that the control was complete and any influence of suppressed artists muted once they and/or their art were removed from the state controlled institutions. Potter distinguishes between "structural Nazification," meaning the micromanaging of the cultural institutions and "aesthetic Nazification," the establishing and enforcing of artistic guidelines.(4) By revisiting studies as far back as the early 1960s, the author contrasts the established research in general history of the national socialist period with those of the respective artistic fields concluding that due to their isolation, discipline-specific historians were ill-equipped to carry out similar investigations. The trap many visual arts, theater, dance, and film historians fell into was, so Potter, to take the national socialist propagandistic claims of total control of the arts at face value concentrating on a few often-cited cases supporting this claim but overlooking examples to the contrary. She argues convincingly that by creating a dichotomy between the Weimar periods and early years of the Federal Republic of Germany on the one hand, and National Socialism on the other, the consequent notion "us" versus "them" let the postwar generation neatly bottle up the national socialist years hereby ignoring any continuum of ideas.

After an introductory chapter, Potter sets out to show how already in the 1930s and 1940s the notion of total suppression of the arts was brought

by emigrants from Nazi Germany to “demonstrate their commitment to democracy in their host countries” and to claim that “exiles preserved the ‘good’ Weimar culture that was completely uprooted and supplanted by the Third Reich” (42). Following her chronological principle, she then examines the years of Allied occupation immediately following the war. Those years of denazification and reeducation were also the time of the Zero Hour (*Stunde Null*) mentality, in which Germans wanted to distance themselves from the Third Reich and look ahead to the future. Claiming that the arts were completely controlled by the Nazis helped leave this time behind and to start anew.

The debates of the following decades on totalitarianism, intentionalism, and the *Historikerstreit*, provided further grounds for exonerating artists from any involvement in the national socialist regime. These debates also have to be seen in light of the Cold War: when National Socialism and Stalinism are considered equals, contingencies of the Third Reich in modern Germany do not help further one’s argument of being the better society. However, the strict dichotomy of suppressed, mostly exiled, and state-conform artists was slowly being weakened in the late 1980s when studies started to ask questions about the “structural Nazification.”

In chapter 5, Potter deepens her analysis of “aesthetic Nazification” with a focus on the modernist movement (expressionism, New Objectivity, Bauhaus), which had to be rescued from supposed oblivion after the war, in order to play a major role in the Cold War’s artistic front between Western experimentalism and Socialist Realism. As in all previous chapters, Potter provides a wealth of examples that question the perception of an aesthetically unified, micro-managed art scene in Nazi Germany. Rather, she shows the reader that upon examining its organizational structure, the Nazi regime’s claim of total control of the art world was just that. It impossible for the National Socialists to control all films, musical performances, visual arts collections and exhibitions; the claim of having established a genuine “German Art” cannot be upheld. Just the removal of artists and “degenerate” art does not create a German Art, especially since students of removed artists carried on their master’s legacy and artists whose art had been considered “degenerate” were sometimes able to continue their work in Germany, occasionally even receiving state contracts. Furthermore, Potter reminds us that the supposed national socialist aesthetic can also be found “in Roosevelt’s United States that emphasized building community by eliminating class division, restoring order from chaos, and even creating a leadership cult” (249). Therefore, it is almost impossible to neatly define national socialist art. That being said, Potter does not claim that the attempted Nazification of art in Germany did not

have a major impact on the art and the artists, rather than “German history is an excess of contradictions” (A.J.P. Taylor, cited on 252).

In her final chapter, the author summarizes research done after the end of the Cold War and encourages more interdisciplinary scholarship on the arts under the Third Reich. The book is a welcome reexamination of fifty years of scholarship on National Socialist art. It provokes critical investigation and will hopefully generate fruitful discussions among historians of the visual and performing arts.

University of Mary Washington

Marcel P. Rotter

Hans Hofmann: The Artist’s Materials.

By Dawn V. Rogala. Los Angeles: The Getty Conservation Institute, 2016. 160 pp. \$40.00.

Dawn V. Rogala’s text aims to unite traditional art historical research with the science and findings of conservation, all while examining the work of one of the twentieth century’s most important—although less recognized—abstractionists, Hans Hofmann. While art world outsiders may consider the work of conservators and art historians closely aligned, in reality these two fields make for a sort of scholarly strange bedfellows. The work of the art historian is rooted in words, histories, recollections, and in the end some level of critically informed, yet ultimately subjective analysis. The work of the conservator is steeped in the language of science, requiring a sometimes heady knowledge of chemistry and a whole host of related technologies, not limited to spectroscopy, x-ray radiography, and other means of object analysis. Too often, publications in conservation take on the tenor of a lab report, forgetting how best to translate such content for an educated, but non-expert reader. Here, Rogala provides an important piece of scholarship that keenly navigates the challenges of integrating these two fields all the while maintaining a surprisingly accessible and enjoyable tone. In just 116 pages of text, she argues for Hofmann’s importance in the histories of post-war abstraction and American art instruction, provides great insight into the shifting late career tendencies of the artist, and walks readers through her treatment and analysis of twenty-six works dating from 1953 to 1965.

Rogala’s first two chapters cover Hofmann’s artistic training and upbringing prior to emigrating to the United States in 1930 and his subsequent contributions to Abstract Expressionism as an educator and mentor as well as a painter. While much of this information could be gleaned from other major

sources on the artist, the author manages to cover such a background succinctly. All the while she highlights one of her key arguments about Hofmann and Abstract Expressionism. Rogala asserts that this era of post war experimentation was profoundly shaped by the introduction of new materials and paint types, most notably the adoption of newly available acrylic formulas as well as newly patented and improved commercial paint products. She writes, “experimental paints encouraged experimental practices that affected the artist’s relationship with both modern and traditional materials” (30). This integral relationship with materials was the first major step, as Rogala sees it, toward the introduction of process driven art work—too often credited solely to the conceptual work of the 1960s.

In her focus on materials, Rogala is careful to chart not only a broad history of Abstract Expressionist engagement with new media but also Hofmann’s own role in encouraging such adoptions. She tracks paints required of students in Hofmann’s classrooms and sums up Hofmann’s teachings and lecture on the materiality of painting emphasizing the importance of such sites for the exchange of avant-garde ideals and procedures. Also notable is a short introduction to “Modern Paint Technology in the United States,” which briefly overviews not only major innovations in commercial paint production beginning in the 1930s but also applications of such technologies to specially marketed artist paints. Moreover, in subsequent chapters on the conservation and analysis of Hofmann’s late career work, Rogala provides readers with a broad summary of the challenges conservators face with Abstract Expressionist canvases, problems all too often rooted in their choice of materials. She manages in just a few short pages to provide context without straying too far from her primary subject, Hofmann.

Rogala then turns to Hofmann’s late career work. Chapter three discusses existing art historical analysis of the artist’s late career tactics and all existing information on Hofmann’s preferred materials and pigments. With this history established, the author then delves into her own analysis of the artist’s work. She focuses on a narrowed set of canvases, most all in the Hans Hofmann Collection at the University of California, Berkley Art Museum and Pacific Film Archive. Select works were included from three additional museum collections to account for gaps in the artists’ late career trajectory not well represented in the Berkley collection. While a minor quibble, as a reader less adept in conservation tactics and material analysis, I wish that more insight about why this represents an adequate study sample and how canvases from other institutions were decided upon had been provided. Nonetheless, the text’s three final chapters detail not only previous conservation and study of Hofmann’s work but also Rogala’s own physical analysis of the canvases as well as reports on varied chemical, radiographic and spectral analyses. Chap-

ter five's discussion of this analysis is particularly dense at times, but perhaps through her succinct writing style or her adroit awareness of audience, Rogala manages to make even the most technical jargon comprehensible.

In the end, despite Rogala's early insistence on the importance of new paint formulas for post war abstractionists and Hofmann's role in encouraging such adoptions amongst his students, she finds that in his late career work, Hofmann returned to a more historical palette, preferring more traditional, early twentieth-century oil paints over the house paints and commercial offerings encouraged amongst his students. She notes that any study of post war painting must take materials into account, given the primacy of process and experimentation at the heart of the Abstract Expressionist project. As such, any valid analysis of such work must carefully consider the actual media and pigment present in individual work and the works of varied artists from the era, rather than a broad brush assumption that it is all simply house paint splashed about. She also reminds art historians of the importance of the work of conservators like herself and what their work may contribute to broader discussions of avant-garde and modernist art practice. In the end, she emphasizes that Hofmann is perhaps most notable for "recogniz[ing] that innovative art is built upon a modernist continuum" (114), and as such is equally steeped in experimentation, but also borrows considerably from the contributions of previous generations.

Susquehanna University

Ashley Busby

Intersecting Colors: Josef Albers and His Contemporaries.

Edited by Vanja Malloy. Amherst: Amherst College Press, 2015. 108 pp. \$20.00.

The German artist Josef Albers is often popularly remembered for his so-called "square paintings" from *Homage to the Square*, a series of work which he began in the early 1950s and on which he focused for almost twenty-five years. These canvases and related serigraphs incorporate four squares of diminishing size all in different hues or shades of the same hue. His work bridges the stylistic divide between the work of post war minimalist painters and the purposeful trickery of op art. Viewers often delight in these deceptively simple canvases, drawn in by their sparkling colors. More careful observation yields surprising visual effects. Through consideration of color perception and optics, Albers created squares that float and generate the sensation of three dimensional depth on the two-dimensional support. Yet, in his practice, Albers insisted that color was the fundamental formal component of art. He was

not creating square forms that happened to be one color or another; instead, Albers created fields of color that created the impression of visual space and form. This emphasis on the importance of color has greatly shaped the approach of subsequent generations of abstractionists.

While the connection between art and science seems clear when viewing Albers' oeuvre, few texts have fully explored such intersections. *Intersecting Colors: Josef Albers and His Contemporaries* edited by Vanja Malloy does just that. The relatively brief catalog accompanied an exhibition of the same name staged in 2015 at the Mead Art Museum at Amherst College. Malloy and contributing scholars seek to highlight and analyze Albers work in color. Interdisciplinary essays underscore his awareness and study of optics and related fields; his meticulous working process, which fully appreciated observation and experimentation; and relevant contemporary responses to his efforts.

Albers began his career as a primary school educator in Westphalia in 1908; he only received certification to teach art later in 1915. He is widely remembered as one of the teachers at the Bauhaus. First hired in 1922 to teach stained glass techniques, Albers gradually rose through the ranks, taking charge of the institution's famous *Vorkurs* (first year foundations course) in 1923, and rising to the rank of *Bauhausmeister* (roughly equivalent to a designation of full professor) after the art school moved to Dessau in 1925. During his years at the Bauhaus, Albers honed his skills as an educator but also dabbled in a range of media, never fully devoting himself to one approach. When the Nazis shuttered the school in 1933, Albers and his wife Anni (a skilled artist and instructor in her own right) immigrated to the United States, where they had contracted work at a relatively new and wholly radical arts school, Black Mountain College, near Asheville, North Carolina. During his time at Black Mountain, Albers interest in color led the artist to focus almost solely on work as a painter and printmaker. In 1950 Albers left Black Mountain for a new role as head of the department of design at Yale. His work on the *Homage* series was concurrent with his time spent at the university, where he would also overhaul approaches to graphic design education. It was in these later years of his career that Albers became fixated on demonstrating not only his pedagogical tactics but also the broader ideas about color and perception that informed his canvases.

Intersecting Colors focuses little on this biographical context, only incorporating such details when absolutely necessary. For readers of this journal, it should be noted that there is little if any discussion of Albers' "German-ness" or his identity as a German born émigré in America. Moreover, the text does not cover Albers' full career, focusing on his post-war color studies and resulting compositions. Instead, the assembled authors, a curator, an historian of science, art historians, and a neuroscientist, use their varied expertise to

provide greater context for Albers' obsession with color in tightly focused and well-researched essays. Such an approach makes this short tome especially impactful.

Of particular note are the volume's first two essays, "A Short History of Josef Albers' *Interaction of Color*" by Brenda Danilowitz, the chief curator at the Anni and Josef Albers Foundation, and "Explaining Color in Two 1963 Publications" by Sarah Lowengard, art conservator and historian of scientist at Cooper Union. Danilowitz's essay provides a necessary introduction to Albers' lifelong fascination with color but then turns its focus to his 1963 publication *Interaction of Color*, a three volume set that included an explanatory text along with 120 interactive color studies and experiments as well as relevant commentary. Not only does she emphasize the extraordinary efforts by Albers and the staff at Yale Press to insure that the publication, and in particular the quality of the color studies, meticulously replicated Albers' intentions, but also the essay considers the tome's continued impact on arts education. She even makes mention of the appeal of a 2013 app developed exclusively for the Apple iPad, which has brought increased awareness of Albers' work to a whole new generation.

Lowengard begins her essay by acknowledging the dominant conception that science and art are oppositional fields with only rare instances of juncture. She then turns her attention to a comparison and analysis of two 1963 texts on color, Albers' *Interaction* and *Color: A Guide to Basic Facts and Concepts* released by the Inter-Society Color Council (ISCC), a professional organization of color scientists. By comparing each text's approach to similar color questions, Lowengard concludes that Albers is not a scientist in the traditional sense. His reliance on subjective observation and a solely qualitative approach negates such a labeling. All the same, the author does acknowledge Albers' meticulous process and his insistence on experimentation as the artist's primary means to understand his or her use of color.

Other essays in the text come to similar conclusions. Art historians Karen Koehler and Jeffrey Saltenik show parallels between Albers' ideas and Gestalt psychology as well as the perception theory embraced by 1960s Op artists, respectively. Susan Barry, a neuroscientist, considers correlations between Albers' 1972 screen print portfolio *Formulation: Articulation* and contemporary discoveries in the neurological appreciation of color phenomena, which combined psychological, physiological, and physical content. In short, this text does not provide a list of clear scientific sources on which Albers' relied; in fact, the authors often recognize the ways in which his work on color directly refuted or denied contemporary findings in science. Nonetheless, Albers deserves a new designation in his list of accomplishments; he was an artist, an

educator, and perhaps most importantly an artist-scientist, blending scientific empiricism with aesthetic inquiry.

Intersecting Colors is an excellent addition to the shelves of any scholar of twentieth century art. The essays will prove highly useful for the specialist researcher and scholar, yet still accessible for student readers. The volume also deserves praise for its publishers' emphasis on accessibility. The text is well priced, particularly for a volume with so many color reproductions; yet the catalog has also been released in an open-access format, available to online readers at no charge. Amherst College and the Mead Art Museum's efforts in this area are to be commended; they stress the importance of information accessibility, perhaps bringing Albers' work to the attention of a wider audience, while never compromising the quality of the scholarship.

Susquehanna University

Ashley Busby

Bauhaus: Weimar, Dessau, Berlin, Chicago.

By Hans M. Wingler. Cambridge: MIT Press, 2015. 680 pp. HB \$210.00. PB \$72.95.

The German Bauhaus has had an arguably greater impact than any other modernist movement of the twentieth century great impact on modern art and design histories and arts education, both in Europe and in its later adopted home in the United States. Anyone who has attended an American art school in the post-World War II era has certainly either received instruction from a direct descendant or contributor to the original art school or benefited from teaching methods honed by masters at the site. The institution's insistence on a marriage of the values of craftsmanship with the benefits of technology and modern manufacture remain a primary motivator for designers still today; echoes of the institution's aesthetic surround us from the steel and glass towers crowding the urban environ to the simple, affordable objects scattered within the halls of an IKEA showroom. In recent decades, the Bauhaus has seen a good deal of curatorial and scholarly attention, most notably in major museum undertakings such as MoMA's 2009 *Bauhaus: 1919–1933 Workshop for Modernity*. Perhaps the first starting point for any scholar or researcher working on the Bauhaus remains Hans M. Wingler's text *Bauhaus: Weimar, Dessau, Berlin, Chicago*. MIT Press' sixth reprinting of the English translation helps bring this necessary text to the attention of a whole new generation of scholars.

Wingler's text remains, perhaps, the most comprehensive single collection of primary source documents on the history of the Bauhaus. The author first published the volume (simply titled *Das Bauhaus*) in 1962. His work on the publication coincided with his founding of the Bauhaus-Archiv in 1960 (first located in Darmstadt and later relocated to Berlin beginning in 1971). The institute's mission, as stated on their website, was "to act as a reservoir of ideas for something that would exercise a continuing influence." Wingler worked tirelessly to locate relevant materials and create a library repository for documents and objects related to the art school; the institution's move to Berlin in the early 1970s was precipitated by a desire to expand their audience and reach with the introduction of a museum and gallery space. In founding Bauhaus-Archiv, Wingler accumulated an impressive and thorough set of materials that until then had been spread across the personal holdings of individuals, private collections, and the occasional library or museum.

The text brings together a sampling of these artifacts, including 204 text documents (short essays and contemporary criticism, excerpts from correspondence, and school records and publications), some 400 pages of illustrations accompanied by focused descriptions and analysis from Wingler, and student rosters and matriculation lists from the school's multiple incarnations in Weimar (incomplete), Dessau, and Berlin. The author bookends this extensive content with a brief but detailed history of the school and a meticulous and well-organized bibliography. Wingler is also careful in his selection to adequately express the full history of the Bauhaus. Equal attention is given to each of the school's incarnations with no one era of the school's history receiving undue or unequal attention. Both the documents and illustration sections also incorporate smartly chosen examples of content relevant to the schools "prehistory" as Wingler terms it. For example, documents help place the Bauhaus inception and founding into a longer history of design through relevant excerpts from major figures in German and International aesthetics—among them Gottfried Semper, William Morris, and Henry van de Velde—along with early documents from Walter Gropius that predate the school's founding. Also surprising in both Wingler's introduction and the selected documents, is his inclusion of information regarding the work of women at the Bauhaus; discussion of such women has only recently been broached in the major scholarship on the school. Texts and correspondence from the site's weaving impresario, Gunta Stölzl, appear a number of times, as do mentions of other women artists—most associated with the textiles workshop—and Norma K. Stahl, who helped found the New Bauhaus in Chicago.

While some academic presses might choose to cut corners with a reprint edition, MIT Press has spared no expense, producing a massive white hardback housed in a handsome black collector's box. The volume's design is one

of clean simplicity, a testament to the work of the designers featured in the text. As with original editions, text excerpts and essays are transposed in an easy to read type. This comes as a great relief for anyone that has spent extensive time digging among archival correspondence and struggling to decode penmanship. Wingler was also careful to reproduce select signature plates, sketches, illustrations, and design layouts.

The reprint does not, however, contain any new content. It is a replica of the 1976 English language translation of Wingler's 1975 third revised edition, which incorporated an extended bibliography of texts published on the Bauhaus between 1968 and 1975. Given the continued interest in the Bauhaus, among both serious researchers and art world enthusiasts, MIT Press might consider working in concert with staff at the Bauhaus Archiv to produce a new revised edition, featuring, at the very least, an expanded bibliography. Nevertheless, Wingler's text remains a standard in the Bauhaus literature, and this recent reprinting will surely be welcomed by new and familiar readers alike.

Susquehanna University

Ashley Busby

German Art in New York: The Canonization of Modern Art, 1904–1957.

By Gregor Langfeld. Trans. by Steven Lindberg. Amsterdam: Amsterdam University Press, 2015. 232 pp. \$63.00.

Gregor Langfeld's text sets out to explore the canonization of German art in the U.S. following the rise of National Socialism, examining the particular ways in which U.S. art collections helped establish the work of artists and movements within the modernist canon. In particular, the author focuses his study on New York art collections, curators, and collectors as a means to track the popularization and acceptance of Expressionist and Bauhaus work. The text's focus is intriguing and fits within a growing body of scholarship that seeks to understand not only the personal and political motivations behind art history's canon but also root such an examination in institutional and exhibitionary histories. Despite such a notable premise, the text never fulfills its true potential and languishes in a distracting organizational scheme and syntax.

Langfeld's text is based on his earlier dissertation project, *Die Kanonisierung moderner deutscher Kunst in New York, 1904–1957*, and was first published in German by Reimag Verler (2011) and then in this 2015 English translation from Amsterdam University Press. In this version of the text, the

sentence structure is unnecessarily verbose at times and relies too heavily on passive constructions often shirked by U.S. academics in the humanities. This may be a problem in translation, but nonetheless made reading wearisome. Langfeld's text feels much like a dissertation, paying perhaps undue attention to background histories and biographies. Most notably this includes a lengthy section on Alfred Barr that does little to move beyond other established sources on the curator and his time at MoMA. Moreover, discussions of other German émigrés turned collectors/curators, such as Katherine Dreier and William R. Valentiner, receive much biographical and historical accounting but in the end bear little link to the later discussions of National Socialism and U.S. collecting/exhibiting practices from the later 1930s to 1950s. The text only begins its discussion of National Socialism's influence on the canon on page 104. This chapter of the text (aptly entitled "The Influence of National Socialism on Canonization") includes some seventeen separate subheadings, none more than five to six pages in length, and little effort is made to provide a running commentary or stress links between these pockets of information. Langfeld thus misses an opportunity to provide context, draw connections, and stress the import of the earlier background histories. In the transition from dissertation to manuscript, the text would have greatly benefited from a stronger editorial eye and a more authoritative voice stressing the unique nature of such a study.

The text shines in its reliance on primary source documents. Langfeld structures his conclusions and findings around careful examination of relevant contemporary essays by art world figures (particularly Barr), press criticism of exhibitions and collections, and carefully chosen excerpts from period museum publications and catalogues. Amsterdam University Press' citation style highlights this reliance, using a mixture of in-text citations for primary documents as well as a notes section for added discussion and reference to relevant secondary materials. A single citation style, though, would have made Langfeld's knowledge of the relevant art historical writings on such subjects clearer.

The text also suffers in its inability to fully discuss the position of German Dada and other major outliers in the history of German modern art within this history of canonization. Given a history of MoMA's exhibitions and collecting practices, such a dismissal seems hardly credible, given that the museum purchased major works by German born artists such as Dadaist Jean (Hans) Arp and Surrealist Max Ernst, quite early in the institution's history. A brief discussion of "The Canonization of Other Art Forms" (which appears on 184-188 of the text) makes nods to such authorial choices, but writes off the inclusion of such figures in this study due to the international nature of Dada and Surrealism as well as perceived disagreement on the value of the

two movements within the New York art scene. Specifically, Langfeld suggests a mixed reception for Barr's 1936 exhibition *Fantastic Art, Dada, Surrealism*, which he also submits as the reason for Barr's eventual dismissal from the museum, and the rise of Greenbergian formalism in the 1940s (critic Clement Greenberg notoriously disparaged Surrealism in particular). In reality, the history of Dada and Surrealism's acceptance among U.S. audiences, collectors, and institutions, is much more complicated than this overly brief assessment suggests. Langfeld seems unwarranted in his assertions at times, particularly regarding Barr's history at MoMA. In fact, Barr was not dismissed from his position as museum director until 1943, had several great curatorial successes after the '36 *Fantastic Art* show, and remained on at the museum in various other capacities until 1968. Ultimately, Langfeld wishes to make a distinction between German art (that art that was a part of established and uniquely German movements such as the Bauhaus or Expressionism) and German-born artists. However, this distinction must be made clear from the text's outset. Moreover, Langfeld's acceptance of Expressionism as a uniquely German form is troublesome. The term itself smacks of later labeling and only became common parlance as the result of later canonization. The Expressionists were no united front, and the term denotes a number of smaller group histories, rife with messy internal politics, group division, and individual dissent, not to mention some overlap with the history of Russian modernism.

Ultimately, Langfeld's text would benefit greatly from a more careful consideration and delimitation of the argument and project. His tracking of U.S. acceptance of German art in the wake of National Socialism's rise and eventual fall from power is astute, but Langfeld misses the mark in not adequately defining his notion of German art. Moreover, passages in the latter half of the text that focus on canonization do little to examine efforts beyond those undertaken at MoMA. Perhaps a more apt title would have been the more restrictive *German Art in New York: National Socialism, the Canon and MoMA*.

Susquehanna University

Ashley Busby

Hans Haacke.

Edited by Rachel Churner. Vol. 18 of October Files edited by Rosalind Krauss, Annette Michelson et al. Cambridge; MIT Press, 2015. 264 pp. \$35.00.

Hans Haacke is the eighteenth entry in a now twenty-one volume series published by MIT Press and the editors of the journal *October*. In this volume, scholar Rachel Churner has curated a collection of essays on the work

and career of the German born artist Hans Haacke. Churner brings together critical discussions of Haacke's work as well as select interviews, many of which explore Haacke's explosive and controversial activities from the 1970s. For the Haacke specialist or researcher, this text will be undoubtedly useful; for those readers less steeped in the political implications of Haacke's work and the reigning discourse of critical theory as it applies to the artist, the volume may prove dense.

As with other texts in the series, the volume includes no introduction to the artist. Churner serves solely as a collector of texts in her capacity as editor; only the back cover synopsis makes any mention of the artist's overall import. While Haacke is certainly a known entity in the art world, the conceptual nature of his oeuvre, not to mention the often contentious socio-political messaging in his work, would make the inclusion of an introduction to the artist a welcome addition. Moreover, Churner is only given a brief acknowledgements section (as well as broad discussion in the aforementioned synopsis) to outline why the twelve essays gathered here provide—as the synopsis implies—an “essential guide to the critical thinking on [the artist].” A traditional introductory essay would be a welcome addition to series, allowing the editor to highlight her selection criteria and to stress the critical importance of the artist.

Churner's acknowledgements make it clear that many of the essays gathered here are already widely accessible; this includes reprints of three essays previously published in *October* as well as selections from other well-known imprints such as *Flash Art*, *Grey Room*, and *Art in America*. Of these, Benjamin H. D. Buchloh's “Memory and Instrumental Reason” (1988) is an especially deft inclusion by Churner. In the essay, Buchloh examines the critical reception of Haacke's work, arguing that despite his innovative approaches, the artist remains a “marginalized” figure (110). The institutional dismissal of his work in both the United States and Europe is not surprising, and, as Buchloh argues, comes as a reaction to the ways in which Haacke challenges systems of power, both political and cultural. The author addresses the well-known 1971 cancellation of a solo show at the Guggenheim, shuttered for its inclusion of *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971*, which questioned the practices of a known real estate icon in the city and by extension the business dealings of museum trustees. Moreover, he includes mention of the censorship of his *Manet-PROJECT*'74, proposed for the 150th anniversary of the Wallraf-Richartz Museum in Cologne. In this work, Haacke created ten text panels that tracked the ownership of Manet's *Bunch of Asparagus* (1880), a major gift to the museum in 1964, and revealed the Third Reich connections of donor Hermann Josef Abs. Buchloh eventually concludes that Haacke and his willingness to challenge mark a

major break from Duchamp's post-war legacy. As such, Haacke should not be remembered solely as an obstinate instigator but as a figure who shows reverence for the connection between art object and social context—so often lost in the increasing conceptual turn of post war art production.

The real benefit of this volume is the inclusion of new and revised scholarship as well as pivotal essays in the literature on Haacke. Selection from Leo Steinberg and Luke Skrebowski include heretofore unpublished revisions to the original texts. Jack McGrath's 2014 essay "Processing Blood and Soil: The Biopolitics of Hans Haacke's *Der Bevölkerung*" also marks an important new entry into the scholarship. Here McGrath examines a courtyard installation at the Berlin Reichstag, a massive trough of soil, gathered by donation from members of the Bundestag; the gathered earth serves as a physical representation of German land and politics. Rising above the dirt, massive letters spell out "DER BEVÖLKERUNG" (to the population). The words work as a direct response to another Reichstag inscription, "DEM DEUTSCHEN VOLKE," which appears on the exterior architrave, under which all visitors must pass. Here, in his typical conceptual manner, Haacke plays with linguistic intent as a means to critique governmental power and identity; the piece inherently rejects the term "volke" and its links to ethnic exclusivity and nationalism. By highlighting such a work, McGrath here shows that Haacke's identity as a firebrand has not tempered with age.

Perhaps most importantly, Churner includes a reprinting of Edward Fry's "Introduction to the Work of Hans Haacke" (1971). The essay was penned for the unreleased Guggenheim catalogue for the aforementioned canceled show at the museum. Fry's opinions and his continued support for Haacke's work resulted in the curator's firing. The text was later published in 1972 in German translation and was not released in English until its inclusion in a 2011 catalog on the artist. The Fry essay is a cornerstone work on Haacke, not only due to its content, but also—and perhaps most importantly—its connection to the history of the reception and rejection of Haacke's work.

Churner's text on Haacke helps highlight the artist's role as provocateur. The text incorporates notable essays from the height of Haacke's career in the 1970s and 1980s; more recent scholarship proves that the artist is not simply a footnote in the annals of contemporary art. Haacke's inclusion in a series such as *October Files* shows that despite all the controversy, the artist is no longer the marginalized outlier appreciated by Buchloh. Churner has admirably compiled this volume; regrettably she was not given a voice to outline these decisions and provide context for Haacke neophytes.

Master Builder of the Lower Rio Grande: Heinrich Portscheller.

By W. Eugene George. Compiled and edited by Mary Carolyn Hollers George. Foreword by Maria Eugenia Guerra. Afterword by Stephen Fox. College Station: Texas A&M Press, 2016. 144 pp. \$35.

Several first or second-generation German immigrant architects and master builders have enriched Texas' architectural heritage. In the forefront stand the celebrated Trost brothers of El Paso. After relocating to El Paso from Toledo, Ohio, in 1902, Trost & Trost designed and built hundreds of tasteful buildings across Texas and the Southwest. Many of these buildings survive to the present, especially in downtown El Paso. The brothers pioneered the new technique of using reinforced concrete to construct the skeletons of tall buildings, and for this reason alone have earned a place for themselves in the history of architecture.

Heinrich Portscheller, in contrast, had been almost completely forgotten. A student's research paper—at the time W. Eugene George was a junior professor of architectural history at the University of Texas—led George to make a trip to the out-of-the-way Texas border town of Roma, located on the Rio Grande River about equidistant between Brownsville and Laredo. He was astonished to discover many brick buildings in the town that displayed an unusual quality of workmanship, intricate brickwork in the façades, and a refined architectural sensibility. The town of Roma, previously the terminus of river traffic on the lower Rio Grande from the Gulf of Mexico, had once been an important center of the cotton trade and had flowered spectacularly but briefly during and after the Civil War. Many of the buildings had been erected during the town's heyday, but its prosperity had long since vanished, and memory of the extraordinary architect and master builder who designed and constructed these buildings had all but disappeared.

After nearly fifty years of sleuthing, Mr. George was able to reconstruct the life and career of Heinrich Portscheller, and his life story turned out to be quite extraordinary. The book that resulted posthumously—the author died in 2013 before it could be submitted to the publisher—should interest students of German culture on several counts. With the help of a German acquaintance, the author was eventually able to trace Portscheller's line back the 17th century. He discovered an unbroken line of master builders and stonemasons who had followed the craft for generations, passing down from father to son all the skills necessary to design and construct stone and brick buildings.

Originally from the Stubaital in the Tyrol, Heinrich's grandfather relocated to Hornbach across the river from Alsace/Lorraine sometime in the early 18th century. Heinrich and his four brothers all continued in the fam-

ily tradition, completing apprenticeships as masons and builders. Heinrich, however, decided to emigrate in 1866, probably to avoid military service. Together with a village friend, the two shipped out on a boat headed for Vera Cruz, Mexico. Upon arrival, Heinrich and his friend were promptly conscripted into an Austrian battalion fighting on the side of Austrian Archduke Maximilian, whom aristocratic and privileged classes in Mexico were trying to establish as the emperor of Mexico. It was a futile effort; the Mexican people wanted nothing of it, and eventually the ill-advised archduke faced a firing squad. After a series of hair-raising adventures and close calls, Heinrich Portscheller eventually wound up on the Texas side of the river in Roma even as the town was experiencing a boom. He hung out his shingle and soon established a thriving business as the premiere builder for the town and surrounding area. A tightly-knit Mexican American elite controlled most of the commerce in the area, and Heinrich cemented his relationship to this circle by marrying the rich daughter of one of the leading families. It was a successful marriage and he fathered many children—all daughters, which complicated George's search since no sons existed to carry on the name. Eventually, the author did make contact with a granddaughter, who helped to fill in the Texas side of the story with documents and photos.

The author characterizes the intricate brickwork and elaborate facades of these buildings, usually constructed of bricks manufactured by Portscheller himself, as displaying an unusually refined architectural sensibility for the interplay of light and shadow. Spurred by his interest in Roma, the author became a specialist in border architecture, and published another book on the same subject, *Lost Architecture of the Grande Borderlands*. Largely due to his efforts, Roma was designated a National Heritage Site in 1993. The reader should enjoy this well-crafted book not only for the architectural history it presents, but also for the fascinating tale, so painstakingly reconstructed by the author, of Heinrich Portscheller's journey to Texas and his adaptation to his new country.

University of Texas at Austin

James C. Kearney

Frederick Weygold: Artist and Ethnographer of North American Indians.
By Christian Feest and C. Ronald Corum. Altenstadt: ZKF Publishers, 2017.
272 pp. \$29.95

Frederick Weygold (born June 13, 1870 in Saint Charles, Missouri; died August 13, 1941 in Louisville, Kentucky) was born to German immigrants

one year after their arrival in the German part of Missouri. Weygold grew up comfortably bi-lingual and bi-cultural. At an early age, however, he became fascinated with North American Indians at a time when the old ways were dissolving before his eyes. He resolved to make it his life's work to preserve their material culture, which he considered of the highest aesthetic order. Trained as an artist both here and abroad, Weygold not only collected artifacts, but also executed hundreds of meticulously rendered paintings and drawings of tipis, shirts, war bonnets, etc., which are now of great importance to ethnologists.

This book appeared in conjunction with an exhibition at the Speed Art Museum in Louisville, Kentucky, of Plain's Indian material culture that ran from January 7 through March 26 of 2017. Most of the artifacts on display had been collected by Weygold on his many field trips to the Lakota, Black-foot and Crow Indian reservations in the decades prior to the First World War. It would be wrong, however, to think of this book as merely a catalog of the exhibition. This is a professionally crafted book in coffee table format that includes a full biography of Weygold, an insightful overview of German fascination for the American West, and a thorough discussion of the large trade that developed between German (and Swiss) museums, on the one side, and professional collectors in the United States, on the other. Weygold, in fact, supported himself throughout his life principally by selling his own acquisitions or acting as a commissioned broker for other collectors. The book also includes many reproductions of Weygold's own painting, drawings, and field notes that did not appear in the exhibition.

The fascination for the American West that blossomed in Germany in the nineteenth century (and continues to the present) took both a low road and a high road, as emphasized in the book. Karl May's adventure novels, above all, characterize the low road, for as compelling as *Winnetou* and *Old Shatterhand* are, they dish up a romanticized, pulp fiction version of the American West that had little to do with reality. Weygold consciously saw himself as a counterbalance to this tendency. He wanted to preserve for future generations the real Indian, not the romanticized version. There is a great irony in this. In one of the most poignant passages in the book, Weygold relates how he persuaded an old Lakota warrior to part with an important ceremonial artifact by explaining to him that it was destined for a giant tipi across the Big Water in Germany, a house made of stone that would last for thousands of years in which the legacy of his people would be preserved for generations to come. (And more of these artifacts ended up in German and Swiss museums than in American museums.) But the sad fact is that many of these stone tipis came crashing down in the catastrophic bombing campaigns of World War II, and the great majority of these collections perished for all time.

In the short space allotted for this review it is hard to do justice to the richness of this book, but I close with two important points: first, in the panoply of German artists who painted and sculpted the American West—names like Karl Bodmer, Albert Bierstadt, and Hermann Lungewitz—Frederick Weygold has yet to take his rightful place, which is unfortunate. This is probably due more to timing than artistic talent for he was something of an epigone compared to the aforementioned artists. This book, however, should help raise appreciation of him as artist in his own right. The body of work he produced as illustrator for many books published on both sides of the Atlantic is also quite impressive. This receives extensive treatment in the book

Secondly, this book was co-authored by a German, Christian Feest, and an American, C. Ronald Corum, which reinforces the international significance of the story. Corum had become interested in several collections of Native American artifacts, originally put together by Weygold, languishing out of sight and inaccessible, even as a student. Feest, on the other hand, is an expert on Native American collections in Germany. This book, therefore, is the product of a very fortuitous partnership that reinforces the bi-cultural aspect of the story.

For those interested in Native American art and culture and the German connection to them, this book should be an indispensable addition to their library. I recommend it highly.

University of Texas at Austin

James C. Kearney

World War I and American Art.

Edited by Robert Cozzolino, Anne Classen Knutson, David M. Lubin. Princeton and Oxford: Pennsylvania Academy of Fine Arts in association with Princeton University Press, 2016. 319 pp. \$60.00

Its editors present *World War I and American Art* as a centennial observation of the United States' entry into the European War of 1914-1918, and as an occasion for bringing the art produced by Americans in that period out of the obscurity they say it has been lost in for a long time. They and their fellow contributors examine several hundred works, mostly paintings and drawings, but also posters, anatomical drawings made in battlefield hospitals, films, photographs, public memorials and other pieces, in a retrospective study that is comprehensive and critical. Their work helps us see the War through the eyes of artists who lived it, but also through the lens of contemporary his-

torical and critical protocols. Readers interested in history, art, criticism and archival research will find this book interesting and rewarding.

The study brings to light many lesser-known works. For instance, Anne Classen Knutson looks at a charcoal drawing by Georgia O’Keeffe of boulders in a curving, receding furrow, which Knutson sees as doubling for helmeted soldiers lined up in file in trenches at the front. At the time O’Keeffe made this drawing, her younger brother Alexis was a soldier in the American Army in France, where he experienced gas warfare. The image’s quasi-naturalistic abstraction might remind readers of O’Keeffe’s more famous work, leaving its correspondences to the war to the obscurity of a forgotten past. The boulders could be just rocks in an austere, imagined Western landscape, if not for this historical knowledge. But the curved, helmet-like forms of the “boulders,” their single-file march into the landscape, resembles images of soldiers in trenches at the Front, which were printed in newspapers at home. O’Keeffe also played on tonal similarities of charcoal drawing and the rotogravure printing. The latter brought photos of the war to American newspapers. A somewhat abstract charcoal piece O’Keeffe titled “Music—Special,” has, as Knutson explains, a more salient resemblance to an exploding shell and cloud of poison gas than to anything directly symbolizing music. Its charcoal technique could be said to mimic the tonality of rotogravure, as if it were a picture in the news. The War was very much on O’Keeffe’s mind at the time she made these pictures. Classen titles her essay, “Hidden in Plain Sight,” and much of the rest of this volume could be described as a set of studies in things that were in the newspapers and worries of many Americans after 1917 but are now things to be brought to light by historians.

In “Lies that Tell the Truth,” David M. Lubin describes the work of Horace Pippin as “double coded.” Pippin’s art represents his experience of the War in direct images of battle (a soldier in the “Harlem Hellfighters” unit of the U.S. Army, he was wounded by a bullet to his right shoulder at the Front), but in ways that allegorize the struggle of African Americans in their own country—another version of something being “hidden in plain sight.” After returning home to New York, Pippin learned to draw and paint with his left hand first by burning figures into wood with a hot poker, then by drawing them in paint. His work combines carving, relief, and painting in realistic scenes of battle that have the same tension of pathos, dignity and insecurity we see in his domestic scenes. Pippin did not recover from his wound, but instead reinvented the use of his left arm for this transformative purpose.

War as a break in the subject matter of an artist’s work is exemplified strikingly in pictures John Singer Sargent made from his visits to the battlefield in France. “Gassed” is a watercolor in mustard hues in which a file of soldiers blinded by poison gas marches with heavy steps across the paper.

Other soldiers still well enough to fight, including several playing an impromptu soccer match in the background, complete the scene, almost like figures in hell or Elysium in older pictures (they are depicted lower than the frieze of blinded marchers). Also here is a plate of Sargent's watercolor "A Wrecked Sugar Factory": steel cylinders and bent metal bars heaped in broken geometry, painted in grays and rusts. Sargent has depicted them abstractly, with a blank sky above and a pale ground beneath them, with no human figures; again the composition resembles a frieze, the heaped remains of the sugar factory as stolid as the soldiers in "Gassed," but this time the figures are stolid in collapse. But for fragmentary intact resemblances: a wheel, two metal chimney pots, and two off-kilter stills, the figure is almost abstract. The disruptive tension in these ruined, disfigured objects seems to be still exploding. The washes of paint are all in faded hues of a minimal palette, but the rust color verges on the red of blood. Sargent, as noted here, was a reluctant war artist, persuaded by Lord Beaverbrook, British propaganda minister, to visit the front as an official artist of the War. "Gassed" and "Wrecked Sugar Factory" are works from Sargent's first-hand observations of the War, drastically different from the work he is better known for today.

The ideological tensions of the war are uncovered here in studies of numerous artists and art forms—for instance in Pearl James' study of World War I propaganda posters; and the politics of the War are not left out. There are stories here of artists who were against the War becoming patriotic supporters (particularly, George Bellows), the enlistment of artists by the British and American governments to document the War, and demonization of German Americans at home, all depicted in art. New technologies of the War became subjects of art, too, and this is documented—for instance, Knutson shows us John Marin's watercolor of the "cubist" camouflage painted hull of an American warship in harbor, with city buildings in the background and no other sign of the War. Similarly, Jason Weems' chapter is a study in aerial maps, aerial camouflage, aerial photography (pioneered by Edward Steichen, who served in the American Expeditionary Force as chief of its photographic section).

Each of the studies here is a complete piece of scholarship, a bright perspective into an obscure past in American art. They are models of criticism and scholarship. The book as a whole is a rich, suggestive resource for teaching the War—or just *war*, as a theme in literature, history, politics, art. The authors do not stint on narrating the conflicts and intentions in the artists they discuss as reflections of the moral disruptions of the War. The stories they uncover make for interesting comparisons in studies of poets and politicians, inventors and technologies of modern warfare, mass struggles such as populism, isolationism, radicalism, as well as patriotism, suspicion of the

Left, and questions more deeply embedded in the history of art, such as debates over the function of realism, observation, and imagination. The book is an archive (it is copiously illustrated and referenced) as well as a history, an artistic production in itself, and a nexus for academic study, especially by younger students, in culture and history.

Newfield, New Jersey

William Cabill

Max Beckmann in New York.

By Sabine Rewald. New York: The Metropolitan Museum of Art, 2016. 160 pp. \$45.00.

Max Beckmann remains one of the dominant figures in the history of twentieth-century German modernism. In a 2016 exhibition at the Metropolitan Museum of Art, New York, Sabine Rewald, the museum's Jacques and Natasha Gelman Curator for Modern Art, sought to highlight an often overlooked period in Beckmann's career, the sixteen months spent in New York between September 1949 and his unexpected death in December 1950. The exhibition at the Met featured both those works completed during Beckmann's tenure in the city and earlier career works now housed in New York museums and private collections. Thus, the exhibition helps to (re)tell the story of Beckmann's long career but also highlights the often forgotten history of his ties to New York and recounts the events of his life just prior to his passing. Rewald's essay on Beckmann's ties to and life in Manhattan is smartly written and highly readable; additional brief essays, which accompany color reproductions of the forty paintings featured in the exhibition, interweave images with relevant histories of ownership and artist biography.

An early contributor to the Berlin Secession (1906), Beckmann's work prior to World War I earned him a label as an expressionist despite his conscious rejection of the abstractionist approaches of his artist contemporaries in *Der Blaue Reiter*. In the interwar period, Beckmann established himself as one of the primary visionaries behind the *Neue Sachlichkeit*, a group of artists who used their works as a means to critique the Weimar Republic and the political environment of postwar Germany. With the rise to power of the National Socialist German Worker's Party in 1933, Beckmann faced great hardship. Labeled a so-called degenerate artist by the Nazi party, Beckmann was dismissed from his teaching job in Frankfurt in 1936; hundreds of works were subsequently seized from German public collections and featured prominently in the 1937 *Entartete Kunst* exhibition. At the same time, sales and ex-

hibitions of Beckmann's work outside Germany dropped notably. As Rewald notes, some collectors and dealers in the United States labeled Beckmann a "Nazi artist" despite his adamant dismissal of Hitler's party and politics. Faced with such difficulties, Beckmann and his (second) wife Quappi fled to Amsterdam in 1937. Still in contact with German artists who had managed to secure teaching positions abroad, Beckmann hoped to make his way to the United States. Ludwig Mies van der Rohe helped Beckmann gain an invitation to join the faculty at the Art Institute of Chicago in 1940. Despite this offer, Beckmann's visa was denied by the American Embassy; it was not until 1947, this time with an offer to teach at Washington University in Saint Louis, that Quappi and Beckmann were finally able to leave Europe.

Rewald's text astutely tracks the reigning critical reception of Beckmann's work outside Germany, and specifically his reception among American art audiences. She argues that Beckmann's relationship with New York (and by extension the United States) did not begin with his arrival in country. Instead, her essay recounts the efforts of German-born art dealers to introduce Beckmann's work to American audiences during the interwar period. Despite some enthusiasm among major art world figures such as Alfred H. Barr and Abby Aldrich Rockefeller, the artist's reception in the United States was mixed, a noted contrast to his "heroic" status among German art audiences prior to Nazi rule (16). His decidedly German subjects and his rejection of abstraction—increasingly viewed as *the* modernist style by so many in the United States—led one critic to label his work "rather too Teutonic for the average New Yorker" after viewing a 1930 gallery exhibition of works by the artist (18). In the wake of World War II and following Beckmann's arrival in country, Rewald notes a marked shift in the critical rhetoric, not to mention increased sales. Once labeled too German, Beckmann was now hailed as a "violent anti-Nazi" and "Germany's greatest living artist" (22-23). His mysterious subjects and resistance to discuss interpretations of his work simply led critics to label him as a mystic and a sort of esoteric modernist.

In retelling the story of Beckmann's life in Manhattan, Rewald addresses the usual details of teaching posts—he taught courses at the Brooklyn Museum of Art School—and critical reception. But the author also intimately retraces seemingly mundane details of these months in the city, including Beckmann's unwillingness to befriend fellow artists and his beloved walks around Manhattan, often capped off with a drink and people watching at the Plaza Hotel. Rewald's inclusion of Beckmann's wife Quappi in crafting this narrative of a life lived in New York also deserves recognition. So often the wives of the so-called great artists are forgotten or relegated to mere footnotes. Instead, the author provides her reader with an endearing portrait of Beckmann's partner. Born Mathilde von Kaulbach, the much younger Quappi

had once pursued a quite promising career in opera; she married Beckmann in 1925 and remained a devoted and steadfast assistant to her husband. Not surprisingly, the surly Beckmann refused to learn English during his time in America; thus, Quappi served as his translator, attending every class he taught. In the years after his passing, which the author recounts in great detail, Quappi also helped insure her husband's continued legacy and made decisions with regards to the sales of his work with supervision from his gallery representation. Rewald also chooses to reprint the translation of a 1983 interview with Quappi, first published in the German newspaper *Die Zeit*, further suggesting that Beckmann's legacy is as much his own doing as it was an outcome of her tireless support for her beloved.

This relatively brief exhibition catalog manages to provide not only greater context for Beckmann's position within the modernist canon but also a delicious retelling of his life in the city. Despite such a short time spent in Manhattan, Beckmann truly loved the city. Not long after his first visit—a brief layover on his way to Saint Louis—the artist recorded his initial response to the urban environs describing it as “my kind of thing” and suggesting, “Babylon is a kindergarten in comparison” (5). It is only fitting, as Thomas P. Campbell notes in his director's foreword to the text, that Beckmann's work should be featured at the Met in this context, particularly given the “poignant” circumstances of his death (vi). Out for one of his daily walks in late December 1950, Beckmann suffered a massive heart attack at the corner of Sixty-Ninth Street and Central Park West; his intended destination that morning was a favorite in the city, the Met. Rewald's text is a fitting tribute to both Beckmann and his wife Quappi; moreover, the text is an important contribution to the critical discussion of Beckmann's artistic career.

Susquehanna University

Ashley Busby

History

Holocaust Angst: The Federal Republic of Germany & American Holocaust Memory since the 1970s.

By Jacob S. Eder. New York: Oxford University Press, 2016. xvii + 296 pp. \$35.00.

Jacob Eder, a research fellow and lecturer at the Friedrich-Schiller-Universität Jena, based this important work on his award-winning dissertation of 2012 (University of Pennsylvania). It traces how the Federal Republic of Ger-

many (FRG), confronted with America's commemoration of the Holocaust, altered its engagement with its Nazi past from a preoccupation with affirmative history to acknowledgement of the centrality of Holocaust memory and transformed its image from "Holocaustland" to "model state for dealing with the aftermath of genocide" (176, 208). Crucial to these developments were relationships forged between West German and American Jewish individuals and organizations.

Eder's first chapter, "Holocaustomania: West German Diplomats and American Holocaust Memorial Culture in the Late 1970s" contextualizes the analysis. Conservatives around Bundeskanzler Helmut Kohl (1982–1998) perceived American Holocaust memorial culture as a threat to German-American relations. Eder labels this anxiety about the repercussions of Germany's Nazi past "Holocaust angst" (3). Feeding this "angst" were (stereotypical, even anti-Semitic) assumptions about American Jews and their political and cultural power, anti-German animus, and ability to mobilize the Holocaust to Germany's detriment.

Chapter two, "A Holocaust Syndrome? Relations between the Federal Republic and American Jewish Organizations in the 1980s," focuses on Kohl's attempts to resolve this crisis. Kohl and those around him engaged in an "affirmative" politics of history to provide the FRG with a positive modern identity, offering a "usable past" that acknowledged Nazi crimes while otherwise celebrating German history (62, 133–34). A "watershed" for Kohl's affirmative history was Ronald Reagan's disastrous visit to Bitburg Cemetery, heavily criticized as Holocaust denial (66). Bitburg set in motion an "unprecedented expansion of interaction" between West Germany and American Jewish organizations that helped the FRG to "implement certain [public-relations] policy goals in the United States" and afforded American Jewish organizations "contacts with the highest German authorities [and] significant . . . influence and power" (75–76, 83).

In chapters three and four, Eder examines the Kohl government's most significant public-relations projects. "Confronting the Anti-German Museum: (West) Germany and the United States Holocaust Memorial Museum, 1979–1993," recounts German attempts to assert a "fundamental . . . right of codetermination in how Holocaust history should be told abroad" through negotiations involving the permanent exhibit of the U.S. Holocaust Memorial Museum in Washington, D.C. (205). The dominant role of Holocaust survivors on the Museum's board determined that its focus would remain on Jewish victims of Nazism. German offers of money and artifacts were viewed skeptically, and the post-Nazi democratic successes of the FRG were set aside. "Politicians and Professors: The Politics of German History in the American Academy from the 1970s to 1990," recounts the founding of the German

Historical Institute in Washington, D.C., and centers of excellence in German studies at three prestigious American universities to mobilize academics to alter the scholarly discourse about Germany. The tension between scholarship and image management was eventually resolved as scholars asserted academic freedom; while this stymied Kohl's public-relations agenda, it reflected well on the FRG as a democratic and progressive country.

Chapter five, "After Unification: The Transformation of Holocaust Memory, 1990-1998," addresses Holocaust engagement during the transition to unified Germany that raised new questions—and fears—about how it would deal with its Nazi past. Complicating the FRG's image were the rise of right wing, neo-Nazi violence and the "instrumentalization" of the Holocaust by American media (173-174). Realizing that Germany's image would "depend upon [its] domestic engagement with the Nazi past," Kohl worked more intensively with a broader range of American Jewish organizations in an "open, unapologetic engagement with the past" that "plac[ed] Jewish victims at the center of Holocaust memorialization" (166, 195-196).

This interdisciplinary, transnational study engages German and American history through the lenses of image and memory management, providing a complex, nuanced analysis of the interplay of perception and diplomacy in international relationship building and maintenance. Ironically, it reveals the significant role of Jewish actors and organizations in the rehabilitation of Germany's image. Despite historical and contemporary reasons to distrust the FRG, American Jews nevertheless collaborated in discussions and projects that redefined Germany's engagement with its past and with Holocaust memorial culture. Notwithstanding attempts to manage American Holocaust memorial culture, Germany was only able to project a positive image abroad once it dealt with Holocaust memorialization domestically and acknowledged its debt to its Jewish victims.

University of South Dakota

Carol A. Leibiger

Hitler's American Model: The United States and the Making of Nazi Race Law.

By James Q. Whitman. Princeton and Oxford: Princeton University Press, 2017. 224pp. \$24.95.

In this slim, yet engrossing study of the Third Reich's entanglement with American race law during the 1930s generally and the 1935 Nuremberg Laws (perhaps the best-known example of Nazi Germany's legal codification of its

racist ideology) more specifically, James Q. Whitman offers a general American readership a telling introduction into the global history of race law. In particular, Whitman's work highlights the interweaving of racial ideologies, policies, and techniques of marginalization and exclusion as Nazi lawyers and legal minds not only took note of, but were ultimately influenced by American anti-miscegenation and race-based immigration law. In *Hitler's American Model*, Whitman seeks to show via an extended discussion of the immediate and longer-term impetuses for the infamous Nuremberg Laws that Nazi legal thinkers were not merely generally aware of American race legislation and policy, but that they were specifically informed and influenced by it. Using both academic articles written by German legal scholars of the period as well as internal memoranda and meeting transcripts, he convincingly shows that U.S. race law was seriously debated and considered as a model for the Nuremberg Laws. Whitman's prose and argumentation are concise and clear, while also allowing sufficient room for nuance within his argument.

In the brief introduction, Whitman clarifies the dual purpose of his argument, which is "to chronicle this neglected history of Nazi efforts to mine American race law for inspiration during the makings of the Nuremberg Laws, and to ask what it tells us about Nazi Germany, about the modern history of racism, and especially about America" (2). Put differently, this work is as much about exploring U.S.-Nazi connections in legal history as it is about placing this influence within the broader framework of the history of racism. "Influence," he writes, "does not come just through verbatim borrowing. It comes through inspiration and example, and the United States had much inspiration and example to offer Nazi lawyers in the early 1930s . . ." (14). Much of what follows builds on this idea to creating the case to support this claim.

After introducing the content of the Nuremberg Laws, chapter one considers their relationship to the wider history of anti-miscegenation laws. To do so, Whitman casts his historical net widely and briefly surveys the role such laws have played across the Anglophone world as well as within American immigration law more specifically. If, as part of the broader movement of racist and racialist thinking, it is unsurprising that Hitler, the NSDAP, and indeed many other German thinkers were influenced by this general ideology, Whitman also shows that the linkages between U.S. and Nazi law, at least in the case of the immediate context of the Nuremberg Laws, were more concrete and specific. As an example, he cites the work of Otto Koellreutter, early convert to Nazism and author of *Grundriss der allgemeinen Staatslehre*, a 1933 work that looks admiringly upon U.S. public law and immigration policy as useful "for maintaining the healthy racial cohesion of the *Volk*" (Koellreuter, cited on 51). Within this first chapter, then, Whitman shows that rather than straightforward borrowing from American policy, the U.S. legal system

served as an aspirational model from which the Nazis could and did learn.

It is to the question of adaptation that the second chapter turns, as Whitman's argument shifts from diffuse to focused influence. He specifically details U.S. law's impact on the Law on the Protection of German Blood and German Honor, the second of the Nuremberg Laws. Overall, he argues that "what made the United States influential on the Blood Law was not its race madness, but the distinctive legal techniques that Americans had developed to combat the menace of race mixing" (77). His argument here is based on a reading of two Nazi documents: the Prussian Memorandum from September 1933 and a transcript of the June 5, 1935 meeting of the Commission on Criminal Law Reform. The centerpiece of this chapter and, to a large extent, the monograph is Whitman's analysis of the latter, which shows the clash "between the radicals who had worked on the Memorandum and the juristic moderates" over the usefulness of American techniques for Germany (95). Though both moderates and radicals were staunch in their anti-Semitism, they disagreed over the applicability of legally defining concepts of race and Jewishness within the German legal system using the American model. Whitman summarizes the position of the moderates as: "If judges were permitted to convict on the basis of vague concepts [of racial identity], the core requirements of the rule of law would not be met" (105). For the radicals, however, American policy showed, through its existence and success, that such a loose understanding of race could work in practice. Ultimately, these documents reveal for Whitman how American race policy was a major point of comparison and influence for Nazi legal thinkers, even if no direct, literal borrowing occurred. Though Whitman's case here is strong, one drawback to his approach is that it is necessarily occupied with a specific period, the Third Reich, and so precludes extensive consideration of the longer-scale transatlantic conversation over race and race law in America and Germany. If this is clearly not his subject, a more extended and wide-ranging discussion may have made his case even more strongly.

In the conclusion, Whitman considers his subject from the wider perspective of American law's position within the history of racism and reflects on what this case study says about the American populace's belief in the strengths of their legal culture and tradition. As Whitman's work shows, though often viewed as highly advantageous, the openness and adaptability of American common law held up a system of exclusion, oppression, and criminalization of marginalized groups like African Americans, Asian Americans, Native Americans and others, and still possesses this capacity—and regularly displays it—today.

Das leere Land: Historische Narrative von Einwanderergesellschaften.

Edited by Ulrich Niggemann and Matthias Asche. Historische Mitteilungen. Beihefte, 92. Stuttgart: Franz Steiner Verlag, 2015, 287 pp, €52.00.

Die 16 Beiträge in diesem Sammelband haben lediglich die breit gefächerte Thematik “des leeren Raumes als narratives Konstrukt mittelalterlicher und neuzeitlicher Einwanderergesellschaften” (5) gemein. Beleuchtet werden die Siedlungsvorgänge innerhalb von Europa, Nord- und Südamerika, Afrika, Australien und Asien. Der Fokus liegt auf der Epoche der Neuzeit sowie den drei Analyse kategorien *Migrationen und Mythen*, *Landnahmenarrative* und *Siedleridentitäten*, sowie *Raumbilder* und *Grenzwahrnehmungen* (15).

So liefert der Artikel von Konrad Clewing mit dem sprechenden Titel “Die anderen sind fehl am Platz” beispielsweise interessante Einblicke in albanische und serbische Anciennitätsdiskurse um das Kosovo (47-70). Ludolf Pelizaeus zeichnet in seinem Aufsatz ein Bild des “leeren Landes” bei der Eroberung von Chile seit Anfang des sechzehnten Jahrhunderts und geht dabei auch auf Mythen ein, die aktuell von chilenischen Künstlern neu interpretiert werden (85-102). Márta Fata leistet mit ihrem Aufsatz “Creatio ex nihilo” einen Beitrag zur Analyse von Orientierungsnarrativen der Donauschwaben im Wandel der Zeit und leitet her, wie sich eine Erinnerungskultur innerhalb der heterogenen Gruppe der Donau deutschen herausbildete und sich auch heute noch verändert (165-188).

Für im Bereich der deutschamerikanischen Geschichte arbeitende Wissenschaftler sind jedoch insbesondere die Beiträge von Ulrich Niggemann, Wolfgang Flügel und Georg Schild von Bedeutung, auf die an dieser Stelle näher eingegangen werden soll. In seinem Beitrag zu Narrativen vom leeren Land in der puritanischen Geschichtsschreibung Neuenglands 1653-1702 untersucht Niggemann die Begriffe “Desert,” “Wilderness” und “End of the Earth” und zeigt auf, dass diese für die calvinistischen Siedlergemeinschaften Neuenglands eine sehr spezifische Vorstellung des “leeren Landes” beinhalteten (103-117). Niggemann zufolge spielte dabei die indigene Bevölkerung in den puritanischen Texten durchaus eine Rolle, da in der einschlägigen Literatur intensive Kontakte zu den Ureinwohnern stets Erwähnung fanden. Niggemann zeigt zudem die religiöse Dimension auf, der zufolge die Siedler Neuenglands es sich zur spirituellen Aufgabe machten, “aus dem ‘wilden Land’ einen ‘Garten Gottes’ zu schaffen. . . .” (117). Persönliche Briefe und Auswandererrategeber bilden die Grundlage zu Wolfgang Flügels überaus interessantem Beitrag “Zwischen abendländischer Wüste und gelobtem Land—Zur Konstruktion eines Ursprungsmythos deutscher Lutheraner in Pennsylvania” (119-135). Hierin wird anhand von Egodokumenten dargelegt, wie sich die Vorstellung der Lutheraner von Amerika im 18. Jahrhundert veränderte. Das

Augenmerk liegt auf Äußerungen der Theologen Heinrich Melchior Mühlberg, Johann Christoph Kunze und Justus Heinrich Christian Helmuth, die aus Halle nach Amerika eingewandert waren. Der Wüstentopos wird von Mühlberg in Zusammenhang mit der Fremde, die Pennsylvania für ihn darstellte, verwendet. Zudem prangerte er die desaströsen und unchristlichen Zustände in der neuen Welt an, schließlich herrsche Religionsfreiheit und ein jeder könne “in Religion Sachen . . . thun und . . . laßen was er will” (124). Jedoch wandelte sich dieses Negativbild Mühlbergs, welcher die Wüste Pennsylvania später als einen Ort der Katharsis begriff. Flügel zeigt anhand von persönlichen Zeugnissen Kunzes und Hellmuths sodann auf, dass die Wüste im ausgehenden achtzehnten Jahrhundert positiv besetzt beschrieben wird “als christlicher Ort der Gottese Erfahrung, als religiöse Oase und als Schutzraum vor Verfolgung (134-135).” Georg Schild geht in seinem Artikel “. . . ‘they did not own the land’ Rechtfertigungen für die Verdrängung der Indianer Nordamerikas” einer gewaltsamen Form der Landnahme nach, die sich über einen Zeitraum von 300 Jahren hinzog. Schild beschreibt die Ureinwohner als “Verlierer der Westexpansion der Weißen” (189). Der Raum, den die Weißen für sich beanspruchten, war nicht menschenleer. Seit Anfang des 17. Jahrhunderts wurden die Indianer gezielt vertrieben. Nach Schild änderten sich dabei lediglich die Begründungen für die Landnahme, die anfangs als “göttlicher Heilsplan” und im 19. Jahrhundert dann als zwingend für den “Fortschritt” angesehen wurde. Schild analysiert die Tragik der Verdrängung der Ureinwohner anhand von Überlieferungen zur “Umsiedlungspolitik” (189-199).

Der Sammelband unter Herausgabe von Ulrich Niggemann and Matthias Asche beleuchtet die Thematik des “leeren Landes” aus einer Vielzahl verschiedener Blickwinkel im Sinne von exemplarischen Fallstudien. Die Herausgeber stellen bereits im Vorwort klar, dass keine Vollständigkeit angestrebt wird. Zu den Stärken der Schrift gehört der Fokus auf persönliche Zeugnisse und Egodokumente. Zielgruppe der Publikation sind insbesondere Historiker und Migrationsforscher, aber auch für Sozialwissenschaftler ist das Buch durchaus von Interesse. Allerdings werden sich die meisten von ihnen auf diejenigen Artikel konzentrieren, die ihr Arbeitsgebiet direkt betreffen.

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 historiographischer Arbeiten sowie populärwissenschaftlicher 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 Wettüben 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 aufopferten, 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

The Pinkster King and the King of Congo: The Forgotten History of America's Dutch-Owned Slaves.

By Jeroen Dewulf. Jackson: University Press of Mississippi, 2017. 294 pp. \$65.00

Jeroen Dewulf opens *The Pinkster King and the King of Kongo* with Sojourner Truth's account of a Pinkster festival in her *Narrative of Sojourner Truth* (1850). This discussion illustrated both the allure "of the annual celebrations during the week of Pentecost (Whitsuntide)" (3) and the importance of Pinkster festivals for slaves in areas that had composed New Netherland. The Dutch brought Pinkster to New Netherland, but, by the nineteenth century, it had become a predominantly African American festival. The central argument of this fascinating study concerns the nature of Pinkster. The author disagrees with scholars who consider Pinkster a syncretic Dutch-African festival; he instead considers the festival an example of "a syncretic cultural continuity from Africa in the Americas" (7-8).

For those unfamiliar with Pinkster, Dewulf helpfully begins by exploring Pinkster as a Dutch tradition. Although some Protestants in the Dutch Re-

public attempted to suppress Pinkster celebrations, civil authorities generally ignored popular festivals as long as they did not contain overt Catholic traditions. The settlers of New Netherland transported these celebrations with them to the Americas. However, the Dutch were not the only people celebrating Pinkster. As the account in Truth's *Narrative* indicates, so too did African slaves. While Dewulf is very careful to note that slavery among the Dutch was not benign, he comments that slaveowners were "inclined to make other concessions to their slaves in order to stimulate them to work hard and to remain loyal" (57). Therefore, it is reasonable to assume elite slaveholders supported Pinkster celebrations. African slaves took to Pinkster to the point that "in the nineteenth century this originally Dutch festival was primarily perceived as a celebration of the black community" (34).

Chapters 3, 4, and 5 represent the heart of the book. Although some scholars believe Pinkster to be a syncretic Dutch-African tradition, Dewulf correctly notes that "African American celebrations with characteristic similar to the ones observed during the Pinkster festival in Albany have been recorded in areas far beyond the borders of what used to be New Netherland" (82). Critically, he agrees Pinkster is a syncretic festival, but argues that the European elements are not Dutch. He links African American Pinkster celebrations to "performance traditions that had developed in the context of Afro-Creole brotherhoods in parts of Africa with a strong Portuguese influence" (13). Catholicism was an important source of Kongolese identity, and most of the slaves in New Netherland came from West Central Africa. Therefore, the charter generation of slaves introduced Afro-Catholic brotherhood traditions into the Americas. In addition, the desire to form a brotherhood, or an association of laypeople, was an attempt to recreate black community life in a new environment. This argument accounts for the commonalities between different types of festivals throughout the Americas, in regions settled by different European colonizers.

The final chapter analyzes the circumstances leading to the prohibition of Pinkster. New Netherland switched hands from the Dutch to the English in 1664 and became New York. In the intervening decades, Dutch identity weakened in the colony. Furthermore, negative publicity about Pinkster took effect and culminated in the banning of Pinkster in 1811. However, "while the decision by the Albany elite to withdraw their support and eventually to prohibit the annual celebrations at the occasion of Pentecost undoubtedly had an impact upon the tradition, it seems questionable that the ban alone put an end to the traditional Pinkster celebrations" (168). In fact, celebrations likely continued on a more modest scale.

The Pinkster King and the King of Kongo is an unfailingly interesting book offering both sustained analysis and a significant reinterpretation of an early

African American festival. Scholars often mention Pinkster briefly, usually to highlight an early black celebration and to offer a contrast with the festivals of freedom that occurred during the nineteenth century. However, Dewulf proves scholars should spend more time thinking about this important celebration and what it suggests about black celebrations in the Americas. The volume's transatlantic focus is eminently logical. Dewulf skillfully employs sources from U.S., British, Dutch, and Portuguese archives and adeptly engages with several distinct scholarly literatures. This is a book that should be read by anyone interested in African American history, Atlantic World history, the Black Atlantic, Dutch history, the history of festivals and commemorations, and slavery and race in the Americas.

The Pennsylvania State University

Evan C. Rothera

Intercontinental Crosscurrents: Women's Networks across Europe and the Americas.

Edited by Julia Nitz, Sandra H. Petrulionis, and Theresa Schön. European Views of the United States, Volume 9. Heidelberg: Universitätsverlag Winter, 2016. 263 pp. \$45.00.

The study of transatlantic women's networks during the long nineteenth century has seen a growing amount of research in recent years. Among many other institutions, the *Intercontinental Cross-Currents Network*, housed at Martin Luther University Halle-Wittenberg, has taken the lead. That group of scholars has adopted an agenda that promotes the emerging field of intercontinental women studies. The cooperative network intends to move beyond national borders and limitations, and emphasizes spatial entanglements of individuals, philosophical ideas, and practices in the Atlantic world from the sixteenth century onwards. The network has now published the volume reviewed here, which resulted from an international conference held in 2013. The volume, edited by Julia Nitz, Sandra H. Petrulionis, and Theresa Schön, comprises fourteen essays, all of which provide innovative scholarship based on historical, literary, and cinematic material. Taken together, the essays of the volume demonstrate the productiveness of interdisciplinary approaches and of methodological variety in the study of transatlantic women's networks.

In line with the conference participants' major interests, *Intercontinental Crosscurrents* explores transatlantic women's networks of the long nineteenth century, examining literal and metaphorical networks established and operated by women from the European and American continents. Thus, the vol-

ume accentuates the “intricate interdependencies” that “existed at the time between the ideas, practices, literatures, and cultures of women” on both sides of the Atlantic Ocean (2). Divided into three sections, the essays of the volume trace individual networks of women (section 1), analyze Atlantic networks in literary texts and film (section 2), and open the field to new spaces and areas of research well outside the limits of traditional (trans-)Atlantic Studies (section 3). Conceptually, the volume draws from David Armitage’s notion of cis-Atlantic history, from the Transnational Turn in American Studies, and from Transatlanticism. Inspired by Laura Stevens and her idea of dialogues and “trialogues” between nations and cultures, the volume develops the idea of the Atlantic Crosscurrents and succeeds to unfold the manifold entanglements in the Atlantic world.

The five essays in section 1 reveal the intercontinental connectedness of various activist women and women groups: Daniela Daniele, for instance, assesses the career of the Boston-born, cross-dressing actress Charlotte Cushman, whose fame in Great Britain and whose entanglements with the Transcendentalist thinkers provided for an exemplary transatlantic biography. Daniele argues that Cushman’s “reforming attitudes against the display of female nudities” (29) in variety shows and her emancipatory cross-dressed performances influenced the writings of many popular authors of the time, such as Louisa May Alcott. Furthermore, Daniele maintains that Cushman even had an impact on the U.S. suffrage movement. Similarly, Joanne Paisana, Pia Wiegink, Charlotte Purkis, and Mihai Mindra highlight the influence of women’s networks on different reform movements that spanned across the Atlantic, notably the temperance movement, abolitionist networks, exchanges between U.S. and European theatrical avant-gardes, and Russian-Jewish migrant correspondence.

Section 2 presents four papers that, derived from the study of literary texts and film, underscore the instrumental connection of gender, ideology, and identity formation. In this sense, Jutta Gsoels-Lorensen, Khristeena Lute, and Bahar Gürsel concentrate on reconfigurations of concepts such as “heimat,” regionality, and nationality in the movies of Luis Trenker, and in the works of Grace King and Laura Elizabeth Howe Richards. In addition, Julia Nitz, in her excellent close reading of Mary Johnston’s novel *Hagar*, illustrates that the book is to be understood as a female-novel-of-development meant to educate and inspire social reformers, emancipators, and female readers alike. Nitz argues very convincingly that the novel participated in transatlantic negotiations of female “Bildung” (165) and challenged male-dominated conceptions of gender roles and social norms (175). To succeed in women’s self-fulfillment and self-realization, Johnston called for a concerted, transatlantic effort of women.

The contributions of section 3 present multiple facets of current scholarship on women's networks. The essays are either concerned with exploring new areas of interconnectedness or early forms of internationalization. Carrie Khou shows that debates on motherhood and domesticity in Japan "paralleled similar debates in the U.S in the nineteenth century" (213). Anitta Maksymowicz recounts the biography of Agnes Wisla, who established a transatlantic network to support Polish-American veterans of World War I. Margaret Vining introduces Sophonisba Preston Breckinridge, a social scientist and social welfare activist of the Progressive era. Breckinridge successfully promoted cooperation with different Latin American women's movements. Carme and Montserrat Sanmartí Roset focus on the Civil War letters of Felisa Costa Verge, a Catalonian woman who had emigrated from Barcelona to New York City in 1835. Through an analysis of the letters, Carme and Montserrat Sanmartí Roset provide a deeper insight into the effect of Unionist propaganda on migrant women and into the personal reflections of Felisa Costa on the military events. Felisa Costa, who lost her son in the Battle of Fredericksburg, Virginia, in September 1862, is well-described by the authors as "a keen observer of a divided American society" (241). Most notably, Magdalena Gehring offers a genuine assessment of Louise Otto-Peter's woman's journal *Frauen-Zeitung*. Considering numerous articles of the *Frauen-Zeitung*, Gehring demonstrates that German middle-class women of the mid-nineteenth century recognized and discussed U.S. women movements and U.S. reform movements. Indeed, German women were eager to read, learn and inform others about U.S. women's rights and women's education. Notwithstanding the different political and societal structures of the two nations, these German women, among them Mathilde Franziska Anneke, Amalie Struve, Louise Dittmar, and Johanna Küstner, began to envision the U.S. as a role model for female progress. Ultimately, these women laid the foundations for future, transatlantic cooperation.

Gehring's essay is but one of many contributions of this volume that showcases, as Gsoels-Lorensen remarks, the ability of transatlantic women's networks to "conjure up visions of forward-thinking solidarity, empowerment, and self-authorized communal being" in the long nineteenth century (129). Hence, although the editors chose not to summarize and synthesize the multiple findings in a concluding essay, the volume fully achieves its aims of uncovering women's networks across Europe and the Americas and of stressing the potential of woman-centered approaches in transatlantic historiographical, cultural, and literary studies. Hopefully, the *Intercontinental Cross-Currents Network* will continue its productive and compelling work in the near future.

America's Sailors in the Great War: Seas, Skies, and Submarines.

By Lisle A. Rose. Columbia: University of Missouri Press, 2017. 300 pp. 20 Ills. \$ 36.95.

The historian, diplomat, and former navy man Lisle A. Rose has written a fascinating account of the thoughts and lives of American sailors aboard ships, airplanes, and submarines during World War I. Instead of analyzing tactics or naval strategies, as traditional military historians have done in the past, the author focuses on ordinary sailors, their daily life, and their on-the-spot adjustments to violent seas and new forms of warfare, especially the submarine. Rose argues that although the United States Navy did not function optimally and had to adjust constantly to new challenges, it nevertheless was an important factor in the defeat of Germany. The war also forced officials to restructure and modernize the Navy into an efficient and modern combat service that would emerge as the most powerful naval force during the second global conflict.

Rose begins by expertly placing the American and German battle fleets into the historical context of imperialism and resulting naval competitions at the turn of the nineteenth into the twentieth century. United States naval and political leaders had become concerned with German economic, diplomatic, and naval expansion into the Pacific and Caribbean, but remained hesitant to significantly expand and technologically update the U.S. Navy in the decade prior to World War I. Germany's placement of mines and unrelenting use of submarines against unsuspecting victims during 1914 and 1915, however, confirmed to American minds the barbarism of the Hun that propagandists had created and convinced them to prepare for war. But it was not until the U.S. declared war on Germany that American naval officials learned from the Allies just how successful the resumption of unlimited submarine warfare was on shipping and how desperate the British and French were for any assistance in defeating the underwater nemesis.

Once America was in the war, U.S. vessels, consisting of destroyers, armed yachts, cruisers, armed colliers, refitted merchant and confiscated passenger ships, turned the new tactic of escorted convoys into a successful tool to suppress U-boat activities. Germany did not have the resources to develop counter strategies and lost the might it had enjoyed in European and Atlantic waters. Convoys thus opened up supply lines from American to British ports that brought not only goods and weapons to Europe but also the flood of fresh recruits necessary to battle the still formidable but strained German army and thus turn the tide in the conflict in favor of the Allies. This successful convoy system, Rose convincingly argues, became the blue print for World War II.

The war also tested American submariners and naval flyers. Although inexperience and inefficient technology prevented American submarines from sinking any German U-boats, their presence alone forced German captains to take evasive actions to avoid torpedoes, thus reducing their numbers near convoys. The Naval Flying Corps had a similar experience. Initially a fledgling service that lacked preparation for war, it nevertheless developed into an efficient spy in the sky force that focused on escorting convoys by air and discovering submarines, thus reducing German U-boat effectiveness.

As the author recounts the American naval experience, he also skillfully inserts the German perspective and how Kaiser Wilhelm and his advisors reacted to the increased efficiency of the convoy system, the declining impact of submarine warfare, and the ever-growing presence of American ships, airplanes, and men in Europe.

Rose quotes extensively from navy records, logs, and personal accounts, including from such notables as Glen Curtis, the father of naval aviation, William Sowden Sims, commander of U.S. naval forces in Europe, and Admiral Albert Gleaves, commander of Convoy Operations in the Atlantic. The author is at his best, however, when he uses letters, diaries, and memoirs to recount the sailors' experiences including their Atlantic crossings through perilous waters, their various adventures during shore leave in France, Ireland, or Britain, their persistence in learning proper signaling skills although they could never live up to British standards, their resourcefulness in scrounging equipment to outfit subchasers, and their heroic acts during attacks by the enemy.

Although the general reader will enjoy the nearly two dozen images and find the stories of ordinary sailors captivating, detailed technical information about ship construction, wireless communication, and minefields will more likely appeal to Navy enthusiasts and scholars. This well-written and deeply researched study of American naval experience during World War I is nevertheless a worthwhile read.

Missouri University of Science and Technology

Petra DeWitt

City of Dreams: The 400-Year Epic History of Immigrant New York.

By Tyler Anbinder. New York: Houghton Mifflin Harcourt, 2016. 768 pp. \$35.00

“There is no city in the world composed of so many different nations,” observed an Irish visitor to New York in the 1860s (186). As the title of Tyler

Anbinder's recent book suggests, New York has been an immigrant magnet for centuries, the world's *City of Dreams*. Anbinder, author of two previous prize winning books and one of the leading historians in the field, presents a compelling (and mostly chronological) narrative of immigration to New York from its founding in the colonial period to the present.

As Anbinder acknowledges in the prologue, the book is an ambitious project and its scope had to be narrowed. Thus, Anbinder focuses on the largest immigrant groups of each era, i. e. the Dutch, English and Scots in the pre- and post-Revolution years; the Irish and Germans during the nineteenth century; the Italians and eastern European Jews in the late nineteenth and early twentieth century; the Chinese, Latinos, West Indians, and Muslims in the late twentieth and early twenty-first century. For each immigrant group Anbinder offers vivid accounts of the transatlantic passage, the (often) poor living conditions in the infamous tenements as well as the development of distinctive ethnic occupational clusters (for men and women) and enclaves. In this respect, New York perfectly showcases how a neighborhood that was once known for one ethnic group at one time became known for another soon after: for example, Five Points, the city's first immigrant neighborhood, was initially settled nearly exclusively by the Irish, then by the Italians, and later by the Chinese. While telling these stories the renowned author also debunks several myths, e.g., that the immigration officers on Ellis Island deliberately Americanized the names of the newcomers (350-51).

Yet, the strength of the book lies not so much in its single chapters on each immigrant group but rather in the synthesis of these stories. Overall, the book follows three (though up until the final chapter very subtle) themes that link the 400 year story together: (1) over the course of time the immigration experience has not changed considerably; (2) today's immigrants are not very different from previous generations of immigrants; (3) anti-immigrant sentiment is as American as immigration itself. All three theses are familiar but also challenging. They are familiar in that it is not controversial to observe that until today immigration is determined by push and pull factors such as political oppression or (lack of) economic opportunity and (in many cases) is characterized by a traumatic passage (regardless of its length), a struggle to adjust, sacrifice, hardships, successes, and failures.

At the same time, the theses are also challenging, especially in two ways given today's political climate: first, by implying that illegal immigration to the United States is not a recent, modern phenomenon but at least dates back to the 1920s. Second, by pointing out that historically immigration and discrimination have always gone hand in hand. While New Amsterdam offered its settlers more religious freedom than any of the other colonies did, the Dutch were not welcoming at all towards Jews, Lutherans, and Quakers.

Later, the English mistrusted the Catholics (especially the Irish Americans) using the same arguments that are put forth today against Muslims.

Moreover, World War I in particular triggered anti-immigrant sentiment, which eventually led to the *National Origins Act* of 1924 reducing immigration by nearly 95 percent. As Anbinder observes, for the first time in the nation's history the United States "turned away from its historic role as an asylum for the world's huddled masses"—America "shut the gates" (468). The consequences for New York were especially profound, as the law targeted the city's biggest immigrant communities, who drove the local economy leading to a continuous depopulation. Eventually, the *Hart-Celler Act* of 1965 removed all quotas and not only reversed this trend, but actually led to a diversification of the city's residents. Rather than having one or two groups dominate the city as the Germans and Irish had in the nineteenth century, New York was transformed into a heterogenous metropolis.

However, at times the narrative Anbinder outlines is not complex enough. While the author rightly dispels the myth of the "golden era of assimilation" by stating that today's immigrants are probably more likely to be conversant with U.S. history and politics than previous ones (due to the language and civics test, 564-65), the author gives very little insight into how newcomers actually did assimilate. Anbinder mostly focuses on first generation immigration when it should be a multi-generational story—the author only briefly deals with this, for example when mentioning that Italian parents struggled with their children, who supposedly became too American (407-8). Likewise, the book is missing a (trans)national perspective and hence, a discussion about whether the immigration story of New York has a specific twist when compared to other U.S. cities or whether it is specifically American in general.

Furthermore, while pulling together an extensive body of primary and secondary sources, the study is limited to sources accessible in English only. In turn, it offers almost no new findings for experts of the field. For example, the chapter on German Americans relies heavily on previous scholarship such as Stanley Nadel's *Little Germany: Ethnicity, Religion, and Class in New York City, 1845–1880* (Urbana: University of Illinois Press, 1990) and the edited letter collection *News from the Land of Freedom: German Immigrants Write Home* (Ithaca: Cornell University Press, 1991).

In spite of these shortcomings, *City of Dreams. The 400-Year Epic History of Immigrant New York* is a lucidly written and very detailed account of New York's immigrant saga. It can be recommended highly to a general audience and is a valuable resource for historians seeking a general introduction to the topic.

Die Abenteuer des Grafen Friedrich Reinhard von Rechteren-Limpurg im Mittelmeer und im Amerikanischen Unabhängigkeitskrieg 1770 bis 1782.—The Adventures of Friedrich Reinhard Count of Rechteren-Limpurg in the Mediterranean and the American War of Independence 1770–1782.

Edited by Jane A. Baum, Hans-Peter Baum, Jesko Graf zu Dohna. Mainfränkische Hefie 115. Baunach: Spurbuchverlag, 2016. 147 pp. €22.00.

Count Friedrich Reinhard von Rechteren-Limpurg (1751–1842) spent most of his life in his family's residences in the Netherlands and Sommerhausen in Franconia (now part of the German state of Bavaria). Between 1770 and 1781, however, von Rechteren-Limpurg served in the Dutch Navy in the Mediterranean, solicited several armies for a position as officer, and then participated in the American Revolutionary War on the American side, serving in a French regiment. After the Battle of Yorktown in 1781, von Rechteren-Limpurg returned to Europe and settled in Franconia, reigning over Limpurg-Speckfeld from 1787 until 1806. He wrote down his adventures in a 125-page manuscript. The first part was written in the 1790s and the second part in 1835. The editors assume that the youngest generation of the family is the intended audience because the narrative omits issues like slavery or sexual encounters (8).

The book presents von Rechteren-Limpurg's report in the original German and in an English translation by Jane Baum in parallel columns. The page numbers of the original manuscripts are given in brackets and footnotes provide background information. The book opens with a short introduction by the editors alongside a longer introduction to von Rechteren-Limpurg's life and his narrative, in both German and English. The introduction to the narrative describes the manuscript's historical context and compares von Rechteren-Limpurg's description of the War of Independence with other reports of the same events, mainly with the reports by Georg Daniel Flohr and Ludwig von Closen (34). Illustrations, sources and an index follow the manuscript text. The illustrations consist mainly of maps, documents related to family history, and contemporary depictions of family members or protagonists of the War of Independence.

Von Rechteren-Limpurg joined the French foreign regiment Royal Deux-Ponts in 1780, reaching the rank of *captain à la suite*, i.e., a commissioned officer without his own command. Under the command of the Comte de Rochambeau the regiment traveled to Newport, Rhode Island, where they stayed for nearly one year. In March 1781, von Rechteren-Limpurg joined a failed effort to sail to Chesapeake Bay and land troops. After a sea battle, the ships returned to Rhode Island, united with Washington's troops and moved

towards the Chesapeake Bay on land. Von Rechteren-Limpurg participated in the Battle of Yorktown and then sailed back to Europe, paying his own way.

The description of the Revolutionary War occupies about half of von Rechteren-Limpurg's report. Von Rechteren-Limpurg proceeds chronologically with a focus on troop strengths and commanding officers. The style of the report is sober, with few details on America and its inhabitants, and hardly any description of von Rechteren-Limpurg's emotions or thoughts, even when describing events of personal and historical significance. The successful participation in the Battle of Yorktown was a highlight of von Rechteren-Limpurg's military career and historically significant, but receives only limited attention in the narrative. Von Rechteren-Limpurg writes only one sentence on buying seeds from the famous botanist Bartram in Philadelphia (113) or visiting Germantown near Philadelphia (102), notwithstanding that its founder Franz Daniel Pastorius was from Sommershausen, where von Rechteren lived for five years as a child and spent most of his life after returning from America. His longest descriptions of individual events relate to battles and two incidents: He witnessed George Washington coming under fire when surveilling the enemy lines before the Battle of Yorktown (100-101), and observed the brutal punishment of two soldiers who were brothers (87).

The edition provides ample supporting materials through the index and the introduction which provides the necessary context for the narrative. Readers interested in the narratives on America or the time in the Dutch navy can skip the history of von Rechteren-Limpurg's reign in Sommerhausen. Very useful are the comparison between von Rechteren-Limpurg's narrative with other narratives by German officers in the American Revolutionary War. Von Rechteren-Limpurg's report is indeed of significance for Franconian history and sheds some light on the contributions of Germans on the side of the Americans in the American Revolutionary War. The report also provides some insight into the life of noblemen with the financial freedom to pursue positions in armies around Europe. However, the lack of details and personal perspective limit the volume's insights into the situation of America at the time, its people, and the war experience.

The Path to War: How the First World War Created Modern America.

By Michael S. Neiberg. New York: Oxford University Press, 2016. 313 pp. \$29.95.

The acclaimed historian Michael S. Neiberg, author of numerous works including *Dance of the Furies: Europe and the Outbreak of World War I*, promises to reorient the way we see the coming of World War I and America's engagement with it by focusing principally on the people rather than the policy-makers. Neiberg insists that doing so will show how Americans of various and different backgrounds and interests understood their and America's place in a wider world and how their own identities became more "Americanized" as a result.

By Neiberg's reckoning Americans "changed dramatically" during and because of the war. Most especially, they began to understand and demand a greater American investment and involvement in the war and the world, especially in terms of asserting American power. Rather than slouching in an uneasy isolationism, as many historians have it, Neiberg finds that most Americans wanted the United States to play a large role in world affairs and that the war magnified that interest and gave it a compelling urgency, lest the United States default on its claims as a major power. This was a matter of moral as well as economic, political, and cultural interest. Such attitudes informed the growing pressures on public figures during the war to position the United States to be able to do so by supporting naval and military build-ups, "preparedness" efforts, and realistic assessments of the war's costs and consequences. As the war raged on and its horrors became ever more evident, Americans moved from wanting the U.S. to serve as a mediator to desiring actual American military involvement in it. All the while, Americans insisted that the warring powers respect American rights, such as free movement on the high seas. During all this, Neiberg shows, most Americans tilted toward the Allies and away from the German state and its allies. Neiberg argues that such a bent and bias were reinforced by key events, such as the sinking of the *Lusitania*, German atrocities in Belgium, the Ottomans' massacre of the Armenians, the fall of Tsarist Russia, and German sabotage and intrigues in and against the United States, including a German plot to enlist Mexico in a war against the U.S. American diplomatic efforts failed to end the war or even contain it, and the outrages reported in Europe and growing threats to American interests compelled Americans to fight. This was not an inevitable result, Neiberg insists, but it became an increasingly inexorable one as Americans thought they had run out of options other than war.

Neiberg is especially perceptive in describing the ways that Americans learned about the war and understood their responsibilities to be more than

bystanders. American war correspondents brought the war home to Americans, and their accounts of German militarism especially cast the German state as almost beyond redemption in its hard war against peoples as well as armies. There was no escaping the war in the news and its effects on American commerce, communications, and even culture.

Of particular interest is Neiberg's discussion of the ways ethnic and racial groups saw and experienced the war. Despite their ethnic ties to Ireland and Germany, for example, Irish Americans and German Americans largely opposed the German war effort as its excesses became known. German Americans were especially torn by the war, but in the end most of them sided with the American interest over any "obligations" to the "fatherland." They accepted the popular idea that there were two Germanys—one of German cultural genius that had given so much to western civilization and the other the militaristic, undemocratic state of the Kaiser—so that they could stand with and for the German people by opposing the German state. This became the general argument in the United States, even by the government, that made possible a wide mobilization of public opinion and then military preparation to check the German state without waging war against the German people, who supposedly would be liberated by the American efforts. The war also became a means of showing one's loyalties to America, and African Americans, German Americans, and others seized the moment to do so. Neiberg offers much detail and insight into that engagement and its meaning for ethnic identities and interests. He also shows that once the United States entered the war, the demands for loyalty and service heated up the amalgamizing process of Americanization. Despite attacks against German Americans, socialists, and others suspected of doubtful patriotism, most Americans emerged from the war more united than divided as a people. Such a conclusion will surprise some scholars, but it bears consideration in light of the strong evidence Neiberg provides on the dialectic and direction of "Americanization" before, during, and because of the war.

Neiberg succeeds admirably in charting the path to war, but he ignores the promise of his subtitle, for he hardly mentions how the war "created modern America" or even what that America was. That said, Neiberg's telling and compelling history warrants reading and discussion. By shifting the emphasis and thus the impetus on American interests and involvement in the war from politicians and policy-makers in Washington to the people, he encourages a reconsideration of what we mean by "the American interest" and the "American argument" regarding the war and Europe and the dynamics by which the United States entered a war it seemingly wanted to avoid.

Deutschlands Anteil an der geographischen Erforschung der außereuropäischen Erdteile im 20. Jahrhundert—Teil I : Von 1900 bis zum Ausbruch des Zweiten Weltkrieges.

By Dietmar Henze. Stuttgart, Franz Steiner Verlag, 2016. 466 pp. 72 €.

Dietmar Henze wurde durch seine *Enzyklopädie der Entdecker und Erforschung der Erde* in der Fachwelt bekannt. Das vorliegende Werk ist auf zwei Teile geplant und behandelt nur die ersten, für deutsche Forscher schwierigen Jahrzehnte zwischen 1900 und 1945. Das Buch beleuchtet die Forschertätigkeiten, Reisen, Expeditionen in Vorder-, Zentral-, Ost-, Nord- und Süd-Asien, die Südostasiatische Inselwelt, Australien und Südsee, Nord-Afrika, Östliches Hoch-Afrika, Süd- und Südwest-Afrika, Nord-Amerika, Mittel-Amerika, Mexiko, West-Indien, Südamerika und die Polar- und Subpolar-Länder, wobei der Schwerpunkt deutscher Forschung auf einigen Gebieten Asiens, den deutschen Kolonien in Afrika und der Südsee wie auf den Anden-Ländern liegt. Obwohl das Buch hauptsächlich für Fachleute auf dem Gebiet der räumlichen und wissenschaftlichen Erschliessung gedacht ist, eröffnet es dem geographisch interessierten Laien, der Alexander von Humboldt bewundert und die Reiseberichte von Sven Hedin mit Begeisterung gelesen hat, eine neue Welt. Den einzelnen Kapiteln folgen detaillierte Fussnoten, 50 Bildtafeln der bedeutendsten Forscher, ein alphabetisches Verzeichnis der bekannten Werke und übergreifender Literatur. Ein Personenregister und eine Aufzählung der Bildquellen beenden den Band.

Nach den grossen Forschungsexpeditionen im neunzehnten Jahrhundert blieben noch etwa zehn Prozent der Erdoberfläche entweder unbekannt oder ungenügend erforscht. Forschern standen nun bessere technische Mittel zur Verfügung, was sich besonders in der Kartographie als hilfreich erwies. Von der rein geographischen Erkundung werden nun auch Nebengebiete wie Klima, Bevölkerung, Pflanzen- und Tierwelt, sowie landwirtschaftliche Eignung in die Forschung einbezogen. Das zwanzigste Jahrhundert begann vielversprechend mit der Tagung des Siebenten Internationalen Geographen-Kongresses in Berlin unter der Leitung von Ferdinand Freiherr von Richthofen, der den Begriff *Seidenstrasse* erfand und dessen Doktoranden und Schüler in allen Erdteilen tätig waren. Deutschland war ein geachteter Teilnehmer an Forschungsexpeditionen und erwarb sich grosse Verdienste in der Kartographie seiner damaligen Kolonien besonders für Deutsch-Ostafrika, Kamerun, Togo und Neu-Guinea.

In vielen Gebieten wurde in den Jahren vor dem Ersten Weltkrieg gezielt geforscht, in anderen die neuen technischen Möglichkeiten genutzt. Bei der Erforschung Spitzbergens wurde 1910 zum ersten Mal das Zeppelin Luftschiff eingesetzt, mit Graf v. Zeppelin und Prinz Heinrich von Preussen an Board,

um Luftaufnahmen zu machen, welche die Herstellung genauer Karten vereinfachte (323). Ab 1905 machte die Hamburg-Amerika-Linie sommerliche Vergnügungsfahrten nach Island; die Firma Baedeker lieferte dazu den ersten deutschen Reiseführer für die Insel. 1920, also kurz nach dem Ersten Weltkrieg wurde die "Notgemeinschaft der Deutschen Wissenschaft" gegründet, aus der 1933 die Deutsche Forschungsgemeinschaft hervorging, da Deutschland aus vielen internationalen Geographenkongressen und Forschungsgebieten ausgeschlossen war.

Henze hat unglaublich viel Material zusammengetragen und es ist nicht möglich, hier über einzelne Forschungsreisen zu berichten. In kurzen Darstellungen wird der Leser über das Ziel und die Durchführung der Expedition unterrichtet. Henze beurteilt auch den Erfolg derselben und scheut nicht vor negativen Urteilen zurück. Abgesehen von grossen, oft internationalen Expeditionen sind viele Forscher ohne oder mit wenig Begleitung gereist und auch die unvermeidbaren Unglücksfälle werden beschrieben. Bereichert wird die Darstellung durch kurze aber ausgesuchte Zitate aus den späteren Veröffentlichungen der einzelnen Forscher/Reisenden. Zu meiner Überraschung gibt es auch ein kurzes Kapitel über Nord-Amerika, das neben zwei Arbeiten über die Stadtlandschaften Los Angeles und New Orleans, drei Arbeiten von Schülern des Geographen Erich v. Drygalski erwähnt, die sich als Austauschstudenten in Missouri, Florida und Jamaika aufhielten.

Bedauert habe ich, dass viele Orte, Flüsse, Berge in meinen Atlanten nicht zu finden waren, was besonders auf die Expeditionen in Asien und Südamerika zutrifft, da die Namen der Orte, Flüsse und Berge in den jeweiligen Landessprachen angegeben sind.

Dietmar Henze hat ein Buch vorgelegt, zu dem man ihn beglückwünschen kann. Es ist zu hoffen, dass die Nation, deren Reiselust sprichwörtlich ist, den Forschern mit Dankbarkeit gedenkt und bei Reisen in abgelegene Gebiete, sich der deutschen Teilhabe an der Forschungsgeschichte erinnert.

Covington, Louisiana

Brigitta L. Malm

Logistics Matters and the U.S. Army in Occupied Germany, 1945–49.

By Lee Kruger. Cham: Palgrave Macmillan Publishers, 2016. XXXIX, 290. \$109.99

Recent years have witnessed a significant increase in publications that cover the immediate aftermath of the Allied victory over Nazi Germany in World War II. Many have focused on the liberation of the concentration camps or

have shed new light on allied prosecution of Nazi war criminals. Lee Kruger's *Logistics Matters* is an important addition to the list, as it demonstrates how the army's logistics enabled U.S. forces to establish its long-term presence in Germany. The first chapters examine the buildup of logistics during the years 1945–49, while the latter portion of the text looks at ways in which U.S. forces affected the German population. Because the U.S. government was able to successfully place its military in Europe, Germany recovered and was able to “rejoin the civilized world as the front line of defense (and offense) in Europe against the Soviet Union and advancing communism” (xxxii).

U.S. policy in its zone was far from static. The initial policy towards Germany after the war, Joint Chief of Staff Directive (JCS) 1067, took its cue from U.S. Treasury Secretary Morgenthau, who proposed a harsh peace for Germany. Hence JCS 1067 aimed to limit its economic recovery. But by 1946, dire postwar conditions in Germany, coupled with problems emanating from lowered harvest yields and outbreaks of disease, forced change in this policy. In September 1946, U.S. Secretary of State Byrnes rejected harsh elements of JCS 1067 in favor of a policy aimed towards ensuring the economic recovery of Germany, as the recovery of Europe as a whole was dependent upon this. Hence JCS 1067 was replaced by JCS 1779, which worked towards economic recovery in conjunction with the establishment of a “sound German democracy” (51).

But even after JCS 1779 was adopted, the U.S. army faced all kinds of obstacles in its mission to establish a stable presence in Germany. The first of these was management of postwar chaos. As Kruger notes, “even the U.S. Army did not have an infinite number of trains, ships, vehicles and reserve food stocks to support its forces, the millions of displaced persons, refugees and the German population not only in its zone, but also in the French and British zones” (257). The army both grappled with these problems and “laid the foundation for a longer-term presence, and a rather sophisticated one at that” (247).

While the army was able to handle the physical needs of the Germans, help repair the critical infrastructure, and provide employment for many Germans, its mission to establish a firm American cultural presence and make positive connections with the Germans and their former American enemies met with mixed results. The army first set up information centers to supply Germans with information about democracy; these centers were replaced by the America houses (*Amerikahäuser*), but neither were very popular. This may have been due to the simple fact that Germans were preoccupied with the business of postwar recovery and/or had neither the time nor the means by which to travel to these centers. And U.S. efforts to instill democracy via an overhauling of the German educational system was an outright failure,

Kruger suspects, because sometimes arrogant U.S. officials “insisted that the German educational system mirror that of the USA” (248), and also because they focused on the structure of the system as opposed to the educational content presented to students. Although U.S. service members and Germans did experience each other’s cultures, closer connections were not made because of the language barrier, brevity of tours of duty, and the establishment of housing arrangements for troops that effectively isolated them from Germans. Yet these relative failures pale in comparison with the overall success of the logistics operations, as these “stabilized German society immediately after the war, over the course of the occupation, and underpinned the shaping of postwar Germany” (259).

Though the author’s examination of logistics is thorough and exhaustively researched, many portions of the book tend towards listing of information presented in codes and articles related to logistics as opposed to interpretation of this information. Perhaps a revised edition of this work might include such information in an appendix of documents. Some of the narrative also may have delved into the human dimension of U.S. occupation by including anecdotes about interactions between occupiers and the occupied. Many of the former included recent and German Austrian emigres who served in the U.S. army during and after the war. Thanks to their language skills and knowledge of German culture and customs, these men contributed to the success of building a basis for positive relations between Germans and Americans going forward, even if this success did not necessarily live up to the expectations articulated in official logistics related to these matters. In a couple of instances, the author has also a tendency towards self-deprecation, which is completely unwarranted, given the valuable scholarship presented in the book.

Florida Atlantic University

Patricia Kollander

A Time for Reflection: The First One Hundred Years (Reprint and Update of the Hundredth Anniversary of the Germans from Russia in Sheboygan, Wisconsin).

Anonymous. Sheboygan, WI: Sheboygan County Historical Research Center, 2016. 44 pp. \$10.00.

The softcover booklet reviewed here provides a concise and convenient overview of the Wisconsin branch of Germans from Russia, primarily the Volga German subgroup, who settled in the Badger State and America’s Dairyland at the turn of the last century. First published in 1992, it was designed

to commemorate the centennial of the arrival of the initial immigrants, numbering only seven, to the city of Sheboygan. Appearing at an exciting moment when the Cold War concluded, it was the collaborative project of the Sheboygan County Historical Research Center and the Sheboygan Chapter of the American Historical Society of Germans from Russia (AHSGR). Its 2016 reprinting coincided with the 250th anniversary of the first German settlements established along with Volga, but its release also anticipated the 2017 AHSGR international convention hosted in Milwaukee, Wisconsin, which showcased a number of presentations concerning the group's impact on the state and region.

The volume opens with Emma Hermann Thieme's brief historical essay, summarizing the story of the group's initial migration to Russia under Catherine the Great's invitation during the late eighteenth century. It also outlines the political and socio-economic developments affecting them in Russia during the next century and a half, followed by a short discussion of the push-pull factors driving immigration to North America and how the transplanted community took root and evolved in the Sheboygan area.

In 1931, the German journalist Richard Sallet published his now famous findings on Russian German settlements in the United States. His many years of research into this diaspora showed a total of 3,712 first-generation immigrants then residing in Wisconsin by 1920. The vast majority of them (2,099) lived in the city of Sheboygan alone, with smaller numbers found in the communities of Oshkosh (722), Fond du Lac and surrounding areas (416), Manitowoc (254), Appleton and Shiocton, etc. (115), and Green Lake (106).

Upon establishing themselves, Sheboygan's Germans from Russia rallied around their neighborhood churches, especially the Lutheran, but civic associations like the Volga German Mutual Aid Society (1924), the Volga Ladies Aid Society (1933), and various sports groups (called the Aids), notably the baseball teams, also formed. Like other American ethnic groups, Germans from Russia embraced the sport of baseball, which at the time served as the national pastime and further integrated them into the larger society. The negative impact of anti-German sentiment during the two world wars cannot be ignored, however, nor can the community's painful separation from those family and friends left behind after the 1917 Bolshevik Revolution and subsequent Cold War.

One of the main motifs here concerns the group's search for inclusion and acculturation into mainstream American life. Avoiding in some instances outright assimilation, they made the effort to retain at least some memory of their heritage and a handful of traditional practices. The AHSGR Sheboygan Chapter was founded in 1979, just as the United States' ethnic heritage and family roots revival was taking off. In time, many successful members from

this heritage also have held positions of responsibility at both the municipal and county levels.

The booklet lays out a wonderful collection of historic community photos and scans of old, but highly informative, local newspaper articles featuring the group, providing readers with an intimate glimpse into the world of early twentieth-century German immigrants from Russia. In addition, it includes a brief, but detailed, timeline, weaving together key local, national, and international events in the group's broader history. In the bibliography, readers can also refer to resources available in the local chapter's holdings and online.

Northwestern Oklahoma State University

Eric J. Schmaltz

A Nation in Conflict: Canada and the Two World Wars.

By Andrew Iarocci and Jeffrey A. Keshen. Toronto, Buffalo and London: University of Toronto Press, 2015. 255 pp. \$23.96 (Canadian).

Andrew Iarocci and Jeffrey Keshen expertly outline the social conflicts Canada faced during the two World Wars. Unemployment almost disappeared. Substantial numbers of industrial workers were unionized for the first time. When Britain's wartime need for bigger armies and more supplies became extreme in 1917, Canada and the other British Dominion nations were promised a new status as independent nations by the Imperial War Cabinet. The Wartime Elections Act and Military Voters Act of September 1917 gave voting rights to the wives, daughters, and sisters of men in uniform, but also revoked the voting rights of all German speaking Canadian citizens who had been naturalized since March 1902. German language newspapers and periodicals from the United States were banned from import, and later all Canadian publications in the German language were prohibited; German social clubs were closed; German Canadian citizens were fired from their government jobs at the City of Toronto and Province of Ontario offices; Canadian cities with large German speaking populations changed their names; and German speakers were arrested as enemy aliens under orders from Sir William Otter, who apparently did not realize that most of the supposed enemy aliens had never been citizens of Prussia or the German Empire, but were primarily from Galicia and the Ukraine. Most important of all the social issues discussed in this book is the detailing of steps taken by the Canadian government which alienated the French Canadian population during World War I. The disastrous social effect of the conscription legislation during the summer and fall of 1917 lasted for the next one hundred years, as French-

speaking Ministers of Parliament voted against their government, and Anglo M.P.'s voted for conscription, regardless of their party affiliation. The next national election in November 1917 resulted in voting along entirely ethnic lines, as French Canada lined up publicly against Anglo Canada for the first time since the conquest of 1760. The social conflict between French Canada and Anglo Canada may be the single most important consequence of World War I.

The Canadian government of Prime Minister Robert Borden was committed to a large Canadian Army in France, to support the British Army. In 1914 and 1915 the Canadian Army received three hundred thousand volunteers, but in 1916 Borden proclaimed that the Canadian Army in France should be five hundred thousand men. The Canadian Army began to have great difficulty recruiting volunteers in 1916, as the pool of volunteers born in Britain began to be exhausted. The First Canadian Division of 1915 was two-thirds born in Great Britain. As the Canadian Army turned to the need for recruiting of non-British volunteers, the number of volunteers dropped off sharply. The German speaking population of Canada had always been large and generally anti-militaristic, and the Canadian immigration officials should have made this fact known to the government. Instead, the Canadian government instituted punitive actions against conscientious objectors. The Mennonites were especially targeted, because baptism and confirmation into the Mennonite faith does not occur until about age twenty-one. The Canadian government contended therefore that a Mennonite under the age of twenty-one could not claim to be a conscientious objector. Despite these punitive actions against German speakers during World War I, very few protested their treatment, and very few left Canada.

The opposite reaction occurred in French Canada. The French Canadians knew that the conscription laws of 1917 were aimed primarily at them. Of the first three hundred thousand volunteers of 1914 and 1915, less than five percent of the volunteers were French speakers, at a time when French Canadians made up twenty percent of Canada's population. Less than three percent of Canadian Army officers were French speakers. Even though the fifteen thousand French Canadians who did volunteer in those first two years could have been formed into French speaking regiments, these French Canadian volunteers were instead sprinkled into Anglo regiments, under English speaking officers. Anglo Canadians claimed that French Canadians were not "doing their fair share," but French Canada had no real connection with the British Army, or with the French nation. There had been no French speaking regiments in the British or Canadian Army since the War of 1812. French Canadians also had a very low regard for the "godless" and anticlerical French nation. The enforcement of the conscription laws in 1917 caused violence in

Quebec, including four protesters who were shot dead in downtown Montreal at Place Jacques Cartier. Violence in Quebec also occurred against those Quebecers who supported the conscription laws. Ninety percent of those who were drafted in Quebec applied for an exemption from military service. Ultimately, the Canadian Army did draft one hundred thousand men, but less than one quarter of these draftees ever arrived in France before the Canadian Army defeated the German Army at Amiens in August of 1918, and began pushing the German Army back into Germany.

The Second World War had many positive effects on Canadian society. After ten years of the Great Depression, and six years fighting World War II, most Canadians wanted new social programs which would protect them from unemployment, and provide health and welfare benefits. This was the single greatest consequence of World War II, and those social benefits granted to Canadians during the late 1940's continue to be extremely popular. While the German speaking population did suffer punitive official actions during World War II, these punitive actions were less severe than during World War I. The Japanese Canadian population was treated quite severely, however, and were removed from British Columbia only four days after the American government ordered the removal of all Japanese Americans from California and the American West Coast. The Japanese Canadians suffered great deprivation in the remote forest and mountain camps to which they were sent. The Canadian war government of Prime Minister William Lyon MacKenzie King did not make the same mistake that Borden made in the First World War, with regard to the French Canadian population. MacKenzie King resisted the repeated call for conscription which began in early 1942. In April 1942 King did call a national non-binding public plebiscite vote to allow conscription for overseas service, but he did not implement conscription until December of 1944. By resisting the repeated calls for conscription for almost three years, MacKenzie King won the approval and consent of the Quebec population, and French Canadians volunteered for Canadian Army service at twice the rate than which they volunteered in World War I. The Canadian Army took over one million men to Europe, only twelve thousand of which were draftees. Just as World War I opened up a gulf of distrust between the French and Anglo populations of Canada, World War II introduced the huge economic influences of the United States into Canada, and thereby created a wariness of United States influence just below the social surface, like the fragile Anglo-French relationship.

Of special note in this book is the description of the remarkable role which Canada played in training almost all Royal Air Force pilots from other Commonwealth countries around the world during World War II. Not only were tens of thousands of pilots trained in Canada for the critical air war over

Europe against the Luftwaffe, but fully one-quarter of all Royal Air Force pilots in Europe were Canadians. The only omission in this fine book is a failure to mention the role of the Veteran Guards during World War II. Canada became the primary guardian of most German prisoners of war before the United States joined the North African campaign in late 1942, and these early German prisoners included many committed Nazi party members who still believed that Germany would win the war. The Canadian Army offered the positions as guards in these prisoner of war camps to World War I Canadian Army veterans, who had received almost no pension or welfare benefits after their war service almost twenty-five years before. These old veterans between fifty and sixty years old were extremely effective at obtaining intelligence from German prisoners, and provided a humane treatment of prisoners which was much appreciated. These old men also allowed young Canadian soldiers to go overseas with the Army, rather than guard prisoners in Canada. Many former German prisoners of war applied for immigration to Canada after the war, primarily due to the kind treatment they received from these old soldiers. This was a truly unique and successful Canadian idea.

Kansas City, Missouri

Chester H. Neumann

Mission Sitting Bull: The Cultural Conquest of the Sioux and Their Varied Response.

By Manuel Menrath. Morgantown, Pennsylvania: Printed by Masthof Press, for the Swiss American Historical Society, 2017. 458 pp. \$ 20.00.

[Translation of Manuel Menrath's *Mission Sitting Bull: Die Geschichte der katholischen Sioux* (Paderborn: Ferdinand Schöningh Verlag, 2016).]

This study is based on a dissertation written at the University of Lucerne in Switzerland. It deals with Martin Marty (1834–1896), a Benedictine monk and the first abbot of St. Meinrad, Indiana, and his attempt to convert the Sioux Indians in South Dakota to Catholicism. Although Marty's work is a rather small segment of Western history, Menrath shows how Marty acted in the broader context of the U.S. government's push to open up the entire American West for settlers. Marty was also a proponent of a new missionary thrust of the Benedictines, a strong defender of the rights of the Catholic Church in the U.S., and an advocate of the *Kulturkampf* between states and the Church. Menrath skillfully portrays a clash of multiple forces, a topic of great interest to readers interested in Benedictine and Catholic history or in the way the U.S. government and the Catholic Church dealt with the native

Lakota peoples.

The study situates Marty's missionary work in the larger historical framework of dealing with what is today called our 'colonial past'. The work offers rich detail without losing sight of the larger picture of how historical trends, both religious and secular, shaped the thinking and actions of individuals. The book is divided into six parts: 1. "Introduction: Missionary History and Global History"; 2. "The Sioux"—describing the main social, political and cultural aspects, their spirituality and world view and their situation during the wars on the Great Plains and the U.S. 'Peace policy'; 3. "Martin Marty's Socialization as a Missionary" in the Switzerland of the 1840s to 1860; 4. "The Sioux and Martin Marty's Missionary Undertaking"; 5. "Missionary Work in Practice: Boarding Schools and Sitting Bull's 'Conversion'"; and 6. "Concluding Remarks." The sweep of Menrath's work is evident in 223 pages of endnotes and a bibliography ranging from archival documents and secondary studies to newspaper articles and films. Twenty-four pages of historical pictures in black and white provide a visual encounter with the protagonists and some of their environment.

To understand Marty, Menrath maps his "socialization as a missionary" from his training in the Jesuit school in the most conservative Catholic Canton and town of Schwyz to his studies in the school of the Benedictine monastery Einsiedeln. After an earlier rebuff, Marty was accepted as a novice in 1854, made profession in 1855 and ordained a priest in 1856. Menrath demonstrates a good understanding of Benedictine communities, correctly describing Marty as a "Benedictine Jesuit or a Jesuit-like Benedictine," since he never relinquished his Jesuit understanding of missionary work. When Menrath was sent to Indiana in 1860, he saw this as confirmation of his sense that becoming "an American Indian missionary was [his] 'God-given destiny'" (90). Within a few years he had stabilized Einsiedeln's foundation, and was appointed as its first abbot in 1870, but from 1874 on Marty spent most of his time in the Dakota Territory as a missionary.

In his missionary work Marty was able to navigate between various realities, often understanding the Indians' misery on the reservations and hoping to mitigate their suffering, but his ideas about socializing them into sedentary farmers who would relinquish their native spirituality, was not very different from the policies of the government with which he collaborated to reach his own goals. Many Lakota came to trust him because he fulfilled his promise to establish schools for their children on the reservation and teach them English—which the Episcopalians had not done. However, convinced that western ideas about colonizing America were correct and that only Catholicism would truly 'save' the Sioux, he was unable to realize that the Indian leaders understood the need for their children to be schooled in order to deal

with the government without interpreters, but were by no means willing to abandon their own worldview fully.

The Lakota participated in the summer Catholic Congresses with great Masses and processions organized by Marty in the 1890s, seeing them mainly as their opportunity to replicate in some way their traditional summer camps by getting together, telling stories, and cultivating their own sense of community. But Marty felt they were fully on his side and did not perceive their veiled resistance toward Catholicism (or any other western tradition). Like so many others he was unable to conceive that a religion without a sacred scripture and binding dogmas could have any validity.

Despite the title of the book, the Sioux leader Sitting Bull (1831–1890) is more of a marginal figure in Menrath's study since he kept himself and his band of Sioux apart from those who had signed treaties with the U.S. government, especially Red Cloud and Spotted Tail. Yet Marty always saw the conversion of Sitting Bull as the crowning piece of his missionary endeavors, and choosing him as Marty's antagonist allows Menrath to show the indigenous peoples' difficult situation. Marty saw Sitting Bull as his counterpart, as a spiritual leader of *his* people, who tried his best to safeguard their independence by going to Canada. Marty harbored a grudging admiration for him, and was convinced that the U.S. Army wanted to destroy Sitting Bull and the people who followed him. Marty in fact travelled three times to see Sitting Bull in Canada—in 1877, 1878 and 1879—and to promise him a safe return and guaranteed existence on a reservation, in an effort to protect him from the U.S. Army. But Sitting Bull was adamant in his opposition to the Americans and refused to move to a reservation voluntarily. Even after Sitting Bull was forced to return to the United States in 1881, Marty never gave up trying to convert him, but never succeeded—and in fact never really understood that this impressive leader would never renounce his own spirituality.

In part 5, "Missionary Work in Practice" Menrath discusses Catholic boarding schools. Although they did not have the militaristic discipline of public ones, they subjected the children to a strict religious discipline that resulted in the same cultural deprivation, e.g., taking away their blankets, clothes and cultural ornaments. Varied punishments served to 'socialize' the children into little Americans and to overcome all 'evil' coming from their culture. Although some teachers were more understanding of the children's needs, the children also found ways of resistance, e.g., by running away or boycotting work when not supervised in industrial schools.

Menrath provides a fascinating picture of Marty's missionary efforts among the Sioux Indians on the reservations of Standing Rock and Devils Lake, later also in those of Pine Ridge and Rosebud led by Jesuits. It is enlightening to see to what extent Marty, Catholic and Protestants missionaries,

and public officials were prisoners of their own world view and thus incapable of seeing any validity, even a different one, in the worldview of the Sioux or of any other native nations. What happened during Marty's mission in the late 19th century was, as the subtitle indicates, a "Cultural Conquest of the Sioux" with a "varied Response" from them, many of whom today are Catholic, but have also preserved main parts of their culture and worldview.

For this reviewer, the most important achievement of this study lies in the description of this complex clash of civilizations without undue bias toward either side. While his evaluation of United States as well as Catholic principles of dealing with the Sioux is negative, this is due to the limits of their own historical socialization that did not allow them to perceive any value in the native worldview. It is only in the last 40 years that historians and anthropologists have learned how to appraise the cultures of other ethnic people in their own terms, and it is only since the Second Vatican Council (1962–1965) that the Catholic Church has been teaching that other religions may represent valuable ways of understanding God and the divine and that conversion to Catholicism must not be achieved by force.

Menrath's study also demonstrates how a more nuanced understanding of Marty's missionary efforts can be achieved by appraising the parameters of both the sides. He shows that Marty, as well as other Swiss and European settlers, participated in the pursuit of the American goal of replacing the indigenous people of the northern Western Hemisphere with white Europeans and their descendants, despite all his good intentions and his empathy for what he saw as the Lakota's misery on the reservation. That American goal led to a *genocidal* destruction of millions of native people and to an *ethnocidal* attack by attempting to destroy the core of their cultures. Menrath's careful study certainly shows how much circumspect work is needed to arrive at a fair critical appraisal of the cultural perspectives of historical personalities as well as of our own times.

Rock Island, Illinois

Sr. Marianne Burkhard OSB

Hitler's *Ostkrieg* and the Indian Wars: Comparing Genocide and Conquest.

By Edward Westermann. Campaigns and Commanders volume 56. Norman: University of Oklahoma Press. 336 pp. \$34.95.

In this book, Westermann sets out to determine if the 1939–1945 German war in Eastern Europe had a "precursor in . . . the American conquest of the West . . . beyond the grandiose imaginings of Hitler," who declared

American conduct as an inspiration for his ambitions in the East (3). Another purpose statement for the book (14) is to “offer a comparison between these two national projects . . . not only [in] rhetoric” but also in practice. Such a comparison is worthwhile and so are questions about whether both “projects” were genocides and what kinds of genocides and the fraught attempt to describe such two vast historical experiences and literatures side by side, chapter by chapter, in the small space of 260 pages. The scope for comparison is wide, but Westermann wrote for a military history series, *Campaigns and Commanders*, and three of his five chapters are therefore about “Strategy and Warfare,” “Massacre and Atrocity,” and guerilla warfare in both places, American West and Slavic East. But the first two chapters compare national ideologies and “visions” of conquest (Manifest Destiny and *Lebensraum*), and the actual policies worked out in both centers (Washington and Berlin) and how their respective representatives and forces understood, changed and carried them out on both violent peripheries.

Very useful is Westermann’s introduction, because he gives a sense of genocide studies as a field and reviews for us some of its thought, questions and movement. He considers scholars who construct claims for the treatment of Native Americans as a genocide, and he sees complications in their way, such as the diversity of actors in America, disease, timeframe and intent (6). Westermann considers United Nations Resolution 260 as a definition of genocide, and opposes expansion in our ideas of genocide and the exclusion of intent. He calls for a turn from unsupported theorizing to more study of specific historical events and contexts, and so he examines two of them in his book and demonstrates a method of comparison.

The American West and the Nazi East are bold choices, because their asymmetries are stark and seemingly endless. A single book cannot treat them all, and Westermann writes about asymmetries of historical period and place, mass media, national ideologies and policies, state power and mobilization, and warfare and violence. Germany mobilized all its industry and millions of men in a four-year total war against another state (Soviet Union), one that increasingly outmatched Germany in numbers and military power on the battlefield. The United States deployed a few thousand soldiers against as few as a few dozen poorly armed men in occasional campaigns from the 1860s to the 1880s, while millions of settlers overwhelmed Native American populations and occupied their lands. In America, newspapers, dime novels and Buffalo Bill cultivated the national ideology and visions of conquest. The Nazi state had radio, film and a Ministry for Propaganda. In America, President Grant came into office with a peace policy; moreover, some Eastern newspapers, Congressmen, and Christians sympathized with the Native Americans. In Nazi Germany, authorities in the center and the peripheries

may have sometimes differed in their priorities toward the conquered populations, but they tolerated no such public debate or advocates for them. American authorities moved between peace and violence but kept assimilation as a goal and option for Native Americans, according to Westermann, while German authorities pursued only exploitation and extermination.

One contrast that Westermann strains is motivation, and he does it throughout the book: American conquerors “centered on the issue of economics, not race” (22), because theirs was an “economic imperative and not a racial” one (254). This dividing line that Westermann draws between the Americans and Germans that he writes about is too artificial and apologetic. It also casts up questions and doubts about how objective we can be about these matters as Americans, even after this many decades into our turn (some of us) into postmodernist self-questioning. On California, where Americans destroyed entire native nations after 1848, Westermann writes just one paragraph (161), where much more material is available. (See, for example, Theodora Kroeber’s work on Ishi, a Yahi survivor.) On genocide, Westermann takes a position, an unconvincing one: “definitions that disregard intent threaten to widen the aperture of genocide to a point where the term loses its effective meaning” (8). Yes, intent should not be disregarded, but can it really be relied on as much as Westermann asks us to? Is it so solid a category and always so clear in practice? Where is the border between “intent” and “indifference,” and what if “indifference” produces the same result? What was the full intent of encouraging so much White settlement in the West? And of putting Native Americans on marginal reservations and into dependency on Indian agents and the institutions behind them?

As for the East, where he had to divide his attention between Jews and the majority Slavs, Westermann writes too little about the role and treatment of Slavs—Czechs, Poles, Serbs, Ukrainians and Russians—in German ideology, policy and behavior. Still, Westermann has made a valuable contribution: for all who want to compare German-occupied Eastern Europe and the American West as national projects, and to study one example of how to compare genocides, his book will serve them well. Even its few shortcomings are useful, as they stimulate thought.

Texas A&M University

David Zdeněk Chroust

A Voyage of Hopes and Dreams

by Frank Wissel. San Antonio: HPN Press, 2016

Passengers on the Ben Nevis and Their Families.

Compiled by Weldon W. Mersiowsky. Introduction by George R. Nielson. Serbin, Texas: Texas Wendish Society, 2016.

These two self-published books are reviewed together here because they both deal with the fascinating tale of Wendish immigration to Texas in the nineteenth century. The attraction of Texas was always abundant and cheap farmland; a situation that continued throughout the colonial, republican, and statehood periods. The majority of European immigrants to Texas were Germans, followed by Czech immigrants from the provinces of Bohemia and Moravia, then Poles from Silesia, and, finally, an ethnic minority from Saxony, the Wends (aka Serbs, Sorbs). Despite historical animosities, all of Slavic ethnicity hailed from areas of German political and cultural hegemony, and often discovered in Texas that they had more in common with fellow German immigrants than they did with the majority Anglo-Americans.

The fourth group in terms of numbers, however, stands out as different, for they immigrated primarily for religious rather than economic reasons. The Wends hailed from the German province of Lusatia south of Berlin in Saxony. They were a proud people who had tenaciously preserved their Slavic language and culture, surviving for centuries as a Slavic island in a Teutonic sea. In the intervening centuries since the Teutonic Knights had pushed Slavic settlements further to the east in the twelfth and thirteenth centuries, most Wends had become Germanized to an extent, often adopting German sounding names, becoming comfortably diglossic, and practicing a very conservative form of Lutheranism. When the King of Prussia, Frederick William III, ordered the Protestant congregations in Prussia to unite under the name of *Evangelical Church in the Royal Prussian Lands* and to adopt a standardized liturgy in 1821, he was met with strong objections from many Lutheran pastors around Prussia, including the Wendish congregations.

By 1835 many of the dissenting *Old Lutherans*, as they now called themselves, were looking to emigration as a means to finding religious freedom. Many of the German dissenters chose Missouri as their prime destination for emigration, where they established the Missouri Synod of the Lutheran Church. Disaffected Wends, on the other hand, choose either Australia or Texas for their new home. Under their charismatic leader Jon (Johann) Kilian, approximately 500 Wends made the move to Texas in the 1850s. After many trials and tragedies, including shipwrecks, disease and betrayals, they eventually made the transition to new home and community on the quasi-frontier of Central Texas where they felt free to practice their religion and to

preserve their unique language and culture.

These books represent two approaches at keeping the memory alive of this epic migration. *A Voyage of Hopes and Dreams* is a short historical novel about the journey across the Atlantic told from the standpoint of a young boy. The story is based on the experiences of author Frank Wissel's grandmother, who left a diary of the journey. A short book (72 pages), it is successful in what it attempts—to convey the drama, hardships, and ultimate triumph of the emigrating families—but has more the flavor of a children's tale than an adult story. It unfortunately lacks illustrations, which are usually necessary to hold a child's attention.

Passengers on the Ben Nevis and Their Families, by contrast, is a scholarly work. The compiler, Weldon W. Mersiovsky, is fluent in both Wendish and German and has emerged as one of the principal chroniclers of the Wendish presence in Texas. George Nielsen, who wrote the introduction, maintains a webpage of Texas Wendish Heritage and also has authored numerous articles on the subject. Their book reproduces photocopies of a ledger kept by Jon Kilian of Wendish passengers on the *Ben Nevis* in September 1852. In the second part the authors have supplemented the *Ben Nevis*' list with useful biographical information as to home town, professional status, marriage records, and more for each of the passengers. This book will interest primarily people of Wendish descent, but it will have a broader appeal to scholars of European immigration in general for the supplementary documentation provided, which required an extraordinary amount of time and effort to compile.

University of Texas at Austin

James C. Kearney

John Bascom and the Origins of the Wisconsin Idea.

By J. David Hoeveler. Madison: The University of Wisconsin Press, 2016. 209 pp. \$44.95.

In this volume, J. David Hoeveler makes the definitive case for establishing John Bascom as a major influence in the effort to define the nation's character and direction after the American Civil War and the subsequent Reconstruction Era. In doing so, he demonstrates an extensive research effort as well as an ability to produce an interesting story of the life and times of his subject without letting the research interfere with the telling.

The first chapter sets the stage. Bascom, born in 1827, spent his early years in the Finger Lakes region of upstate New York. This area served as a conduit for immigrants moving westward to settle in the Midwest. His was

a Calvinistic background in an area of protestant revivalism and a variety of reform movements. His three sisters financed his college years beginning in 1845 at Williams College. After graduation, he moved between teaching, the law, theological studies, the ministry, and finally in 1855, to a professorship at his alma mater.

The reader encounters mentors and peers who encouraged Bascom in considering such concepts as intellectual and spiritual growth; evolution of the individual, groups, and communities; public good versus private good; and the role of God in the development and growth of man. Along the way, Bascom had begun to formulate a personal philosophical framework that would help him view the human condition as an ever-changing entity that required constant awareness and intervention of government to resolve inequities and remove roadblocks to allow individuals and groups to grow and prosper. Much of his thinking was influenced by German philosophical idealism.

After the Civil War, Bascom began to publish and speak on a national level. He took an active approach in opposition to what he perceived as societal problems—slavery, inequalities of excessive wealth, commercial trusts, and the lack of coeducation for women. His was a reformist philosophy with the aim of advancing social liberty and equality. After a failed campaign to implement coeducation at Williams College, Bascom was bypassed for the presidency there and thus was receptive to an offer of the same position at the University of Wisconsin.

Bascom held the presidency of the University of Wisconsin from 1873 to 1887. At the time of his arrival, the state was predominantly foreign born and the population of one million mostly rural. About the same time, leading national universities were slowly moving away from the classical rhetoric curriculum to programs in support of business and commerce, the sciences, agriculture, and mechanics. Learning, scholarship and research were becoming the new normal. These were Bascom's challenges upon his arrival.

In his lectures and discussions, Bascom continued to seek understanding of the connection between the natural and the supernatural in order to advance man's knowledge. Hoeverler explores the specific challenges for Bascom's social gospel approach to the human condition, namely temperance, the rights of women, and wealth and class. The author's research, critical analysis, and clear description of the issues are interesting and well explained. In each of these three examples, the reader will learn how Bascom's social gospel supported his efforts to deal with his perceived inequalities in society.

About this time, Hoeverler suggests the appearance of the beginnings of what has become known as the Wisconsin Idea—the intent to use the knowledge, research, and services generated in the university for the direct and

immediate benefit of the state and its citizens. Bascom left the University of Wisconsin presidency in 1887, frustrated by regent interventions and state politics, to continue his essays and lectures on the national level. Subsequent successors at the University of Wisconsin, such as Charles Van Hise, Robert LaFollette, Bascom's former student, and others, strengthened the thrust of the Wisconsin Idea so that the research and knowledge generated at the University of Wisconsin laboratories were shared directly with state offices. Research areas included agriculture, mining, manufacturing and commerce.

The author describes the continuing development of the Wisconsin Idea through the Depression of 1893, the rise of the Wisconsin Progressive Party and its political triumph in 1905, and the tumultuous LaFollette years prior to and during what is called the Progressive Era of 1901–1918. In the end, Hoeveler succeeds in depicting John Bascom as a mover and shaker in the development of both the state of Wisconsin and the nation.

Alverno College/Claremont Lincoln University

Stephani Richards-Wilson

Images of America: German Marietta and Washington County.

By Jann Kuehn Adams. Charleston: Arcadia Publishing, 2016. 128 pp. \$21.99

Jan Kuehn Adams' research provides a detailed introduction to the German heritage of Marietta, Ohio and surrounding communities in Washington County. Kuehn Adams, who is the great-granddaughter of one of the primary German settlers involved with founding the Marietta Brewery at the start of the 20th century and an active historian in the area, interweaves enlightening prose, photos, and other rare documents (such as advertisements, maps, and other official documents) to tell the story of German migration to this area throughout the 19th century. This volume adheres to the following structure: Chapter 1 introduces the earliest German immigrants, with most German settlers traveling to southeastern Ohio between 1830 and 1860 via the Ohio River. The first settlers of German descent came to Marietta in 1833 from the Palatinate village of Durkheim (7). By 1860 approximately 200 Germans, in addition to many other first-generation residents of Marietta who were the progeny of these immigrants, claimed this area to be their home (8). In this first chapter, Kuehn introduces some of the most prominent early settlements, with a strong focus on religious life as well as initial business ventures by these settlers. Kuehn continues this discussion of successful and industrious business ventures of these German settlers in the region in Chapter 2 of this book. Here the reader experiences the significant impact

that the Germany community had on Marietta's growing business district. In the 1870s Washington County experienced a boom in business due to the development of oil production, which served as an attraction for employer and working alike. The 1890s continued this trend of attracting inventors and others involved in the further development of modern conveniences, in addition to those associated with the entertainment industry (21). Even though this chapter's principal aim is to highlight the business involvement of German immigrants in the area, Kuehn rounds this chapter out by also touching upon the role that this immigrants and first-generation Germans played in establishing churches as well as acknowledging the important role that some of these individuals played in civil duties within the community.

Chapter 3 addresses the impact that German settlers had on the culture of the community in the 19th century and beyond. Although Kuehn acknowledges that "people from all German-speaking lands, such as Switzerland and Austria, were members of the German community" (59), there is little discussion of the diversity (or potential lack thereof) of how many settlers came from which particular area and how this may have impacted the foundation of particular churches and other organizations. German immigrants wielded a strong influence on both the beer industry and well as the music scene of the area. The book concludes in Chapter 4, where Kuehn shifts attention from the city of Marietta to another smaller communities and townships in Washington County, such as Lowell, Matamoras, Newport, as well as Adams, Fearing, Grandview, Lawrence, Liberty, Marietta, and Muskingum Townships (89). In sum, Kuehn's engaging work provides a solid foundation for both the novice as well as the scholar seeking an introduction to the German historical roots in Marietta and Washington County, Ohio.

Pennsylvania State University

Michael T. Putnam

German Pioneers of Montgomery County, Ohio: Early Pioneer Life in Dayton, Miamisburg, Germantown.

By H. A. Rattermann, translated and edited by Elfe Vallaster Dona. Baltimore: Clearfield Company, 2014. viii, 151 pp. \$24.95.

The contents of this book consist primarily of a series of lectures delivered by the historian H. A. Rattermann, originally published in German. For this volume, Elfe Vallaster Dona takes on the task of both translating and editing these lectures from Rattermann, which originally appeared in *Der Deutsche Pionier* (edited by Rattermann). The contents of these lectures are rich and

wide-ranging, covering topics such as (but not limited to) the following: the history of Dayton and smaller communities (such as Miamisburg and Germantown) and townships in the region, the growing business communities of Montgomery County, Ohio and collection of tales and traditions of from the lives of the original German settlers in this area. The volume adheres to the following structure: Chapter 1 covers the history and settlement of Montgomery County and transitions into Chapter 2, whose primary focus is on the small town life of the early German settlers to the area. Chapters 3, 4, and 5 address the small business endeavors in Germantown and Miamisburg, musical entertainment, and the social life (including clubs and organizations) and early German-language newspapers respectively. The final main chapter of the volume touches on the memoirs of the pioneer Jakob Köhne, one of the oldest original German settlers of Germantown, Ohio. In these memoirs, the reader has the opportunity to step into Germantown, Ohio in the 1820s, where “people simply met in the evenings in Johann Wagener’s tavern for a glass of beer or wine as they were accustomed to do in Germany” (43). The remainder of the book consists primarily of an appendix with indices of German newspapers and other publications in Dayton, Germantown, and Miamisburg. In addition to the editing and translation work undertaken here by Dona, the volume is replete with numerous photographs, maps, imagines, newspaper and other periodical clippings, which serve as additional information on the history of this region. Dona’s contributions help make this volume intelligible and accessible to a wide audience of scholars, and also add significant depth on information pertaining to some of original Rattermann’s subjects. As it stands, the translation and editing of these lectures increases their accessibility to both scholar and interested lay reader alike.

Pennsylvania State University

Michael T. Putnam

Film

The Use and Abuse of Cinema: German Legacies from the Weimar Era to the Present.

By Eric Rentschler. New York: Columbia University Press, 201. 451 pp. \$35.00

Eric Rentschler has a distinguished résumé and an equally impressive knowledge of and experience with German film. He also has an eclectic but decidedly fixed critical stance, which Johannes von Moltke describes as “an excellent balance between history, theory, and close analysis” (back cover).

Moreover, Rentschler writes with an intimidating command of the facts and an elegance of style which is captivating. All of those elements come together in the current volume, creating an engaging narrative which is at once both challenging and intriguing.

Rentschler's work fulfills the promise of its title and subtitle, offering a highly personalized and thorough review of German film history through the course of its history. It is a story which very few could tell, enlivened by personal reminiscences, discussions, and even disagreements with some of the major players, like Karsten Witte. Yet it is a tale told almost casually, discursively. The individual elements are compelling, but the context, the whole of the story is somehow elusive.

Although Rentschler indicates that *The Use and Abuse of Cinema* is an edited republication of several of his previous essays, that admission does not prepare the reader for the experience of the volume itself. There is certainly no misrepresentation of the material, but despite the title, which might indicate a certain coherence, the sheer breadth of the material and the scope of Rentschler's experience make negotiating the text a difficult matter. The volume is not arranged in chronological order, as the subtitle seems to indicate. Rather the material is gathered thematically in four distinct sections: "Critical Venues"; "Serials and Cycles"; "From Oberhausen to Bitburg"; and "Postwar Prospects." Each section is itself then divided into four to five subsections. Within a given section there is a degree of chronological progression, but finally each section, and indeed each subsection, is a division onto itself. There is little apparent attempt to edit the original material to conform to the new context. Yet each chapter, each subsection of a larger section, contains a coherent narrative packed with valuable information and told with a verve worthy of an adventure novel.

There is no question that Rentschler's work deserves our attention. It is even tempting to say that anyone with an interest in German film should read the book, for it truly offers a thorough and authoritative account of the field. However, there is little likelihood that that any but a very knowledgeable reader will find the material accessible. Each paragraph, and often a whole chapter, will prove both instructive and entertaining. Yet without a solid knowledge of the critical debates around the nature and purpose of film and more than casual acquaintance with the films under discussion, no reader can truly appreciate the full force and significance of each chapter and, finally, the volume as a whole. The casual lay reader can enjoy each section for its engaging style and intelligent professional treatment of the subject. The well-informed expert reader will savor the opportunity to pursue the specific discussion in each chapter in depth. Both should be aware that, despite its title, the volume is an anthology of Rentschler's work over time and that few

will be able to comprehend the full scope and value of the accomplishment.

Loyola University Maryland

Randall P. Donaldson

William Dieterle und die deutschsprachige Emigration in Hollywood: Antifaschistische Filmarbeit bei Warner Bros. Pictures, 1930–1940.

By Larissa Schütze. *Transatlantische Historische Studien 55*. Stuttgart: Franz Steiner Verlag, 2015. €58,00.

Larissa Schütze's monograph on Dieterle is a direct outgrowth of her dissertation on the same subject at the Ludwigs-Maximilians-Universität München. As such, Schütze's work contains some of the inevitable features of a doctoral dissertation: a formidable scholarly apparatus; an extended *Geschichte der Forschung* which locates the new work within the context of similar scholarship and identifies the author's intended contribution to the body of knowledge; and very structured content, divided in this instance into three sections ranging in length from forty to one-hundred forty pages, each with several subsections. Each major section begins with an introductory paragraph, two out of three times with a relevant quote, and the whole is framed by an introduction and concluding remarks. Yet there is much about Schütze's work which exceeds the norms of a typical dissertation, even one published as a part of a respected series.

Ostensibly Schütze meant her research to contribute to the many efforts to establish the degree to which German-speaking exiles of the Weimar and post-Weimar period were able to establish networks to facilitate their acculturation and to further their individual professional careers in their adopted countries. In the case of Hollywood and the film industry, acceptance and success were elusive for many creative artists despite the number of German-speaking refugees who flocked to Southern California. The studio system imposed severe restrictions on those who desired to work within it and mitigated against the possibility of success by independent producers and writers, even those who might band together as a result of common interests or origins, such as émigrés fleeing Nazi persecution. Yet by focusing on Dieterle and mining archives at the University of Southern California and elsewhere in the Los Angeles area, Schütze is able to assemble a fascinating and informative narrative, which resists the constraints of an academic thesis.

The first of the three major sections of the discussion centers around Warner Bros. Studio as a "besonderer Arbeitsplatz für emigrierte deutschsprachige Filmkünstler" (29). The remaining two concern Dieterle's affiliation and

work with the Studio, during the years 1930 to 1935 in section two, and for the years 1936 to 1940 in section three. As Schütze tells it, the combination of the four Warner brothers and Dieterle was a powerful force. The brothers were steadfastly opposed to National Socialism, and the studio withdrew from the German market at a time when other studios were not willing to take the commercial risk. Dieterle had a record of success in Europe and creative talents, which made him attractive to Warner Bros. He moved to the States not as an exile but as an (initially temporary) employee of the studio. His conscientiousness, his frugality as a director (it was, after all, a time of a worldwide economic depression), and his good nature earned him the respect of his co-workers as well as numerous extensions of his contract. His success with the Studio coupled with his connections, both professional and personal, within the exile community enabled him in his role as a “Schlüssselfigur der deutschen Exilantenhilfe” (233).

Many familiar names arise in the course of Schütze’s discussion—Max Reinhardt, Thomas Mann, Paul Muni, and Hal Wallis. There are less familiar names as well—Henry Blanke, Lion Feuchtwanger, and Harry, Albert, and Samuel Warner, Jack’s brothers. All fell in some fashion into Dieterle’s orbit during his time in the States and at Warner Bros., and their relationship to him became the basis for a network of German-speaking exiles from Hitler’s Germany who worked within and around the film industry to the mutual benefit of both parties. The story which emerges fully supports the contention that Dieterle was at the center of a very successful emigrant network which eased the acculturation and promoted the careers of a number of individuals. At the same time Schütze’s unique focus and assiduous research illuminates the history of the film industry during the thirties and the forties in new and interesting ways. In formal academic, yet eminently clear prose, Schütze lays out an engaging narrative, which this reviewer hopes will appear one day as a true monograph, independent of some of the trappings of a dissertation.

Loyola University Maryland

Randall P. Donaldson

The Tunnels: Escapes Under the Berlin Wall and the Historic Films the JFK White House Tried to Kill.

By Greg Mitchell. New York: Crown, 2016. 382 pp. \$28.00.

This book chronicles a number of attempts to construct tunnels under the Berlin Wall to enable East Germans to escape to West Berlin. While several tunnel projects and other types of escape are described, the primary focus

is on two groups of tunnel diggers working in the spring and summer of 1962, a group digging at Bernauer Strasse and another at Kieffholz Strasse. Two American television networks, NBC and CBS, became involved in these tunneling efforts, offering financial backing to the tunnel diggers in exchange for exclusive footage of the tunneling operations and East Germans escaping through the tunnels. The Emmy Award-winning documentary *The Tunnel*, which aired on NBC, was a direct result of this involvement. The efforts of the tunnel diggers were hampered by a variety of logistical and technical difficulties, by measures taken by the East German authorities to secure buildings near the border and to infiltrate the tunnel digger groups with Stasi informants, and by the Kennedy administration, which sought to dissuade NBC and CBS from funding tunneling efforts and from airing documentary footage of the East German escapees. Here Mitchell provides a detailed account of ordinary people taking on great personal risks during an especially tense phase of the Cold War, relaying a detailed account of the tunnel diggers' efforts and motivations as well as insight into the actions and motivations of the U.S. television networks and U.S. government officials.

In the months following the construction of the Berlin Wall, a number of *Fluchthelfer* groups formed in West Berlin with the goal of helping East Germans escape to the West. Their efforts, backed by wealthy supporters and tolerated by West Berlin authorities, included support for various tunnel digging projects; the tunnel diggers themselves were a diverse group including both Germans and non-Germans, students, workers, and a number of former East Germans living in West Berlin who were eager to help friends and family members escape from the East.

The two tunnel efforts profiled in great detail by Mitchell represent a major failure and a major success of the tunnel diggers' efforts. The tunnel project at Kieffholz Strasse, which had received financial support from CBS, was infiltrated by a Stasi informant and Stasi agents arrested a number of East Germans making their way to the house into which the tunnel emerged in East Berlin. The tunnel diggers at Bernauer Strasse, motivated in part by the failure of the tunnel project at Kieffholz Strasse, maintained very tight security to prevent infiltration by East German agents. The Bernauer Strasse tunnel was supported by NBC, which provided financial backing and rented an apartment in West Berlin from which cameras could record the neighborhood. Twenty-nine East Germans escaped to West Berlin through the Bernauer Strasse tunnel and footage of these tunnel diggers and escapees formed the basis of the NBC documentary film *The Tunnel*.

The U.S. television networks' involvement in the tunneling operations was motivated by intense interest in stories from Berlin following the construction of the Berlin Wall and subsequent news coverage of dramatic escape

attempts. Both NBC and CBS were eager to find an active tunneling operation and gain exclusive footage of tunnel diggers and new escapees. The U.S. State Department became aware of the U.S. news networks' involvement in backing the tunnel projects and fearing a further escalation of tensions with the Soviet Union, exerted considerable pressure on both the correspondents in Berlin and network executives in the United States to halt financial support for the tunnels. Following the success of the tunnel project at Bernauer Strasse, the U.S. government made further attempts to discourage NBC from airing footage that would bring further attention to the tunnel projects.

In addition to library and archival research, the author conducted an extensive set of interviews with former tunnel diggers, East Germans escapees, former U.S. State Department officials, and former NBC personnel. Mitchell makes considerable use of personal anecdotes from these interviews to underscore the determination of the tunnel diggers and the great risks undertaken by both the diggers and the escapees; these personal recollections and details are one of the great strengths of the book. The book includes several maps of divided Berlin and the streets and houses on either side of the Wall near the tunnel sites. An eight page glossy insert includes photos of important tunnel diggers, key events at the Wall, and escapees emerging from the Bernauer Strasse tunnel. The book also includes endnotes, an extensive bibliography, and a detailed index.

University of Iowa

Bruce H. Nottingham-Spencer

The Promise of Cinema: German Film Theory, 1907–1933.

Edited by Anton Kaes, Nicholas Baer, and Michael Cowan. Oakland, University of California Press, 2016. 682 pp. \$65.00.

Scholarship on Weimar film has flourished for the last three decades with an ever-expanding palate of theoretical and interdisciplinary perspectives. Recent research has challenged hitherto accepted perceptions of Weimar film as synonymous with and limited to expressionist film. Among recent Publications are Bruce Murray's *Film and the German Left in the Weimar Republic: From Caligari to Kuble Wampe* (2010), Christian Rogowski's *The Many Faces of Weimar Cinema* (2010), Ofer Ashkenazi's *Weimar Film and Modern Jewish Identity* (2012), and Mason Kamana Allred's *Weimar Cinema, Embodiment, and Historicity: Cultural Memory and the Historical Films of Ernst Lubitsch* (2017).

This collection and publication of film criticism, theory, and reflections

from 1907–1933 is an invaluable addition to the field. Conceiving of early twentieth-century film theory as a field of “possibilities, expectations, and propositions” instead of a body of canonical texts that define and determine film, the editors of the collection assemble an impressive breadth of perspectives in the 278 translated texts within the volume. Texts from prominent theorists and cultural figures such as Bela Belazs, Max Brod, Ernst Lubitsch, Siegfried Kracauer, Fritz Lang, Lotte Eisner, Emil Jannings, Alfred Döblin, Robert Musil, Bertolt Brecht, Georg Lukacs, Hugo von Hoffmannsthal, Karl Kraus, Marlene Dietrich, and others appear alongside and in dialogue with texts from anonymous authors, civil servants, lesser-known scholars, filmmakers, writers, and others. This aspect of the collection allows film theory to come alive. The juxtaposition of texts by a variety of authors allows one to understand the impact of central figures within a larger theoretical discourse.

In order to allow for dialogue along the lines of broader conceptual frameworks, the editors chose not to structure the volume purely in a chronological linear fashion. Like and other volumes in the Weimar and Now series, this book is organized the book by topical themes that overlap and intersect. Each thematic section is organized chronologically, however, which allows the reader to easily consider the individual texts in dialogue with contemporaneous texts. In organizing the volume by theme, the authors allow a rich diachronic dialogue to emerge that illustrates the enduring and evolving nature of theoretical examination.

The book begins with a section on the “Transformation of Experience.” Here the organization of the materials address, among others, cinema as a new sensorial mode of expression, movement (both time and body) in cinema, different modes and sites of exhibition and spectatorship, and the role of cinema as an art form. In section two, the editors turn towards issues of “Film Culture and Politics.” Here, the assembled texts explore cinema in relation to cultural politics of the early twentieth century. After presenting texts that attend to the influence of film on women and children, for example, section two addresses the role of the German Kaiser, issues of censorship, competition with Hollywood, and the role of cinema in mass political movements. Section two finishes by situating film within a larger philosophical discussion on the modern condition. The final section of the book addresses various “Configurations of a Medium,” i.e., different configurations of cinema in the German context. From discussions of the formal considerations of expressionism and the dream-state to discourse on radical film and the avant-garde to the role of aesthetics in silent film, the final section addresses core formal issues in German cinema of the time. Completing the section and the book, the final chapters address shifting technologies during the early twentieth century including the advent of sound and other technological advances. In

their organization and presentation of the texts, the editors allow twenty-first century scholarly discussion to emerge from a dialogue between twentieth-century texts from Weimar Germany. In so doing, the editors illustrate clear connections between contemporary film scholarship and the vast array of materials in this source book.

Adding to the translated primary texts, Kaes et al. provide short introductions for each document, which situate the texts within broader conceptual, historical, and theoretical frameworks. In addition, the introductions offer biographical information about the source's author when available. While these comments are helpful to position the texts and pique the interest of the reader, they are by no means comprehensive, functioning instead as short introductory pieces.

Instead of introducing each section and providing extensive commentary, the editors use the principle of montage to allow the dialogue within the chapters and sections to flow freely, which therefore adumbrate a multitude of interconnected and complex discussions. This aspect of the assemblage is apparent, for instance, in chapter nine, which focuses on the impact of Hollywood on German film. In this chapter, we find pieces by Ernst Lubitsch, Erich Pommer, and Billy Wilder alongside texts by anonymous authors and lesser-known authors like Claire Goll, a German-born writer and critic who lived and wrote in Paris. While Goll's article attributes to American film a "new dynamic, a breathless rhythm, action in a nonliterary sense" (289), Erich Pommer's text, which laments the loss of film as an international medium due to the advent of the talking film, asserts that American films of the time suffered from "technical inadequacy" and "poor subject matter arising from the American mentality" (314).

Due to its remarkable breadth, and especially since Anton Kaes has already published on many angles on German film, Kaes et al.'s sourcebook will enhance any library collection on film studies. Since most scholars of German film read German and can therefore access the texts in the original, the book's primary academic audience is scholars of film studies from general or comparative perspectives. Given the prominence of German film for early twentieth-century cinema, this source book would be a suitable addition for a general course in film studies. Additionally, this book is well suited as a sourcebook for courses on German film, since the majority of courses on German film at American universities are now taught in English.

One cannot overlook the superb translations by more than twenty translators. The editors maintain throughout the volume a consistently readable and engaging English prose. In presenting the texts in the manner of a collage, complex theoretical discussions become more than dry abstract discussion. In this book, German film theory becomes a lively interaction that spotlights the

possibilities inherent in the development of film as an artistic medium in the early twentieth century.

University of Southern Indiana

Bartell M. Berg

Religious Studies

Martyrs Mirror: A Social History.

By David L. Weaver-Zercher. Baltimore: Johns Hopkins University Press, 2016. 440 pp. \$49.95.

When people think of Mennonites and Amish, they tend to think of a tangibly countercultural lifestyle, led by sober-looking people dressed and groomed quaintly, riding in horse-drawn carriages and living in technology-free homes. Aside from the fact that not all Anabaptists are Old Order Amish, curious outsiders usually overlook the strong Christian faith that undergirds the everyday lives of Mennonites and Amish. That faith is decidedly in line with the beliefs of other, less “exotic” Christian groups, but there is nevertheless a countercultural element to Anabaptism in two core tenets: believer’s baptism and nonresistance.

These Anabaptist practices are grounded in Scripture, especially the Gospels. Complementing their Scripture-based faith, Anabaptists pass on stories of individuals whose experiences demonstrated that faith in action in years past. The most important collection of such stories for Anabaptists is a weighty book with the equally weighty title, *The Bloody Theater of the Baptism-Minded and Defenseless Christians, Who Suffered and Died for the Testimony of Jesus, Their Savior, from the Time of Christ to Our Recent Times*, known informally as *Martyrs Mirror* and first published by a Dutch Mennonite minister in 1660. As its title suggests, it is a compendium of accounts of Christians martyred for their faith, with an emphasis on those who suffered and died for their adherence to believer’s baptism (“the baptism-minded”) and nonresistance (“defenseless Christians”). *Martyrs Mirror*, in either German or English translation, still occupies a place of prominence on the bookshelves of many Mennonite and Amish families in North America today.

David L. Weaver-Zercher, a professor of American religious history at Messiah College, has produced a definitive and accessible study of the history of *Martyrs Mirror* and its significance for Mennonites and Amish in North America, past and present. The book is divided into three major parts. The first, “The Prehistory and Production of *The Bloody Theater*,” consists of four

chapters beginning with an overview of the early history of Anabaptism in the 16th and 17th centuries. Although contemporary Anabaptists, especially those in North America, are at little risk of suffering for their faith, the legacy of martyrdom has left its imprint on them. Understanding this legacy is crucial for appreciating the enduring import of *Martyrs Mirror*. The remaining three chapters in part I address Christian martyrdom and martyrologies preceding *Martyrs Mirror* (chapter 2); the circumstances surrounding the production of the first edition of the book with an emphasis on its author, Thieleman van Braght (1625–1664) (chapter 3); and an overview of the structure and content of van Braght's book itself (chapter 4). Of particular interest here is a discussion of van Braght's use of letters from condemned prisoners nominally addressed to friends and family members but often composed with an eye to wider circulation, which brings to mind Martin Luther King Jr's famous 1963 *Letter from Birmingham Jail*.

Part II, "Van Braght's Martyrology through the Years," has four chapters. The first two (5 and 6) focus on two especially important editions of *Martyrs Mirror*, which appeared in the Netherlands in 1685 and in Pennsylvania in 1749. The 1685 edition is notable for its inclusion of 104 etchings produced by Jan Luyken (1649–1712), a gifted Dutch Mennonite artist and poet. (Luyken's etchings may be viewed online at: <https://mla.bethelks.edu/holdings/scans/martyrsmirror/>). Luyken's heart-wrenching and often gruesome images complemented van Braght's text in a particularly vivid way.

The 1749 *Martyrs Mirror*, the subject of chapter six, was simultaneously the first North American edition and the first one to appear in German. Although there had been demand for a German-language translation of *Martyrs Mirror* among Swiss-German Anabaptists in Europe, it was due to the initiative of German-speaking Mennonites in colonial Pennsylvania that the project was realized in 1749. This initiative was born of the concern among Mennonite leaders that the faith of their congregants was being challenged by pressures from other churches and secular authorities. *Martyrs Mirror* was viewed as an important tool to impress upon younger American Mennonites the necessity of staying the Anabaptist course, especially with regard to non-resistance. This chapter closes with the true story of the confiscation during the Revolutionary War of several unbound copies of *Martyrs Mirror* by the Continental army for musket cartridges to be used against the British.

The symbolism of a seminal text produced by and for nonresistant Christians being so grossly misappropriated was not lost on succeeding generations of North American Anabaptists. The final two chapters of part II examine the place of *Martyrs Mirror* during periods of growth and profound change among Mennonites and Amish in America in the 19th and 20th centuries. Since its beginnings in the 16th century, the Anabaptist movement was de-

cidedly decentralized, with the almost inevitable consequence that multiple subgroups would develop over time. In America, the decades after the Civil War saw the emergence of multiple distinct Mennonite and Amish groups arrayed along a continuum of relative proximity to and distance from the American Protestant mainstream. Weaver-Zercher skillfully demonstrates how that diversity was reflected in the different ways that *Martyrs Mirror* was—or was not—a touchstone for individuals aiming to apply the lessons from a bloody history of persecution to a faith-centered life in the present.

The final part of the book, “Contemporary Approaches to *Martyrs Mirror*,” introduces readers to the place of *Martyrs Mirror* among Mennonites and Amish today. Although the core doctrines of faith that emerged among Anabaptists in the 16th century are still embraced by their present-day spiritual descendants, there are considerable differences in the ways Mennonites and Amish live out their faith. The most tradition-minded groups, the Old Order Amish and Old Order Mennonites, continue to adhere most strongly to the view that the larger society in which they live—“the world”—is profoundly tainted by sin and must be kept at arm’s length. Their two-kingdoms worldview comports with that depicted in *Martyrs Mirror*, and although Old Orders recognize how much more secure and comfortable their lives are in contemporary America, the stories of martyred spiritual ancestors remain vivid and underscore the importance of nonresistance in the face of evil.

In contrast, more assimilated, “modern” Mennonites favor an engagement with the world based on an understanding of nonresistance as fostering an intentional commitment (or obligation) to build peace actively. For many assimilated Mennonites, the world depicted in *Martyrs Mirror* has little practical application, hence their ambivalent relationship to the Anabaptist classic. Many have only a hazy sense of what the book contains, with one important exception, the story of Dirk Willems. Willems was a Dutch Anabaptist who was martyred in 1569 and enjoys practically folk hero status among tradition-minded and progressive Anabaptists alike today. For Old Orders, the moral of the Dirk Willems story is the pervasiveness of evil in the world, even in the face of unquestionable virtue. For their part, assimilated Mennonites see in Willems a model of selfless service to others.

While very few Mennonites and Amish have likely ever read van Braght’s *Martyrs Mirror* from cover to cover, the story of the book itself has continued to add chapters over = centuries of Anabaptist history. Weaver-Zercher tells that story in a wonderfully engaging way. I learned much from his book, and it has raised new questions for me. For example, what was (or is) the status of *Martyrs Mirror* among the direct descendants of Dutch Anabaptists who eventually migrated eastward into Poland and eventually Russia, often referred to as Russian Mennonites? In North America, where the descendants

of both Swiss-German and Dutch-Russian Anabaptists live, does *Martyrs Mirror* resonate among tradition-minded members of the latter group, such as the Old Colony Mennonites? If not, why not? And in the 21st century, the growth of Anabaptist churches is happening largely in the Global South, in countries where a radically nonresistant faith is sometimes put to the test and religious persecution is by no means a thing of the past. Is *Martyrs Mirror* familiar to African and Latin American Mennonites? Finally, how is the book received in Dutch, Swiss, and German Anabaptist circles in Europe today?

My hunch is that the story of *Martyrs Mirror* from the 18th century onward was largely a Swiss-German-American one, hence the focus of Weaver-Zercher's book, but it would have been useful to know that from the outset. My questions above in no way detract from the overall value of this book, but instead underscore Weaver-Zercher's gift for provoking his readers' curiosity to dig deeper into a fascinating subject.

University of Wisconsin–Madison

Mark L. Loudon

Anti-Catholicism in Arkansas: How Politicians, the Press, the Klan, and Religious Leaders Imagined an Enemy, 1910-1960.

By Kenneth C. Barnes. Fayetteville: University of Arkansas Press, 2016. 266 pages. \$34.95.

At first glance, this book is not an obvious choice for the *YGAS*, until one knows that Arkansas received a huge influx of German speaking immigrants during Reconstruction. The Germans were attracted by affordable farmland offered by the railroads, while the railroads were attracted to German immigration because they received an immediate infusion of cash as well as customers for their lines. The matchmaking between Catholics and railroads was done by the Catholic bishop Edward Fitzgerald, who received new parishioners in a state with few Catholics and the material support for new churches and schools to minister to the immigrants.

The first chapter explores the roots of anti-Catholicism in Nativism, beginning with the Know-Nothing Party reacting to German and Irish immigration in the nineteenth century. Barnes outlines the history of Spanish and French (colonial) and German immigration to the state. He notes the presence of German Catholics was noticeable because of the concentrated nature of their settlements, but never reached more than around 4 percent of the total population. Barnes argues that anti-Catholic sentiments were found in Arkansas precisely because there were not large numbers of Catholic

immigrants, making it easy to construct an enemy other. An anti-Catholic press was formed (along with a lecture circuit) as a response to these German Catholics in 1910 and became read nationally, spread by small-town Arkansas newspaper editors who picked up the anti-Catholic material for their own publications. The crusade against “Romanism, Rum, and Rottenness” (11) was led by Southern and Missionary Baptists, particularly the latter.

In chapter two, Barnes postulates that male Southerners’ fear of black male sexuality, which had resulted in horrific lynchings decades earlier, was sublimated to the anti-Catholic sentiments of 1910. Specifically, using tales that originated in the nineteenth century, the sensationalist press depicted priests rather than black men preying on white women, portraying convents as venues of sexual slavery and as cemeteries to dispose of the infants resulting from these encounters. Because most Catholics in Arkansas were German, this especially affected the immigrant community. Fears resulted in proposed legislation, which would force monasteries, convents, and schools to open their doors to local law enforcement to investigate alleged wrong-doing. Barnes notes that the wording for these proposed bills was taken directly from one of the anti-Catholic newspapers, *The Menace*, and analyzes support for the legislation. Supporters were located in counties with few Catholics but a large anti-Catholic press, whereas opposing politicians came from counties with the Catholic institutions to be inspected. The Knights of Columbus and the Catholic newspaper attempted to investigate the counties of legislators sponsoring the bills, with the thought of warning new immigrants away in order to create financial repercussions for those cities. This chapter also covers the remarkable crusade of Father Boniface Spanke, a young German priest of Benedictine Subiaco Abbey, who constructed a “Gospel Wagon” to tour the state and refute the claims of anti-Catholic publications and lecturers in their own communities. His opponents attacked Spanke both for his allegiance to Rome and his German heritage. One of these was William Black, who adopted a young woman, claiming he had rescued her from abuse at the Catholic convent she was sent to by a juvenile court, and made her a fixture of his speeches; Black’s career ended in his shooting by a Catholic businessman (another remarkable tale outlined in the book). The Convent Inspection Act was defeated in 1913 but passed in 1915 and was not repealed until 1937.

Prohibition and World War I, the topics of the third chapter, would again bring German Catholic immigrants into conflict with the evangelical native Arkansans. The prior of the German speaking Subiaco Abbey protested making alcohol illegal, but while Catholics mostly did not play as large a role in this debate as they had in the convent inspection controversy, many Baptists made the issue an anti-Catholic one. After Prohibition became the law, Catholics were forced to scramble to obtain permission to procure sacramental

wine; opponents suggested they use grape juice. In the World War I era, German Catholics also struggled to show their patriotism and were nevertheless attacked in the same manner as other German speakers nationally. A particularly Arkansas inflected variant was the destruction of Subiaco Abbey's radio by an ax-wielding sheriff, after these German speaking Swiss monks failed to convince him that the *Kaiser* in fact ruled a different country than their own homeland. Catholic organizations ministering to outbound soldiers at Arkansas's Camp Pike also caused controversy.

Later chapters investigate the rise of the Ku Klux Klan in Arkansas in the 1920s (when anti-Catholic forces turned their attentions from German speakers to Italians), the political careers of Al Smith and his Arkansas supporter Senator Joe T. Robinson, and the eventual fading of anti-Catholicism by 1960. These topics are of less interest to Germanists, as many immigrants in Arkansas had assimilated after the first generation, but they are nonetheless well researched and argued.

Barnes is a prolific publisher in the field of Arkansas history, and his books deftly combine solid historical facts with a story-telling approach that make them captivating reads for the general public. This book is critical to Germanists interested in the fates of immigrants to the South who seek to understand how religious dynamics spilled out into politics and daily life and the extraordinary level of vitriol directed against German Catholics in the state, made evident by Barnes' examples.

University of Arkansas at Fayetteville

Kathleen Condray

In Pursuit of Faithfulness: Conviction, Conflict, and Compromise in Indiana-Michigan Mennonite Conference.

By Rich Preheim. Harrisonburg, VA: Herald Press, 2016. 418 pp. 34.99.

In 1923, a group of young women at First Mennonite Church in Middlebury, Indiana, were not allowed to partake of the Lord's Supper because, according to the officiating bishop, their prayer coverings lacked strings and thus did not meet Indiana-Michigan Mennonite Conference standards. At that time, communion was only served when a bishop was present. The bread and the cup were limited to church members who were deemed in good standing and obeyed the conference's dress code as outward signs of inner piety. It was not until the 1960s when this centralized bishop system and the strict enforcement of old structures and traditions was challenged by differing ideas of faithfulness and initiatives of imaginative witness. The conflict over

prayer coverings and communion is only one of many in the life of the Indiana-Michigan Mennonite Conference described in the book reviewed here.

Preheim's 418-page monograph was published just in time to celebrate the 100th anniversary of the founding of Indiana-Michigan Mennonite Conference. The conference was established in 1916 when progressive Amish Mennonites and conservative Mennonites from the two states merged their efforts to renew spiritual life and concertedly pursue discipleship and brotherhood. In his endeavor to trace the genealogy of the Indiana-Michigan Mennonite Conference, the author begins the historical account with the story of Amish and Mennonite settlements in that region in the 1840s. This story reflects the broader Mennonite and even American history, a history that is shaped by factors such as freedom, mobility, and pursuit of happiness/faithfulness. After having fled persecution in the Old Continent and found religious sanctuary on Penn's territory in the New World, (Amish) Mennonites joined thousands of Americans who left the crowded communities in the East and trekked westward in search for more space and resources.

In Pursuit of Faithfulness is divided into nine chronologically ordered chapters, each of them addressing particular conflicts or challenges of mission in the (Amish) Mennonite history of Indiana and Michigan. While the first chapter documents early church divisions over issues such as worldly clothing, political office, business practices, and common amusements, chapters two and three portray the time in which John F. Funk brought both his printing company and fresh, innovative ideas to the Mennonite community in Elkhart, Indiana, that would eventually transform into the de facto center of the Mennonite Church. Funk was the first to publish a church-wide periodical to teach the faith and keep members connected across miles. His ideas on publication, Sunday school, and revival meetings set a new direction and new standards for the church that he later sought to maintain with uncompromising and authoritarian church leadership.

The period of World War I and II is discussed in the following three chapters, focusing on external conflicts, e.g., America's hyperpatriotic hysteria in which Mennonites' opposition to military service and their loyalty to God were perceived as treachery and consequently punished by American neighbors with public denunciation and other tactics of intimidation and coercion. Preheim also examines internal conflicts that occurred in the conference, especially the move toward fundamentalism as a response to changes proposed by modernist groups. At the same time, the conference engaged in expansion efforts, such as mission work in the Upper Peninsula in the 30s and urban ministry in the 40s. A church-wide mutual aid program was developed and a maturing ethos of Christian ministry and service inspired by experiences in

World War II took Mennonites out of their isolationist stance.

In the aftermath of the world wars, with the experience of service work abroad and CPS (Civilian Public Service) in hand, young Mennonites approached church with a new understanding of faith and vocation. The remaining three chapters of Preheim's book document the move towards democratization of the church that included a rediscovery of the Reformation-era tenet of the "priesthood of all believers," ordination of women, inclusion of minorities, and activist faith. The post-World War II developments had an energizing effect on the conference as new forms of church, ministry, and activism took shape. These changes, however, generated tensions between conference members who accepted the newness and those who sought to maintain the ways of their forebears. The tensions grew into a conflict over the issue of same-sex attraction and relationships. Preheim ends his historical account by looking at the developments and controversies within and beyond the conference as individual churches and the conference as a whole discussed the acceptance of noncelibate gays and lesbians as members.

Preheim's account makes clear that the Indiana-Michigan Mennonite Conference stands at the crossroads of tradition and change, thereby illustrating a microcosm of the entire Mennonite story in America. The conference, with movements and institutions that were envisioned by its leaders and individual congregations, has dramatically shaped the broader church. A central motif in the book is persistent conflict and profound change. The stories of conflict over education, sexuality, clothing, or Christian fundamentalism bring to mind the struggles and disagreements present in the twenty-first-century church. Preheim does not shy away from addressing conflict and trauma when recounting the conference's past. In fact, in the understanding of the missteps, misconceptions, and disagreements that have led to debates, schisms, and withdrawal, he sees evidence of dynamism and strength of conviction as well as opportunities to practice grace and forgiveness.

In Pursuit of Faithfulness is written for a Mennonite-exclusive readership. Although the historical narrative is visualized by a collage of photos, maps, and pictures of artefacts such as a World War I draft card issued to a Mennonite resident in Elkhart, Indiana, the account remains a traditional Mennonite historiography with a conglomeration of names and familial/congregational relations that are reminiscent of a church chronicle. Although the book resembles S. Nolt's *History of the Amish* with its one-page textual intermezzos introducing particular figures and presenting additional facts such as the conference's large tent that served as meeting place for fellowship and church business, it is mostly concerned with portraying conference leadership, its relationship with local congregations, church planting efforts, and the networking and spiritual entrepreneurship that is unique to the Indiana-Mich-

igan Mennonite Conference. Thus, this account of the conference's history is a valuable resource for historians and those who are interested in seeking knowledge of the Mennonite past not only in this particular region but also in the broader Mennonite denominational life.

University of Colorado—Boulder

Berit Jany

Simple Pleasures: Stories from My Life as an Amish Mother.

By Marianne Jantzi. Kitchener, Ontario: Herald Press, 2016. 263 pp. \$12.99.

“Today I wasn’t sure what I wanted to do after I had swept the kitchen floor. But I never had a chance to choose . . . Once again it feels as though the day is over before it begins” (13). With words that many parents can relate to, regardless of religion or culture, Marianne Jantzi introduces her readers to *Simple Pleasures*, a collection of true life snippets on Amish life from the perspective of a wife, mother, and business owner.

Simple Pleasures is part of a series called “Plainspoken” that seeks to balance the popular culture portrayal of Amish life with real-life examples from Plain Anabaptists. Although Marianne Jantzi was a longtime columnist for *The Connection*, an Amish newsletter, this is her first book as well as her first time writing for a non-Amish audience. Jantzi’s familiarity with Amish cultural and religious traditions make her well qualified to write this collection of stories.

The purpose of Jantzi’s book is therefore twofold. First, Jantzi desires to show her readers examples of Amish life and culture. Yet, at the same time, she also demonstrates how relatable she and her Amish neighbors are to those not of her faith. The author’s ability to see humor in ordinary events like finding lost shoes, conversing with automated telephone operators, paying taxes, and keeping her children occupied, helps her achieve the book’s purpose. On the other hand, her description of an Amish wedding, her daily routine without the aid of electricity, and the stress of interacting with non-Amish merchants in the city keep the reader from losing sight of the unique aspects of Amish life.

As the subtitle explains, although Jantzi’s personal stories cover many topics, the most popular one is how the author fills with her role as mother to four young children. Therefore, while the book was written for a broad non-Amish audience, mothers with young children, or those who have had children can best relate to it. The author writes as if to a friend, which is communicated through the tone of the book. She opens up her heart and home

through the words printed on the pages. The non-Amish reader of course cannot judge Jantzi's description of her community; yet, the author is forthright even baring her own shortcomings. *Simple Pleasures* is very readable once the reader gets used to Jantzi's informal style that is descriptive in choice of words yet often leaves stories seemingly unfinished, instead only capturing brief moments in time.

This book is not a scholarly work—there are no citations, index, illustrations, or bibliography. Yet, as part of the Plainspoken series, it is an important addition to the growing collection of works on Amish life written by Amish authors.

The book has several weaknesses, however. First, the stories in each chapter often seemed too short, without a conclusion, or disjointed from the others in a particular chapter. This reviewer found it difficult to find a common theme for each chapter. Second, at the end of the book, the author included diary entries titled “A Day in the Life of the Author” as well as a page of frequently asked questions. The purpose of the diary entries was unclear. While it was most likely included to explain the author's daily routine better, it repeated much of what Jantzi had already written about in the body of the book. If the editors felt that this section was necessary for the reader to understand Amish life better, then Jantzi's stories may have failed in their purpose. The FAQs were not very helpful either. For instance, the editors included a question inquiring about the photograph of an Amish girl on the book's cover. The author explained that the group of Amish she belonged to did not wear that style of clothing; yet she did not explain what style of dress they wore.

Despite these weaknesses, the book is recommended for those who desire an easy read on Amish family life. It is not recommended for scholarly research, however, unless the scholar is specifically interested in analyzing twenty-first century Amish literature.

Texas A&M University

Erika Weidemann

The Amish: A Concise Introduction.

By Steven M. Nolt. Young Center Books in Anabaptist and Pietist Studies. Baltimore: Johns Hopkins University Press, 2016. 141 pp. \$16.95.

Steven M. Nolt is currently Senior Scholar at *The Young Center for Anabaptist and Pietist Studies* at Elizabethtown College, Pennsylvania, and part of a circle of authors like Donald Kraybill, David and Valerie Weaver-Zercher,

and Karen Johnson-Weiner who have published numerous studies on the Amish and other Anabaptist groups. As the title indicates, *The Amish. A Concise Introduction* provides a condensed version of previous research, aimed at an audience unfamiliar with previous studies on the Amish. In the introductory chapter “Meet the Amish,” Nolt addresses common perceptions and myths about the Amish, for example, the assumption that Amish are isolated from the mainstream society. Nolt explains: “The Amish are separate people, to be sure, but they are not as socially or technologically isolated as we often imagine. Instead, they interact with the wider world by bargaining with modernity” (2). The quote illustrates how Nolt operates. He picks up on common (mis)perceptions of Amish, then explains Amish culture with a focus on two major aspects: Amish are not a homogenous group but very diverse, and they have a “dynamic relationship with the wider world” (2). Readers of Nolt’s or Donald Kraybill’s previous books will also recognize some of the concepts that explain the main aspects of Amish culture, for example, the above mentioned “bargaining with modernity.”

After the introductory chapter, the book is organized into eight chapters on different areas of Amish culture, with the first chapter covering the origin of Anabaptism and the development of different Anabaptist groups, the last chapter focusing on “Amish Images in Modern America.” An index finding specific topics in the book easier and tips for further reading are useful for those who want to explore more. Each chapter is subdivided in sections of two or three pages. Chapter three addresses the main aspects of Old Order life, e.g., the rules specific to each community (the *Ordnung*) and how faith “permeates everyday life in a myriad of ways” (31). The two main social and religious units of Amish life, family and community, are the topic of chapter four. Chapter five describes adolescence, courtship, and marriage. Nolt builds this chapter around popular misperception of “Rumspringa” as a ritual in which teenagers are sent out to experience the world—the term actually refers to a time when teenagers spend more time with peers while usually still living at home (54-55). The next two chapters cover family, schooling, use of technology, and work. Readers not yet familiar with Amish life will probably be surprised by some aspects of technology use in Amish communities, e.g., the inventiveness in adapting hydraulics to various gadgets or using electricity while being off the grid. Nolt also addresses the challenges resulting from new technologies and changes in work life, especially the increase in off-farm jobs (84-86). Chapter eight illuminates the relationships between Amish and their non-Amish neighbors, including health care and the use of medical services, community engagement, and Amish interaction with government, politics, and law. In these areas, the Amish “bargaining with modernity” is obvious, with the Amish balancing religious principles with the acknowledgement that

they cannot ignore the society around them and also benefit from it, such as hiring drivers or using medical services provided by non-Amish.

The last chapter, “Amish Images in American Life,” directs the focus on the way Amish are seen by others, especially in popular culture. Among other topics, Nolt describes the success of Amish-themed romance novels and the idealization of the Amish in mainstream culture. Nolt also addresses how the Amish react to becoming the topic of books or tourism.

Nolt achieves his goal: the book is a concise yet comprehensive introduction to Amish culture. The book both answers the questions usually raised by people not familiar with the Amish and presents the main aspects covered in Amish scholarship—of course very briefly. Nolt opens each chapter with a specific example or anecdote, a good way to introduce an issue in a focused and personalized way. This approach supports Nolt’s effort to show the diversity of Amish culture. The use of pictures, charts, and maps, for example, the chart presenting rules that are set by the community versus things left to household discretion (34), is also helpful. Nolt’s book can be used both as a starting point for readers that want to learn about Amish, or as overview for those with a general interest in the topic.

Lebanon Valley College

Jörg Meindl

Jewish Studies

Kosher USA: How Coke Became Kosher and Other Tales of Modern Food.

By Roger Horowitz. New York: Columbia University Press, 2016. 303 pp. \$35.00.

Roger Horowitz is the Director of the Center for the History of Business, Technology, and Society at the Hagley Museum and Library, and has written three other books on the American food industry. *Kosher USA*, his love letter to the cuisine of his youth, was inspired by his uncle’s criticism of his first book, specifically that it did not discuss kosher food. This book therefore explores the history of the kosher food industry in the United States, often through the dialectic of opposing forces at the time.

In chapter 1, “My Family’s Sturgeon,” Horowitz uses his family’s argument over the kosher status of sturgeon to highlight the historical dialectic of kosher judgments and the conflicts between the Ashkenazi and Sephardim tradition. Chapter 2, “Kosher Coke, Kosher Science,” portrays the conflict

created by the need to determine if Coca-Cola is kosher for Passover, specifically whether a rabbi's decision was enough or if a scientific analysis of the source for each ingredient was necessary. Chapter 3, "The Great Jell-O Controversy," builds on the previous chapter, focusing on the kosher status of gelatin. This time the conflict was over whether gelatin derived from bones and other non-kosher animal refuse had undergone enough of a change to be considered a new item. In chapter 4, "Who Says it's Kosher?," Horowitz explores the establishment of kosher certification organizations and how each determined the kosher status of a food item. Chapter 5, "Industrial Kashrus," details modern food industry's compliance with kosher requirements and how non-Jews became the biggest market for kosher products. Chapter 6, "Man-O-Manischewitz," covers the history of one of the most widely known kosher products and how Manischewitz wine found a market among the African American community. Horowitz tells the story of Harry Kassel in chapter 7, "Harry Kassel's Meat," and the difficulties he had to overcome as meat factories shut down everywhere outside the Midwest. In chapter 8, "Shechita," Horowitz explains the conflict between animal rights groups and orthodox ritual slaughter, the anti-Semitism of previous attempts to end shechita, and the Jewish animal rights activist Temple Grandin.

Horowitz' prose is highly fluid and readable. His presentation of key moments in the development of kosher food through the opposing sides in the debate brings the history of this industry to life and highlights the approach of the various Jewish denominations to kosher food. This book can be recommended to anyone interested in the history of food and Jewish tradition.

University of Texas at Austin

Zoë Wyatt

New York's Yiddish Theater: From the Bowery to Broadway.

Edited by Edna Nahshon: Columbia University Press, 2016. 328 pp. \$40.00

Mazeltov to this marvelous book edited by Edna Nahshon, professor of theater at the Jewish Theological Seminary! The history of Yiddish theater in New York spans several decades of entertainment and drama on and behind the stage. A broad time span is covered in this book, from the beginnings of Yiddish theater in the 1870s to *Fiddler on the Roof*, a musical that had its fifth revival on Broadway in 2015.

After first achieving success in his homeland of Romania, the multi-talented Abraham Goldfaden produced the operetta "The Witch" in the late 1870s in New York. This genre stayed very popular and would attract a huge

Jewish audience that had settled around the Lower East Side in Manhattan. With more musicals, operettas and dramas following, Second Avenue became a “Yiddish Broadway.” In an attempt to change the Yiddish stage from mainly amusement to education, Russian-born Jacob Gordin wrote more than 70 theater plays, many of them dramas which realistically mirrored Jewish life. He also adapted many successful European dramas by famous writers such as Shakespeare, Molière, Goethe, and Ibsen, transposing them to a Jewish setting. His theater versions of stories by Tolstoy and other Russian authors became equally popular. For some time Jacob Gordin worked together with Jacob Adler, also Russian-born, who had been a famous actor in Odessa and London, before he came to the U.S. So beloved and influential was Jacob Adler that when he died in 1926, more than 50,000 people followed the coffin to a theater where the service was held. Adler was the father of a whole dynasty of actors, nine of his ten children (one died as a toddler) also became actors. In 1949 his daughter Stella founded the Stella Adler Studio of Acting which today is run by her grandson Tom Oppenheim. Marlon Brando and Robert de Niro were among the studio’s most famous students. Motivated by the successful classical adaptations of the Adler/Gordin team, Boris Thomashefsky—also Russian born—produced a Jewish version of Shakespeare’s *Hamlet*. Thomashefsky became one of the biggest stars of Yiddish theater. In 1912 the National Theater was built for him. That was no rarity—other idols of the Yiddish stage had their own theaters as well, for example David Kessler and Maurice Schwartz. Another big star was Molly Picon, who was famous for her cross-dressing roles. She also played in movies; the highlight of her career was her role in the 1936 production of “Yidl mitn Fidl.”

Another chapter deals with the Yiddish Puppet theater of Josl Cutler and Zuni Maud. For eight years, from 1925 on, “Modicut” presented tart satires about contemporary politicians and traditional Jewish life. Another chapter is dedicated to the Borscht Belt. It derives its name from one of the beloved staples of Yiddish cuisine, and refers to an area about 100 miles northwest of New York in the Catskill Mountains. In towns like Loch Sheldrake a whole galaxy of summer and winter resorts offered ambitious entertainment. Future headliners such as Danny Kaye, Sid Caesar, and Jerry Lewis first earned their spurs at those local hotels. Political aspects of Yiddish Theater are highlighted as well, for example the role of one of the most important theater companies, ARTEF (an acronym for Arbeter Teater Farband—Worker’s Theatrical Alliance). The reader can learn about Influences and revolutions in costume- und stage setting design, Yiddish vaudeville with its stars like Ludwig Satz or Belle Baker.

Towards the end the book offers a veritable gallery of short descriptions

and pictures of the most beloved stars of American Yiddish stage, including Paul Muni, Rudolph Schildkraut and Bessie Thomashefsky. This collection of essays is not only a thrilling read—it also provides a huge variety of images from the YIVO Institute for Jewish Research and the collection of the Museum of the City of New York. An exhibition under the same name as the book's title was shown in that museum for about five months in 2016. You can see old sheet music, film posters, costumes, photographs, set and program designs, advertisements, playbills and much more. This is a theatrical treasure trove, an absolute gem of a book!

West Bloomfield, Michigan

Susanna Piontek

Biographies and Memoirs

Cursed Legacy: The Tragic Life of Klaus Mann.

By Frederic Spotts. New Haven and London: Yale University Press, 2016. 352pp. \$40.00.

Setting the tone for this somber, yet engrossing study, Frederic Spotts opens his new biography of Klaus Mann by writing that the author “was six times jinxed. A son of Thomas Mann. A homeless exile. A drug addict. A writer unable to publish in his native tongue. A not-so-gay gay. Someone haunted all his life by a fascination with death” (1). Over fourteen chapters, an introduction and epilogue, the cultural historian Spotts traces each of these motifs across the compelling career of a writer, still best known to many as the eldest son of Thomas Mann and author of the 1936 novel *Mephisto*. Moving far beyond, yet not away from these ideas, Spotts' biography gives the reader much to contemplate in scholarly approaches to Klaus Mann—author of seven novels, numerous plays, promoter of European unity, American citizen and soldier, and more. Though Klaus Mann's output has at times been seen as insubstantial, especially in light of his father's and uncle Heinrich's work, Spotts counters this view through insightful readings and contextualizations of early fictional works like *Der fromme Tanz* (1926) as well as later autobiographical works like *The Turning Point* (1942). Overall, Spotts paints the portrait of a politically engaged (and engaging) writer, intellectual, and artist, one who was ever searching—and failing—to find rest.

The first chapters center on Klaus Mann's early life, from his childhood through his breakthrough as *enfant terrible* of the Weimar Republic. This phase of Klaus Mann's life, like so much of the Mann family history, is a well-

trodden field, owing in part to Klaus' own writing and rewriting of his life in fiction, autobiographies, letters, and diaries. Yet Spotts works skillfully with a wide array of sources to historically ground such later anecdotes and recollections and cast them in new light. Importantly, even in this early period, America played a telling role in Klaus Mann's life. In this section, one revealing episode is the world tour embarked upon by Klaus and his sister Erika in 1927. Using a lapsed invitation from a New York publisher as a pretense, Klaus and his sister set off for an American lecture tour, all the while lacking a set program, not knowing English, and having purposefully misinformed the American press that they were twins. If the tour never quite became the success Klaus had hoped (a recurring leitmotif within his life), the two did manage to trek across the U.S. not once, but three times, visiting Boston, Chicago, Milwaukee, Kansas, Los Angeles and places in between. Giving a sense of the tightrope walked by the siblings on this trip, Spotts notes that it was "financed by lecture fees, newspaper contracts, parental subsidies, generous patrons and even strangers" until the money finally ran out and the two left for Hawaii and then Japan (45). Yet as the arc of the affair shows, Klaus lived his life mostly on the edge of success and failure and this tendency was intensified during the period leading up to 1933 and Klaus' exile.

In 1938, however, Klaus Mann arrived again in the U.S., this time for a rather more permanent stay. By this time, he had become one of the more important figures in the German exile community; he had published three novels, including *Mephisto*, edited the important journal *Die Sammlung*, and, generally, had established himself as a serious political writer. In his American exile, Klaus continued these pursuits, foremost through his work on getting a new journal, *Decision. A Review of Free Culture*, off the ground. *Decision* was to be a distinguished venue for cultural criticism in the U.S. and during its brief existence it featured the work of fellow German exile Bruno Walter as well as writers like Aldous Huxley, William Carlos Williams and Sherwood Anderson. Spotts sums up Klaus' activities during this period, writing: "It is difficult to credit how Klaus managed to lay the foundation for *Decision* and simultaneously write two books (*Distinguished Visitors* and *The Turning Point*), several major articles, 'Speed' [a short story] and an introduction to an American edition of Kafka's *Amerika*, while giving occasional talks and recording broadcasts to Germany. And to do all this while struggling to learn English composition" (170). As revealed here, Klaus was a tireless worker and his output was impressive throughout his life. Unfortunately, owing to a lack of financial support, *Decision* lasted but one year. In the next year, 1943, Klaus joined the army and applied for U.S. citizenship. Like so much else in his life, neither went well. His fit for the army was less than ideal and on the day of his naturalization, he was informed that information had come to

light which necessitated further investigation. As it turns out, Klaus had been denounced as a communist agent and “notorious pervert” (205) by three fellow exiles. Though the reasoning behind their action remains unclear, its effect was to cause confusion and despondence in Klaus, even if he nonetheless eventually did attain U.S. citizenship. In the meantime, Klaus remained in the army, alternatively experiencing feelings of joy and estrangement. Eventually, he was able to procure a transfer to Europe and once there he arranged to work as a writer for *Stars and Stripes* (an American military newspaper), a position which allowed him to travel freely and, equally importantly, to write on subjects of his own choosing. Klaus spent the final days of the war in Europe and returned to Germany in the immediate aftermath, visiting his former home in Munich, interviewing Richard Strauss, and speaking with survivors of the Holocaust.

Klaus resigned from the army and the next years saw him involved in any number of projects, including a failed collaboration with the filmmaker Roberto Rossellini. Having no desire to remain in Germany, he returned to the U.S., even if still regularly visiting Europe in the ensuing years. In this period, his drug addiction, which had afflicted him on and off since the early 1930s, grew ever graver. Though his death in Cannes in May 1949 has at times been seen as suicide, Spotts finds no convincing evidence for this. Klaus left no note and had just written a letter to his mother and sister expressing his desire to meet up with them soon. “Klaus was never deceptive,” writes Spotts and continues: “It is impossible to see in his final correspondence . . . the slightest hint of a plan to commit suicide a few hours later” (298). Of course, intended or not, his death by overdose hews to the trajectory traced by Spotts throughout: that of a life glimmering with the dream of hope, yet forever marked by tragedy.

University of Wisconsin-Milwaukee

Jonathan O. Wipplinger

Darwin’s Man in Brazil: The Evolving Science of Fritz Müller.

By David A. West. Gainesville, University Press Florida, 2016, 316 pp. \$79.95.

Who was Darwin’s man in Brazil, and what justifies an extended scientific biography of his life and work? Though the term *Müllerian mimicry* (for a phenomenon observed in butterflies) is known to biologists, most people do not know about the life of the person behind this expression. Fritz Müller (1822–1897), a German biologist, zoologist and physician, who emigrated to Blumenau, Brazil, dedicated most of his time and effort to study the natural world of his new homeland. After reading Darwin’s groundbreaking *The Origin of Species* (1859), he decided to verify the accuracy of its theses on the

evolution of living beings, applying them in his natural environment in Brazil to a group of specific animals, the crustaceans, chosen for their remarkable biological variability. In 1864 Müller published the results of this pioneering research in *Für Darwin* and thus became one of the first defenders of the theory of evolution. This book immediately made him known and was the basis of the extensive correspondence he maintained with many scholars, notably Charles Darwin himself, who, fascinated by this book, ordered its translation into English in 1869 and assumed its publication costs.

The first person who attempted to shed light on Müller's scientific work, as well as on his adventurous personal life, was his cousin Alfred Möller, who spent three postdoctoral years working with him in Brazil. The biography Möller published in Germany between 1915 and 1920 consists of three volumes that include a collection of articles published by the naturalist, his correspondence and a description of his life. It was written from the point of view of a person who was not necessarily an expert in Müller's specific field of study, but who knew him well and collaborated closely with him for a long time. This was the main source for any information regarding the German evolutionist, until David Armitage West, a specialist in ornithology and genetics, became intrigued by this unknown naturalist. It began during a 1982 research trip to Brazil, undertaken to study the phenomenon of mimicry in butterflies, when West went to Blumenau, the German settlement in today's state of Santa Catalina. Here West became aware of the importance of making Müller known to English-speaking scholarship and thus started to collect information on his life and work. In 2003 he published a biography based on Müller's work (*Fritz Müller: A Naturalist in Brazil*); this volume is a thoroughly revised and expanded new description of the naturalist's life, enriched by previously unknown or unpublished original sources, that West gathered over many years in archives in Germany, England and Brazil.

The result of West's thorough research is an excellent and detailed scientific biography, which covers the naturalist's entire life, from his early years until his final years in Blumenau. It nicely illustrates the naturalist's role in the nineteenth century debate on Darwin's theory and how his contribution to this new paradigm connected him to an international network of naturalists. The biography is structured chronologically and ends with a useful epilogue on Müller's reception in different countries. The author knew the literature in his field well, as the extended bibliography shows. It ends with a list of Müller's most important correspondents besides Darwin, such as Alexander Agassiz, Ernst Haeckel, Max Schultze, Hermann von Ihering and his brother Hermann Müller, and the respective locations where these letters can be found. The book is also illustrated with numerous images, including early photographs illustrating moments of Müller's life, and scientific sketches of

specific species, which serve to explain the scientific topics of the book.

This new biography positions Müller in closer proximity to Darwin, as already reflected in the title, and focuses more on the impressive European and American correspondence network that he was able to build. Based on West's latest research, the book offers a satisfying answer to our initial question about the importance of Müller, particularly in his connection to Darwin: Instead of getting involved in a purely theoretical debate on Darwinism, the naturalist applied its principles to his own field of study and was thus the first to report on the practical applicability of those innovative theories. Unsurprisingly, Darwin himself very much appreciated this approval of his theories and was intrigued by his correspondence with his scientific colleague, which began in 1865 and lasted until Darwin's death in 1882. During these seventeen years each wrote about sixty letters to the other, which revealed a genuine interest in their respective work, as well as considerable similarity in their approaches to the the natural sciences. West also describes how the collaboration between Darwin and Müller, who never met each other personally, was mutually enriching: While the naturalist in Brazil provided valuable material to support Darwin's evolutionary theory, Darwin's letters to Müller served as a great source of inspiration for his work in South America. Moreover, given the difficulties Müller faced in Brazil, becoming a personal correspondent of Darwin and an active part of an international network of naturalists, was very beneficial for his work. It helped him to contrast his research with the work of other colleagues and stay informed about the latest scientific advances in Europe and the United States.

With this new biography West has reached his goal of making the fascinating life and work of Müller accessible to a larger public. He offers a unique combination of profound knowledge in the field, based on his long-term research on Müller, and the privileged access he had to a large number of sources, given his ability to read them in their original language. Sadly, after all these years of enthusiastic work, the author died before the successful publication of his work. However, thanks to his family and his friends this work was prepared for publication, and fortunately the result of West's efforts were made accessible to the interested reader. This successful biography thus makes an excellent contribution for future scholars in this field.

Spanish National Research Council

Sandra Rebok

Dear Willy: The True Story of a Life Well Lived.

Edited by Claire Ohlsson Geheb. U.S.: Claire Ohlsson Geheb, 2016. 280 pp. \$15.00.

An old suitcase containing a pile of letters written in indecipherable handwriting and the ensuing quest to tell the writer's story through those letters led to the publication of *Dear Willy: The True Story of a Life Well Lived*. Willy Geheb's diary and letters written in the old German script tell of boyish adventures, military service, travel, adventure, immigration, and religious faith over a period of nearly thirty-five years (1914–1947).

The letters provide access to primary source material that demonstrates the rapid economic and political changes that occurred in Germany during the first half of the twentieth century. After serving in the German military during World War I, Geheb moved to South America during the interwar period before traveling to Mexico, and eventually settling in the United States. Although his family expected him to come home in time for the next wedding or christening, it was years before he returned to Germany for a visit. Changes in Geheb's departure from German life and culture are observable in the published letters, including alterations in his German handwriting, moving toward the use of Latin script, which his family found hard to read (90). His mother wrote how she could tell his was losing his German ways, although Geheb eventually married a German-American woman because he missed German cooking (105). Letters from Germany to Geheb started to include "Heil Hitler" in closing as well as hopeful wishes that Hitler would increase Germany's wealth and power. After World War II, Geheb remained in contact with his family in Germany, sending them care packages, which provided them with food in a desolate country.

The purpose of *Dear Willy* was to use Geheb's letters to tell his life story. Claire Ohlsson Geheb edited the book for a non-scholarly audience interested in family history and twentieth-century Germany. A historian editing the letter collection might choose to focus on the primary source material itself rather than the story the letters tell. For instance, only one picture of an original letter is included, none of the German text is present, and the letters are grouped into chapters. Nevertheless, scholars now have access to the previously private letter collection, transcribed from German script and translated into English. The inclusion of Willy Geheb's passport and immigration documents adds to the work as a whole. The publication of this book makes these important primary sources accessible to everyone from scholars to the general public.

However, there were several weaknesses to the book as well. The additional material at the end of the book (family trees, a money conversion table, and maps) was unhelpful because of the poor image resolution or confus-

ing layout. The editor's notes did not include consultation of any secondary sources and instead only provided basic knowledge of twentieth-century German history. The inclusion of the editor's notes in the body of the text detracted from the letters themselves; the use of footnotes or endnotes would have been a wiser choice. In fact, the editor's introduction to each chapter provided sufficient background information. Perhaps it was the editor's intention to include supporting material to remedy the slight tedium that comes from reading letter after letter.

This book is important, however, because it is the preservation of family history as well as a record of the turbulent years of the early twentieth century from an international perspective. A major strength of the book is that the editor included not only letters Willy Geheb received from his family in Germany, but letters that he sent to them as well. Therefore, the reader has access to both points of view. Additionally, Geheb's journal entries from 1914 to 1917 introduce the reader to his personal thoughts and feelings. The primary sources in this book make it a great resource for professors, students, and history enthusiasts.

Texas A&M University

Erika Weidemann

The Beginner's Cow: Memories of a Volga German from Kansas.

By Loren Schmidtberger. Kirksville, MO: Truman State University Press, 2016. Xiii, 314 pp. \$19.95.

The profound experiences that direct and influence the growth of an individual over the course of their lifespan are truly immeasurable, irrespective of the length of an individual's life. When recorded and shared with others, not only does the author invite the general public in his/her interpretation of reality, but we also gain a unique opportunity to place this individual's journey within a broader context of the socio-cultural development of the individual within the community—and in this particular case, communities—over the course of this individual's life. This book provides us with such an opportunity, where the author, Loren Schmidtberger, invites us to experience and reflect upon aspects of his upbringing and his life's journey. In these memoirs, we learn of his humble beginnings in West Central Kansas, where he was raised on a family farm in a German-speaking home (where the Volga German dialect was spoken) on the prairies of the Kansas. The author's stories are rich, accompanied by a wry sense of humor, where we learn of his humble beginnings which impact his future experiences. Throughout

the book, Schmidtberger elaborates on many topics that have had a direct impact on his life, such as, but certainly not limited to, the trials and tribulations of the Great Depression (especially within respect to its impact on those living and working on the rural Great Plains), Catholicism, education, life and death, and social change over the course of his lifespan, with a particular focus on post-World War II American society. Schmidtberger's life's work as a scholar enabled him to experience of world and a reality contrastively distinct from that of his upbringing. As an emeritus professor of English/American Literature (with a focus on the works of William Faulkner) at Saint Peter's University (New Jersey), this farm boy from the plains of rural West Central Kansas was transplanted to the metropolitan East Coast (the New York City area). Over the course of time, the reader is exposed to raw emotional struggles and reflections on the part of Schmidtberger, who attempts to pen his thoughts and experiences in the context of a transition of his childhood upbringing to his expanding and evolving life as a scholar, husband, brother, and (grand)father.

Beyond his personal memoirs, this book concludes with an *Afterward* (starting on 303), which provides a concise overview of the migration and settlement history of the Volga Germans. The additional sources provided on this topic are adequate for the novice, although inclusion of the research that has been done on the Volga German dialects in this region and beyond would improve this section. It is difficult to evaluate the content of an individual's life laid out in his/her own personal memoirs. As is the case for everyone's life, some vignettes and shorter chapters provide some comic relief and reflection on random aspects of life, while others are more serious and impactful. Rather, volumes such as these should be viewed as an invitation into the lives of individuals and as an opportunity to catch a glimpse of their change and evolution as well as the world around them. Although Schmidtberger did not remain in rural Kansas, his early life experiences served as a compass throughout the course of the remainder of his life, allowing us, his audience, the opportunity to gain a deeper understanding of the shifting cultural values in our larger society and their impact on rural America.

Pennsylvania State University

Michael T. Putnam

Home Front to Battlefield: An Ohio Teenager in World War II.

By Frank Lavin. Athens: Ohio University Press, 2016. Xix + 387 pp. \$25.00.

Memoirs by U.S.-Americans who served in World War II are not difficult to find. However, as the people who fought in the war become fewer and fewer, their written accounts become increasingly important in keeping the memory of life during these dark times alive. In addition to firsthand accounts that often position the narrated events in hindsight in their personal and societal contexts, we can also find collections of letters that lend accounts an air of unreflected authenticity.

Home Front to Battlefront tries a blended approach: between the letters of his father Carl Lavin, the author provides the reader with family and military background information. Frank Lavin did an excellent job in finding authentic resources, which he both properly quotes and amends with additional material in the endnotes. Moreover, he provides the reader with a bibliography and index—something that is rare in such memoirs. It makes the book a departure point for further reading and research.

The book follows Carl from November 1942, when he was an eighteen-year-old college student, to January 1946 when he returned from the war in Europe. The three main sections (Before Combat, In the War, After the War) are subdivided into 11 chapters that follow Carl Lavin's postings. The reader can observe how the letter writer matures during these years. In his first letters, he still reports his youthful experiences: "Got drunk a couple of weeks ago to see how it was like—fine, but I don't think I'll try it any more [sic]" (12). Letters from Camp Hood in Texas deal with the ups and downs of military training, which overall, Carl seems to enjoy more than his academic studies. He complains about long marches at all times of the day and night and the lack of sleep. In most of his letters home, Carl takes an avid interest in his family's business, a meat packing plant, and in the events at the local Jewish congregation. He asks frequently for personal items left at home (watch, shoes) and seems to be in constant need of money and his mother's fudge.

Aspiring to become an officer, Carl joins the short-lived Army Specialized Training Program (ASTP) and gets back to academic studies for a few months at Queens College in New York City. This time, he enjoys his studies and is disappointed when the Army cancels the program to replace much needed soldiers in the European War with ASTP students.

In the war chapters, Carl's letters become very short since military censorship did not allow him to write much about his whereabouts and activities. Here, Frank Lavin provides significant context by quoting and paraphrasing at length from other memoirs and secondary literature such as a history of the 271th Infantry Regiment by John E. Higgins and one on the 84th Infantry Division by Theodore Draper. By 1945, Carl has clearly grown to be a serious

young man. He reflects on the war: “I see what war does, and means, to all these other people, and I’m appalled by it. It seems so terribly wrong to me that these things should be allowed to happen—to these other people” (183).

The blending of authentic letters and photos with comments based on research in other primary as well as secondary sources makes for an easy read. Academics might wish for a clearer distinction between the different parts. It speaks for the honesty of the book that it addresses the question of looting from civilian homes and the “acquisition” of art works as well as the shooting of Prisoners of War. It is also debatable if the foreword by Henry Kissinger adds more than just a promotional name-drop: Kissinger never met Carl Lavin, but “had the chance to collaborate several times” (xii) with his son Frank “as he served as U.S. Ambassador to Singapore and later as the Under Secretary at the U.S. Department of Commerce” (ibid). Kissinger politely points out parallels between his own war experience and those of Carl Lavin. While Carl Lavin actively supported the publication of his letters, he died before the book was released. His account of World War II, its preparation, and its aftermath lend another personal lens for the next generation to approach this human catastrophe.

University of Mary Washington

Marcel P. Rotter

Ernst Kantorowicz: A Life.

By Robert E. Lerner. Princeton and Oxford: Princeton University Press, 2017. 400 pp. \$39.95.

Ernst Kantorowicz, one of the greatest medievalists of the twentieth century, was born into a family of wealthy Jewish distillers in the city of Posen in 1895. As Robert E. Lerner writes at the end of this full and fascinating biography, “How many noted scholars had personal careers to rival the drama of fighting at Verdun, skirmishing in Munich, serving as a paladin of Stefan George, speaking in opposition to Nazism, eluding *Kristallnacht*, and leading a fight against a McCarthyite Board of Regents?” (388). Kantorowicz not only fought at Verdun as an artillery man, but also served on the Eastern Front, and as an interpreter in Turkey in World War I. As an ardent and conservative German nationalist, he not only skirmished in Munich against the “Soviet Republic” but also fought the Poles in Posen and volunteered for the *Freikorps* units putting down the Spartacists in Berlin.

He settled in Heidelberg for a doctorate in economics where he soon be-

came a central figure in the Stefan George *Kreis*. Always extraordinarily gifted with languages, he became a medievalist when George suggested that he write a biography of the thirteenth century Holy Roman Emperor Frederick II. Frederick's life around the Mediterranean had resulted in many sources in Arabic as well as in Latin and Greek. The long and quite lively book appeared in 1927. The Weimar reading public loved its drama, high-flown rhetoric, and mystical German nationalism. Professional historians were less enthusiastic since the author cited no sources and used a style hardly in keeping with the profession's demand for history written only from the sources "*wie es eigentlich gewesen [ist]*." Kantorowicz then spent more than two years on an *Ergänzungsband* citing all the references, many of them extremely detailed and almost unbelievably arcane. For this accomplishment, in 1932 he was, without the usual *Habilitation*, given a chair of medieval history at the University of Frankfurt.

Unfortunately, the next year Hitler came to power and barred Jews from the civil service and the universities. Kantorowicz was exempt from the ban due to his service in the war and against the Spartacists, but Nazi students at the university prevented him from offering classes. He spent a semester at Oxford in 1934 and then pursued research and writing, although as a Jew, soon he was unable to publish in Germany. At last, just after *Kristallnacht*, he was able to leave Germany for a lecture tour in America. He had to leave his aged mother behind in Berlin. She died at Theresienstadt in 1943.

Kantorowicz managed a one-year appointment at the University of California at Berkeley in the Fall of 1939. He was on precarious one-year appointments until 1945 when he had to teach English constitutional history to get a regular faculty position. He loved northern California and many students loved him. In 1949, when the California Board of Regents demanded a special loyalty oath beyond the regular one for all state employees and the one he had taken to become an American citizen, Kantorowicz balked. He led the fight against the oath and was fired in 1951. By that time, he had already secured an appointment at the Institute for Advanced Study at Princeton. There he finished his most famous book, *The King's Two Bodies*, still read by graduate students today, about how by the sixteenth century, English theorists had come to see the monarch not only as a person in his own right, but as the embodiment of a continuously existing English state. He died at Princeton in 1963.

A man who pursued earthly pleasures to the fullest, Kantorowicz lived in the style of a continental aristocrat whenever that was possible. He dressed sharply, loved good wine, drank prodigiously, conversed with great charm, and became a gourmet cook. He not only gave frequent dinner parties but took his favorite graduate students fishing and swimming, especially during

the years in California. He never married but had long-lasting affairs with a variety of both women and men, several of whom had German titles either through inheritance or marriage. Indeed, descriptions of his amatory escapades, provided at length by the author, can give indigestion to the bourgeois (but non-prudish) reviewer.

Lerner, himself a medieval historian and former member of the Institute for Advanced Study, worked at gathering and processing material about Kantorowicz for 25 years. Over that time, he conducted interviews with seemingly everyone still living in Europe or America who knew his subject. Lerner has located previously unused correspondence by and about Kantorowicz. Although he clearly admires his subject, Lerner critiques at length each of Kantorowicz's books and tears to shreds his doctoral dissertation. Lerner likes to provide self-deprecating *bon mots* from his subject's correspondence but includes some *bon mots* of his own. For example, in a paragraph describing the "enormously long footnotes" in *The King's Two Bodies*, Lerner concludes with a two-word sentence: "Edification abounds" (354).

Catching Professor Lerner in a *faux pas* is no easy task despite the wide variety of subject matter he addresses. But one does note that Kantorowicz's reference to "Scylla and Charybdis" comes from Homer's *Odyssey*, not from "classical Latin literature" (103). Lerner himself seems to prescribe a formula for the good book review: "a sure-footed summary and occasional demurrer" (248).

Lerner does the scholarly world a significant favor by refuting in a most convincing manner the contention of Norman Cantor that "Kantorowicz's Nazi credentials were impeccable on every count except his race" (160). Conservative as he was in his younger years, Kantorowicz was certainly no Nazi. At the same time, Norman Cantor does such a fine job of putting Kantorowicz's lifetime accomplishment in its full historiographical and cultural context that readers who enjoy this book may wish to go on to read chapter 3 of Cantor's surprising best seller *Inventing the Middle Ages* published in 1991.

The richness of Lerner's biography cannot be conveyed in a limited review. He is as much at home in describing Kantorowicz's performance at his gymnasium in Posen as describing faculty politics at Berkeley. Read this book to be both edified and entertained.

Fort Smith, Arkansas

Robert W. Frizzell

Groucho Marx: The Comedy of Existence.

By Lee Siegel. *New Haven: Yale University Press, 2016. 176pp. \$25.00.*

Lee Siegel's slim text has one foot in academia and one in popular psychology. Throughout his examination of Marx's life, the author attempts to analyze the great comedian and bring to light the origin not just of Groucho, but also of Jewish Groucho. However, in doing so, Siegel flits between Groucho the character and Julius the man, i.e., he melds the persona and related comedic and professional choices with the personal choices and cultural and familial upbringing of the man. The result, dubbed a "bio-commentary," is a confusing mix of biography, film history, and psychoanalysis.

While ostensibly a biography and analysis of Groucho's comedy, Siegel often scrutinizes and intertwines his examination with stories of and quotations from his other famous siblings. He scrutinizes the cinematic narratives and the brothers' dialogue in films as evidence of Groucho's/Julius' character and development. For example, a line with a Yiddish word in *Animal Crackers* (not written by any of the Marx men) supposedly evidences Marx's anxious egotism: "Did somebody call me a schnorrer?" (31). Siegel also pays particular attention to the actor's sometimes antagonistic correspondence with author T.S. Eliot in the first chapter, suggesting that the correspondence highlights the actor's self-loathing.

In attempting to characterize the particular brand of Marx's humor, Siegel also provides a cursory history of Jewish culture. In the sixth chapter, he outlines a brief history of Jewish humor and Yiddish literature, claiming a feeling of exclusion as the catalyst and reason for Marx's comedic styling (119-120). Indeed, in the book's first chapter and epilogue, the author suggests that a similar type of humor runs through the lineage of Jewish comedy from Marx to Lenny Bruce to Woody Allen. An undercurrent throughout the book, the author continues in the seventh and final chapter to assert that the origins of Marx's persona and comedy broadly stem from Jewish culture and, more specifically, Jewish displacement (121-122). Yet, his assertions rely on vague explorations of and stereotypical ideas of Jewishness.

At issue is Siegel's disciplinary and generic freewheeling. His examinations of Marx range from sections such as "Groucho the Jewish Philosopher" (chapter six) and "Groucho the Jewish Outsider" (chapter seven) to an analysis of the Marx brothers' father complexes (chapter three, "Fathers and Sons"). His biographical work darts between Groucho and the other Marx Brothers, between film analysis and psychology, popular culture and Jewish culture, and private and public conceptions of Groucho. Covering so much ground in such a small book creates a disjointed narrative. Although Siegel's claims are not outside the realm of possibility in reading the life and comedy of Groucho Marx, his work lacks methodological rigor and, at the very least,

compelling evidence for his readings. That this work lacks, for example, an explicit psychological framework, or even footnotes, perhaps reflects his genre of writing. Siegel is an accomplished author, with six additional books and numerous periodical writing credits in, *The New Yorker*, *Harper's*, and *The New York Times*, among others

These reasons might also be the basis for the best parts of his book. In demonstrating the unsteady relationship Marx had with success, Siegel also highlights the great wit of the late comedian. The anecdotes of Marx's life are especially entertaining, particularly his barbed correspondence with Eliot. Siegel's book certainly adds an interesting interpretation of this famous comedian, drawing on his personal history and linking it to the cinematic construction of the Marx character and franchise. And one of the most frustrating points for an academic audience—that the book bounces from subject to subject without much investigation—is also part of the reason it is an accessible read. For the casual Marx enthusiast, this book will delight with a smattering of history and anecdotes, but with source materials almost exclusively from other Marx historians, including Simon Louvish's exhaustive biography *Monkey Business*, there is little else to recommend this book.

Kansas State University

Nichole M. Neuman

Louis Bamberger: Department Store Innovator and Philanthropist.

By Linda B. Forgosh. Waltham, MA: Brandeis University Press, 2016. 296 pp. 29 Ills. \$ 29.95.

The independent scholar and executive director of the Jewish Historical Society of New Jersey, Linda B. Forgosh, has written a delightful and much overdue biography of department store owner and social justice advocate Louis Bamberger. She argues that although Bamberger, like several successful German American Jews, rose from dry goods merchant to department store magnate and left behind a lasting philanthropic legacy, he did not live lavishly, seek the limelight, or enter politics.

The first part of the book focuses on Bamberger's early life in Baltimore as the son of German Jewish immigrants, his move to Newark, New Jersey, and the growth of his business into one of the nation's most successful department stores. Forgosh attributes Bamberger's success to his application of practices that worked for competitors, such as store credit cards, escalators, fashion shows with live models, and creative advertising, while also adding a few innovative approaches of his own, including red phones installed on counters that

allowed customers to ask questions or express opinions about merchandise, an in-house radio station, and a Thanksgiving Day Parade. The latter transferred to New York City when Bamberger sold his store to Macy's in 1929. He also controlled costs by generating employee loyalty through required salesmanship training, sickness benefits, paid vacation time in addition to respectable wages, in-house dental and medical care, as well as opportunities to attend Rutgers University for additional training that would result in promotions.

The second half of the book outlines Bamberger's philanthropic endeavors. Although not as wealthy as Andrew Carnegie or John D. Rockefeller, Bamberger, like so many successful Jewish German-Americans left behind a lasting legacy to advance the arts and improve society. He was influential in the creation of Newark's Council of Philanthropies, Community Chest, and Welfare Federation, bringing together a number of the city's social service organizations to effectively raise and distribute funds to the needy, irrespective of race, ethnicity, or religious faith. Bamberger sponsored several cultural and performing arts events, and financed the building of the Newark Museum of Arts and Sciences because he not only appreciated art but also believed he owed the city and its residents who had made his own success possible. Over the years, Bamberger donated artifacts and paintings, as well as established an endowment to enhance the museum's collections. He and his sister Carrie Fuld also endowed the Institute for Advanced Study (IAS) in Princeton, New Jersey. This college offers doctoral degrees and fully funded postdoctoral studies in a variety of fields for talented students and opportunities for research free from outside influence for renowned scholars regardless of race, gender, religion, or social status. Funding such an educational undertaking placed Bamberger into a league of his own among early twentieth-century philanthropic multi-millionaires.

Forgosh is at her best when she describes Newark's Jewish culture and Bamberger's influence within the community, including his support for the Hebrew Benevolent Society, the Jewish Children's Home, and Beth-Israel Hospital. Of particular interest was how Bamberger, the much respected businessman, reacted to not being able to play golf at the exclusive Essex County Country Club. Rather than bring attention to himself, he dealt with anti-Semitism by setting into motion the creation of Mountain Ridge Country Club, the first German Jewish country club in New Jersey, located within sight of the place that had excluded him.

Since Bamberger was a private person, who did not leave behind diaries or letters, and rarely gave interviews, Forgosh had to tease expertly information about his business philosophy and philanthropic activities out of store advertisements in Newark's newspapers, the monthly store employee newsletter, *Counter Currents*, family papers, and the remembrances of customers,

employees, and friends.

There is not much to critique, aside from the occasional assumption that the reader knows precisely to what the author refers, such as the acronym YM-YWHA, or the “Y.” Since the author did not provide the long form, an ordinary reader might interpret this as a typographical error and think of the YM-YWCA, or the “Y.” At times information related to persons, such as business partner Felix Fuld and director of the IAS Abraham Flexner, was too extensive and thus distracting, but this is understandable since the author had to find information about Bamberger through the people with whom he worked.

Despite these quibbles, this very readable biography will still appeal to both ordinary readers and scholars interested in early twentieth-century consumer culture, German American Jews, and Newark, New Jersey.

Missouri University of Science and Technology

Petra DeWitt

Linguistics, Onomastics, and Folklore

Gegenwärtige Sprachkontakte im Kontext der Migration.

Edited by Stefaniya Ptasknyk, Ronny Beckert, Patrick Wolf-Farré and Matthias Wolny. Schriften des europäischen Zentrums für Sprachwissenschaften 5. Heidelberg: Universitätsverlag Winter, 2016. 344 pp. €45.00.

The editors state that this volume was prompted by the important role that societal and individual multilingualism plays in the cities of Germany and other European nations. The volume examines a number of contact situations, all of which involve European languages and many of which involve German. A number of methods and perspectives are employed, including code-switching, linguistic landscapes, experimental and other quantitative approaches, and language maintenance and shift.

The volume is divided into two parts. The first part contains seven contributions and deals with theoretical considerations and methodological approaches. The first part begins with “Konstanz, Wandel, Variation. Sprachkontakt in der Welt europäischer National- und Standardsprachen” by Ludwig M. Eichinger. Eichinger reminds the reader that language contact has always played a role in the history of German (and every other language). However, by the 1930s the process of language standardization, coupled with the establishment of a German nation, the spread of mass media, and the rise of cities, had led to greater homogeneity in the use of Standard German and a reduction in the salience of contact phenomena in public life. Paradoxically, the

success of standardization has resulted in recent years in greater tolerance for variation in language use in the public sphere, as illustrated by the language used in media directed at youth. The linguistic situation in German-speaking countries is growing more complex with the influx of many new speakers of German with a migration background and a greater public awareness of the resulting language contact.

Claudia Maria Riehl's contribution, "Mehrsprachiges Sprechen als Voraussetzung für Sprachkontakt in der Migrationsgesellschaft," provides an overview of linguistic characteristics of the contact variety of German often referred to as *Kiezdeutsch* and shows how code-switching may lead to the transfer of linguistic structures from one language to another. "On principles and methods of language-contact investigation" by Jadranka Gvozdanović explores contact phenomena in an array of Slavic languages in the context of Standard Average European and finds evidence of some congruence due to adstrate and superstrate influences but also areas of significant nonconvergence. "Sprachkontakte gestern und heute: Forschungsfragen, methodische Zugänge und Desiderate" by Stefaniya Ptashnyk provides an excellent and needed overview of different definitions of language contact and of different methodological approaches. As she notes, the research is now voluminous and diverse in approach.

Heiko F. Marten and Sanita Lazdiņa's chapter, "Die Analyse von Linguistic Landscapes im Kontext des Verhältnisses von Sprache und Migration," uses linguistic landscapes to explore multilingualism in Baltic countries, which have large Russian populations, and the visibility of Turkish and Arabic in Berlin. In "Slawische Migrationssprachen in Deutschland: Zur Erklärungskraft von Sprachwandelfaktoren in Kontaktsituationen (anhand des Polnischen und Russischen)," Vladislava Warditz reports on a pilot study of syntactic structures in the heritage language of first- and second-generation immigrants from Poland and Russia. Warditz examines the observed syntactic variation to see if it corresponds with the sociolinguistic factors identified by earlier scholars as being conducive to change in contact situations. Ofelia García and Laura Ascenzi-Moreno's "Assessment in Schools from a Translanguaging Angle" makes a strong case for schools to use a translanguaging framework for language assessment in recognition of the full range of multilingual students' language abilities.

The second part of the volume consists of ten empirical studies of migration and linguistic diversity. The articles focus on European languages in contact with other languages, either European or non-European. Of the ten empirical case studies, five deal with non-German contact situations: "‘El español que nosotros usamos es más correcto que el que usan aquí’: Migration, Varietätenkontakt und Plurizentrismus aus der Perspektive peruanischer Spanisch-

Sprecher in Spanien,” by Martina Schrader-Kniffki; “Sprachliche Charakteristika des Französischen der kamerunischen Migrantengemeinschaft in Paris” by Claudia Schlaak; “Global Linguistic Heritage: The variation of Camfranglais in Migration contexts” by Raymond Siebetchu; “Migration, Kapverdier und *Kabuverdianu* in Portugal: Sprachkontakt im urbanen Raum” by Ronny Beckert; and “Mehrsprachigkeit moldawischer Migranten in Italien: Repertoires, Sprachgebrauch und transnationale Kommunikation” by Matthias Wolny. A sixth contribution, “Linguistic Aspects of Migration: Second Language Acquisition by Native Speakers in the Czech Environment Compared to the German Environment: Description and Evaluation of the C-Test: Description and Evaluation of the C-Test Results,” by Veronika Stranz-Nikitina, deals almost exclusively with the acquisition of Czech by native Russian speakers.

Two contributions in the second part examine linguistic diversity in Germany using very different approaches. In “Mehrsprachigkeit im Ruhrgebiet: Zur Sichtbarkeit sprachlicher Diversität in Dortmund,” Ibrahim Cindark and Evelyn Ziegler use the linguistic landscapes approach to explore the visibility of different languages in the city located in the Ruhr area of North Rhine-Westphalia. Of the items surveyed, approximately 71 percent are in German, 18 percent in English, while only one percent are in Turkish. The remainder is spread over a large number of languages, each of which accounts for less than two percent of the total. However, the visibility of each language varies considerably depending upon the sector of the city. Ibrahim Cindark and Inken Keim’s chapter “Von Gastarbeitern zu Transmigranten: Sprachliche Variation in deutsch-türkischen Lebenswelten” looks at code-switching among Turkish-Germans and finds great variation and the use of styling, especially by younger speakers, to signal group identity and an awareness of different social situations.

Contributions by Patrick Wolf-Farré and William Keel explore language maintenance and shift in (former) German linguistic enclaves in the Americas. “Der dritte Weg. Das ‘Deutschchilentum’ als Beispiel für alternative Entwicklungsweg einer ehemaligen Sprachinsel” by Patrick Wolf-Farré looks at the evolution of a linguistic enclave in Chile, where German-Chileans are now fully fluent in Spanish and almost exclusively use Spanish in public but retain a strong German ethnic identity. Some young German-Chileans still codeswitch between German and Spanish to signal their German identity.

In “Modelling the Dynamics of Intergenerational Assimilation,” William D. Keel examines language shift to American English by German speakers in two communities in Missouri and three in Kansas. In all five communities, a similar pattern of shift pertains such that persons born after 1960 “have had virtually no experience with German or a German dialect and yet have a keen awareness of their community’s German linguistic and cultural heritage”

(297). Among the factors leading to the shift to English, Keel identifies the anti-German sentiment during World War I, parents' increased use of English with their children to help their children succeed in school, the automobile and the paving of highways in the aftermath of the Federal Highway Act of 1921. In addition, churches switched to English between 1920 and 1940 both to accommodate younger members who had trouble understanding English and to enable the evangelization of English speakers. Despite these factors, in the relatively isolated and intact German-speaking community in Perry County, Missouri, persons born before 1945 are still fluent in German though they have not passed the language down to their children. Thus, German is dead or moribund in all five communities examined by Keel.

In sum, this is an excellent volume that should be of great interest to scholars interested in language contact and multilingualism. A number of perspectives and methodological approaches are described and illustrated by a rich array of empirical studies.

The Pennsylvania State University

B. Richard Page

Pennsylvania Dutch: The Story of an American Language.

By Mark L. Loudon. The Johns Hopkins University Press, Baltimore: 2016. xxii + 473 pp. \$59.95.

Mark Loudon's *Pennsylvania Dutch: The Story of an American Language* is the comprehensive handbook for which many scholars in this area have been waiting for decades. In seven chapters it depicts the historical, societal, and linguistic factors that shaped Pennsylvania German, from its slow evolution out of German varieties brought to North America in the eighteenth century to its surprisingly widespread use, even as a native language, in the Northeastern and Midwestern United States in the twenty-first century. It gives a clear sense of both how the past developments led to the present-day vitality of Pennsylvania German and the marked difference in its maintenance among the sectarian and nonsectarian speech communities. The book has a companion website (padutch.net), which offers a wealth of additional resources, including Pennsylvania German texts from various periods and recordings of sectarian and nonsectarian Pennsylvania German. (In the interests of full disclosure, I note that I am mentioned in the acknowledgments and a footnote, but was not involved in the production of this volume, other than as a reviewer of an early proposal.)

The preface sets the tone of the investigation by describing two couples

using Pennsylvania German in two very different sociolinguistic situations. Chapter 1 explores two basic issues: (1) the name of the variety and (2) its status as a language or a dialect. The title of the book reveals the author's inclination in both topics. Despite the historical and geographic inaccuracy that the term "Dutch" may invoke, Loudon prefers the name "Pennsylvania Dutch," the term used by the majority of speakers, especially in Pennsylvania. As for the second issue, while most Pennsylvania Germans label their variety a dialect, Loudon prefers to regard it as a language to stress the relative autonomy of Pennsylvania German from European German despite close linguistic and historical ties. Chapter 1 then establishes the German roots of Pennsylvania German; the Palatinate dialect of German spoken around Mannheim bears strong similarities to Pennsylvania German, although it must not be regarded as the sole contributor to the new variety. Of particular interest here is a brief newspaper announcement published in the *Nordwestliche Post* of January 1, 1819, which allows for a variety of conclusions on the syntax and morphology of early Pennsylvania German. Chapter 1 concludes with a comprehensive account of the influence of English on Pennsylvania German.

Chapter 2 examines the early history of Pennsylvania German, i.e., the period from the end of the early stage of German immigration to Pennsylvania in 1755 to the turn of the century. According to Loudon, the genesis of Pennsylvania German likely happened between 1750 and 1780, when immigration abated and the descendants of the early German-speaking immigrants continued to use elements of their ancestral varieties. The final part of Chapter 2 describes the emergence of Pennsylvania German in print, most notably in political letters published in local newspapers. This evidence shows that by 1800 a variety of German had formed, distinct from both Standard German and any single variety of German brought to Pennsylvania by German-speaking immigrants.

Chapter 3 details the history of Pennsylvania German between 1800 and 1860. Loudon makes a crucial differentiation between *Deutsche* (the descendants of the eighteenth-century immigrants to colonial Pennsylvania) and *Deutschlenner* (the new German-speaking immigrants who arrived in the United States between 1820 and 1930). The *Deutschlenner*, who brought with them knowledge of Standard German and a notion of the transnational culture of *Deutschtum* ("Germanness"), generally despised the Pennsylvania Germans and their language as backwards and uneducated. It was in this period, according to Loudon, that a local standard, the so-called Pennsylvania High German, developed, distinct from Standard German and under the influence of Pennsylvania German. Proficiency in this written language subsequently waned among the Pennsylvania Germans, leading to the use of English as a written medium. Hand in hand with the decline of proficiency in written

German came the appearance of Dutchified German and Pennsylvania German in print, e.g., in German newspapers like the *Reading Adler*. While the Philadelphia elites assimilated to the English mainstream, the proud Pennsylvania Germans in the hinterland continued to express their ethnicity by using their Pennsylvania German varieties in printed form.

The subsequent emergence of a Pennsylvania German literature is Louden's subject in Chapter 4. The demographic highpoint of Pennsylvania German society with an estimated 750,000 speakers between 1870 and 1890 coincided with the emergence of a large body of texts written in Pennsylvania German. The first anthology of Pennsylvania German writings was published in 1869 by Ludwig August Wollenweber, a recent immigrant. The "father of Pennsylvania German literature," however, is Henry Harbaugh, whose 1860 poem "Das alt Schulhaus an der Krick" ("The old schoolhouse at the creek") became one of the best-known Pennsylvania German poems. Other important Pennsylvania German writers of this era include Edward H. Rauch and Abraham Reeser Horne. Louden emphasizes that the explosion of Pennsylvania German literature after the end of the Civil War is not a sign of the health of the language, but rather marks a feeling of impending loss of Pennsylvania German and a nostalgic longing for the preservation of the culture.

Chapter 5 examines public perceptions of Pennsylvania German over time. Relatively few pre-Civil War descriptions of the culture or language of the Pennsylvania Germans are available; an 1869 article by Phebe Earle Gibbons published in the *Atlantic Monthly* gave the American general public a first glimpse of the Pennsylvania Germans and their language. The novels of Helen R. Martin painted their Pennsylvania German and Mennonite protagonists in a culturally negative light by making them speak nonsensical, Dutchified English. The beginning of tourism after about 1908 opened a market for publications like A. Monroe Aurand Jr.'s *Quaint Idioms and Expressions of the Pennsylvania Germans* (1939), which propagated the notion of Pennsylvania Germans speaking a "broken" form of English. However, as Louden points out, this negative image was counteracted by scholars like Alfred L. Shoemaker, J. William Frey, and Don Yoder in their academic publications. Other expressions of this movement to preserve heritage include the Pennsylvania German Society (founded in 1891); the so-called *fersommlinge* ("gatherings") and *Grundsau* ("groundhog") Lodges, which have provided Pennsylvania Germans a venue to socialize with the declared goal to celebrate and preserve their heritage since the 1930s; the numerous Pennsylvania German plays performed after 1880; the radio show *Asseba un Sabina Mumbauer im Eihleadaahl* (Allentown, 1944–54); and the Kutztown Folk Festival, which was started in 1950 and continues to the present day.

Chapter 6 is dedicated to a sub-segment of the Pennsylvania Germans,

the Amish and Mennonites. Although relations between sectarians and non-sectarians were close in the eighteenth century (which accounts for the great similarity between their varieties of Pennsylvania German), Loudon emphasizes the increasing separation between the two groups starting in the nineteenth century. Loudon next examines the (still ongoing) struggle among the sectarians on the question of whether to maintain their German varieties or to shift to English. The author then discusses a number of linguistic properties of sectarian Pennsylvania German. The ensuing discussion of such varied topics as differences between Amish and Mennonite Pennsylvania German, the interplay between Pennsylvania High German and Pennsylvania German, and the status of English among the sectarians, draws heavily on the author's three decades of linguistic fieldwork among the sectarian Pennsylvania Germans. The major take-away of the chapter is the new linguistic reality in the twenty-first century, already alluded to in the preface: Pennsylvania German has all but disappeared as a native language among the nonsectarians, but the number of first language speakers of Pennsylvania German is doubling every twenty years in the Old Order communities.

Chapter 7, "An American Story," predicts a bright future for Pennsylvania German in the sectarian society. Loudon expresses the hybrid character of the Pennsylvania German language in a striking metaphor: "Pennsylvania Dutch is a linguistic machine made in America but with most of its parts imported from Germany" (p. 360). The chapter also shows how the various groups reacted to outside pressure: the nonsectarians' shift from Pennsylvania German to English is, in part, a reaction to the *Deitschlenner's* ridicule, but the Old Orders took Pennsylvania German with them wherever they moved as a marker of their separation from the world.

In sum, this is a fascinating book. Mark Loudon succeeds in providing an explanation of the processes he calls "a sociolinguistic wonder" in his preface (p. xi). That Pennsylvania German is alive and well is indeed a small miracle, and Loudon is able to help us understand how it was possible. The volume is carefully produced, with several illustrations interspersed throughout its 473 pages and very few editorial errors. Its over sixty pages of densely printed endnotes and an almost twenty-page bibliography speaks to the author's rich and detail-oriented scholarship. The book is certainly suitable for a general audience, but also includes a wealth of secondary material hitherto unknown to the specialist. It is likely to be the standard work on Pennsylvania German for some time to come.

Changes between the Lines: Diachronic Contact Phenomena in Written Pennsylvania German.

By Doris Stolberg. *Studia Linguistica Germanica* 118. Berlin/ Boston: Walter de Gruyter, 2015. xvi, 319 pages. \$140.

In the volume reviewed here, Stolberg takes advantage of the unique corpus of written material available in Pennsylvania German (PG) and its extended contact with English to investigate contact phenomena (e.g., lexical borrowing, code-switching, changes in word order). Stolberg's emphasis here is on the individual bilingual speaker of non-plain Pennsylvania German (hereafter NPG) and the processes (versus outcomes) triggered by this particular contact situation in order to identify underlying dynamics of language change in NPG spanning a period of 130 years. Stolberg narrows her empirical study of contact-induced change to the syntactic level and its lexical-syntactic interface and in so doing, also joins the broader theoretical discussion and inquiry into the question of internally versus externally-motivated change.

The first chapter lays down the theoretical and sociocultural basis for her study, which combines a longitudinal perspective with a psycholinguistic approach based on second language acquisition and bilingual learning (these ideas are drawn from work by Sarah Thomason & Terrence Kaufman, Carol Myers-Scotton, and Frans van Coetsem, respectively). Chapter 2 provides an excellent overview of the sociohistorical development of PG for those unfamiliar with its varieties, including settlement patterns and the development of different cultural and linguistic practices between the non-plain (non-sectarian) and plain people (conservative sectarians). Chapter 3 introduces the NPG database of texts used for analysis, which is mainly comprised of periodicals published in a narrow radius between Allentown and Lancaster, Pennsylvania. Stolberg divides these texts into four blocks according to publication dates: 1868, 1913, 1978–85, 1989–92.

Chapters 4–8 present the analysis of selected features in the NPG data. Chapter 4 introduces a lexical data set of NPG verb types followed by an analysis of semantic-syntactic changes in the lexical-syntactic interface, e.g., case syncretism, reflexive marking of verbs, verb transitivity. Chapter 5 provides a description of differences and similarities in verb position between German and English in preparation for discussions in the following chapters. Chapters 6 to 8 present structural developments in NPG clause structure, i.e., verb position in *dass*-clauses (6), extraposition of prepositional phrases (7) and preposition stranding (8).

Stolberg summarizes her results in Chapter 9 and draws some interesting conclusions from her analyses. She finds that the 19th and early 20th century

data from NPG texts patterns quite differently from that of the late 20th century. The texts for the earlier two blocks are characterized by lexical borrowing, code-switching and restricted structural borrowing, while the texts from the two later blocks unexpectedly exhibit rare examples of code-switching, noticeably less lexical borrowing, and a surface structure closer to that of English. This does not reflect a linear progression of contact-induced change from past to present as suggested by some earlier models based on time and intensity of language contact. Stolberg concludes that contact-induced language change can therefore not be predicted (284). Furthermore, Stolberg identifies a break between 1913 (pre-World War I) and 1978 (post-World War II) and explains this break in extralinguistic terms, e.g., attitudes toward Germans and the German language, school district reform, patterns of use and acquisition.

This is a well-crafted, well-researched volume that provides important empirical evidence on contact phenomena based on the written word of non-plain PG. It reinforces previous observations made in studies of other U.S. German immigrant varieties which exist mainly as spoken languages, namely, the importance of considering multiple factors and perspectives in the evaluation of language contact phenomena. A small suggestion for the next edition would be an addendum listing the verb types selected for analysis, although many were provided or made clear in examples. This book will be of particular interest to PG linguists, historical linguists, socio- and psycholinguists, and linguists interested in language contact phenomena and language change.

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Twentieth Century Borrowings from German to English: Their Semantic Integration and Contextual Usage.

By Julia Schultz. Frankfurt am Main: Peter Lang Edition, 2016. 374 pp. \$85.95.

Until a recent conversation with my students, I had believed that the English expression “to catch flak for something” was a U.S.-American sports term (probably related to American football and its idiosyncratic rules) referring to a “flag” the referees raise when a rule is violated. I was thus quite surprised to learn that it was spelled “flak”—and it surprised my students in turn that this is a German term, namely the abbreviation for a “Flugabwehrkanone,” an anti-aircraft gun. This is of course just one example of how German vocabulary in English is not always as obvious as “Gesundheit,” “Angst” or “Zeitgeist.” As a German living and working in an English-speaking en-

vironment, I often find myself surprised at these borrowings—probably also because the common perspective in Germany is that English is rapidly infiltrating the German language, while the opposite is hardly ever believed to be the case.

In contrast to this notion, Julia Schultz's recently published dissertation lists no less than 1958 German borrowings in the English language. Based on an examination of the online version of the Oxford English Dictionary (OED), the central part of Schultz's work is a comprehensive listing of the vocabulary, divided into "Areas and Spheres of Life Influenced by German in the Twentieth Century" (47). Generally, her methodology follows a simple principle: Schultz obtained the corpus of her analysis by looking up all the entries in the OED marked as German by origin and dating from 1900 onwards. An important fact is that Schultz's dissertation has appeared while the main source for her corpus, the online Oxford English Dictionary, is being revised. The new third version (OED3) "illustrates in detail the usage of a lexical item and the various senses it has developed from its earliest attestation in English up to the present day" (28). However, only part of the revision was done when Schultz finished her book and thus she had to work with a partly revised corpus. This of course raises the question of why to endeavor to do this when OED3 is on its way.

The answer lies in the double contextualization Schultz provides: To compare the semantics, she uses "German dictionaries such as the *Duden Online*" (26—although she does not mention what other dictionaries were used—the bibliography only lists Duden Online and the *Digitale Bibliothek deutscher Klassiker im WWW*). As for additional corpora, Schultz relied on the *Duden Fremdwörterbuch*, LexisNexis and the *Digitale Bibliothek deutscher Klassiker im WWW*. This way, words like "Wunderkammer," which does not appear in *Duden Online*, can be contextualized and the semantic fields can be compared. The same goes for the opposite case, when a word is not updated in OED3, but only appears in OED2 and thus without the definition of its use. Here, Schultz refers to English corpora "such as the *British National Corpus* and the *Corpus of Contemporary American English*" (28). Again, it would have been interesting to know what other sources are included in the "such as." She later mentions *The Times Digital Archive (1785–1985)* and the *Corpus of Historical American English*.

Furthermore, Schultz makes an important distinction between German borrowings "which are fairly common in present day English and those which are not" (25), categorizing the former as "core vocabulary." This category is established by comparing the findings from OED with entries in EFL dictionaries.

In the second chapter, Schultz lists all the findings according to the aforementioned methodology. She describes the process of adaption, semantic changes and current usage of the terms in detail, which makes for an interesting and insightful read. The words are divided into “nine major areas and spheres of life with their various subcategories” (47), with the areas and spheres being ordered according to the number of words they contain. The group of “Culture and History” with 28 findings is the biggest and thus comes first, then follow in ascending order “Leisure and Pleasure,” “Technology,” “Gastronomy,” “The Fine Arts and Crafts,” “People and Everyday Life,” “Mathematics and the Humanities,” “Civilisation and Politics,” “The Natural Sciences,” and “Miscellaneous.” Each of them consists of various subcategories, e.g., “Restaurants and Bars,” “Drink” and “Cookery” in the case of “Gastronomy,” which can themselves be divided again (“Drink” for instance contains “Beer and Brewing” and “Wine”).

The third chapter presents an analysis of the findings under different key aspects, arranging them chronologically and semantically, and then briefly examining their pragmatic-contextual use and stylistic function. The latter part (300-307) could have potentially been the center of a whole study on its own, since this shows a concrete application of the corpus Schultz gathered.

One concept that could be considered a bit problematic is Schultz’s description of words being “adopted into English.” While the OED can surely be attributed representative value, the publishers state that “The Dictionary is intended to be descriptive, not prescriptive” (online, 28.11.2017, <http://public.oed.com/the-oed-today/guide-to-the-third-edition-of-the-oed/>). It should thus be stressed that Schultz studies the words that have entered the OED, not the English language per se.

But these are minor criticisms which do not take away from the achievement of this work. Thanks to the appendix in which the borrowings are ordered chronologically and alphabetically, this book allows both purposeful looking up of certain terms as well as free browsing, making it not only an academic book of reference, but also a delightful read. Thus, Schultz’s book should not be mistaken for a mere collection of already available data. The main achievement of her work is the contextualization and comment of the data. In the best case, this book should serve as an incentive for researchers to take advantage of the data collections available on the internet. The more online compendia we have at our immediate disposition, the more we will need commentaries like this one to help us make sense of them.

Place Names of Wisconsin

By Edward Callary. Madison: The University of Wisconsin Press, 2016. 360 pp. \$21.95.

A look into the place names of Wisconsin is a look into Wisconsin's past. As Edward Callary writes, "You can find almost all of Europe in Wisconsin" (xi). Callary's book does not disappoint, noting the wide breadth of European transfer names, as well as the many Native American names, commemorative names, and others throughout the Badger State. His goal, however, was not to be exhaustive in name-gathering. Instead, he sets Wisconsinites with an interest in local place names as his intended audience (xii).

The book begins with an introduction that delves into one of the most complex place names of all: the state name itself—a discussion that takes up several pages. Following is a broad categorization of the main sources for Wisconsin's place names. Native American names such as Nepeuskun (Winnebago County) abound in the state, yet the reader's interest is piqued in learning that later European immigrants concocted many of those "Native American" names, perhaps to create a romanticized landscape, which recalled its indigenous past. Algoma, for example, the "melodious Indian place name" (p. 6) in Kewaunee County was actually the creation of the nineteenth century naturalist and ethnologist Henry Rowe Schoolcraft. Of course, though, many attempts at translating 'Algoma' into English have appeared. So strong are the Native American roots in the state's place names that they influence the English and French place names that came afterward. Lac Du Flambeau 'lake of torches' (Vilas County) originates from Ojibwe *wauswagaming* and also appears in the English place names Torch River and Torch Lake. Transfer names make up the next broad category; many come from European homelands, e.g., New Munster and Kiel. Paris and Rome are also transfer names, but not directly from Europe, rather New York State. Other name categories include commemorative names (e.g., La Follette in Burnett County after Governor Robert La Follette), Biblical names (e.g., Jericho), mythological names (e.g., Ino), and literary names (e.g., Athelstane, after Sir Walter Scott's royal pretender in *Ivanhoe*).

The bulk of the book consists of entries consisting of the following parts: headword, pronunciation (if unexpected), county, incorporation status, date of incorporation, discussion, and references. Of interest to the readers of the *Yearbook* are those with a German connection. Berlin (accented first syllable) is found in two places, though only the one in Marathon County is named for the German capital; the one in Green Lake County derives from the home city of the Seventh Day Baptists in Berlin, New York. Hamburg, another major German city, was so named by immigrants from Pomerania. Germania in

Marquette County is also a nod to the area's many German settlers. A group of German Catholics christened Isaar [EYE zer] in Outagamie County after the Austrian and Bavarian Isar River. Zittau (Winnebago County) is known mostly for its production of cheese curds—quite unlike its namesake in Saxony near the Polish and Czech border. Wisconsin can claim the only Tilleda (Shawano County) in the United States, perhaps named after a place in Saxony-Anhalt. It also claims the only Wien (Marathon County) on this side of the Atlantic, named by Mathias Halkowitz who sought to attract European settlers to his part of the state. The book is so full of these connections that it is of great interest to those curious about Germans (and others) in Wisconsin.

The stories behind some of the place names are also intriguing. Humboldt in Brown County is named for the famed Alexander von Humboldt. One wonders why, so Callary enlightens the reader that the town's founding coincided with the year of Humboldt's death. Of course, German newspapers circulating around the state would have informed the local immigrants of happenings in the homeland. Buffalo City (Buffalo County) does not seem German, but Callary discusses its founding by the Swiss-German Colonization Society of Cincinnati. It is perhaps such anecdotes that are the most important part for readers of the *Yearbook*. Although he relies on factual backgrounds of place names, he does occasionally include folk etymologies in his discussions—something that many have traditionally shied away from collecting. One example is the Embarrass River, named from the French word for 'an obstruction in a river' and surfacing phonetically in the place name Ambrough Slough in Crawford County. Locals, however, tell of its "embarrassed" existence, because the river is clear enough to see its "bottom" (xviii). These folk etymologies provide a sense into the changing identities of Wisconsinites—here, the changing languages from French to English.

Personally, I prefer the organization of place names like that in *Minnesota Place Names* (Warren Upham, 3d edition, St. Paul: Minnesota Historical Society Press, 2001), which is organized by county and includes water names and historical information in addition to populated places. Perhaps the reader interested in local places would find it easier to navigate a collection organized by county, rather than alphabetically. Additionally, the incorporation of water bodies is, at least for the Upper Midwest stretches of Wisconsin and Minnesota, an important part of the landscape that does not appear in Callary's book, unless they are associated with the names of populated places. Such an approach certainly has its own drawbacks: it quickly becomes a large volume, requires an index, and does not adequately handle place names that traverse county boundaries. This book is not that type of exhaustive geographical encyclopedia, nor was it the author's intention to produce such a text. Callary's book is a user-friendly (and still very comprehensive) reference

book for the curious resident or researcher of regional history and cultural studies. For those audiences, it is a book worth having.

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Joshua R. Brown

Pinery Boys: Songs and Songcatching in the Lumberjack Era.

By Franz Rickaby with Gretchen Dykstra and James P. Leary. Madison: University of Wisconsin Press, 2017. 357 pp. \$25.95.

The well-deserved fame of Carl Sandburg's *American Songbag* folksong collection (1927)—a kind of outsize cousin to the Franz Rickaby song collection (1926) whose reissue is under review here—derives largely from two factors: the author-compiler's pre-book fame as a celebrity poet, plus his post-book longevity. It is a mark of its popularity that Sandburg's book has remained almost continuously in print, and is now available digitally at archive.org; Rickaby's work, by contrast, fell into almost instant obscurity. Yet Sandburg admired Franz Rickaby, and included seven songs from Rickaby's collection, *Ballads and Songs of the Shanty-Boy* (Harvard University Press, 1926) in his *Songbag*. Rickaby, raised in Illinois with an English American father and a German American mother, had spent five years as a "songcatcher" (1919–1923) traversing the upper Midwest, often on foot, fiddle in hand, gathering material from "shanty-boys" (loggers) for his book. Despite Rickaby's long being recognized by folksong scholars as having done for the lumberjack what John Lomax had done for the cowboy, neither Rickaby nor his song collection ever achieved Sandburg-level fame in the greater American population, largely because of his early death of rheumatic fever at the age of 35, mere months before his book was published. This is not to say that no one ever noticed the fruits of his collecting, e.g., this reviewer grew up listening to Joan Baez singing a tragic Rickaby lumberjack ballad *not* included in Sandburg's *Songbag*, "The River in the Pines" [*Farewell, Angelina*, 1965], Song No. 30 in Rickaby's book.

The present volume is a reprinting of Rickaby's original book of 1926 plus apparatus, commentary, and additional songs from Rickaby's posthumous papers, archived at the University of Wisconsin. The Wisconsin folklorist James P. Leary, editor of the University of Wisconsin's folklore monograph series, joined with Rickaby's granddaughter Gretchen Dykstra to produce the new material for this edition. The new book contains all the songs from the original *Shanty Boy* collection, incorporating additional notes by Leary on many of them; a new handful of Rickaby songs ("Forgotten Songs From the

Rickaby Manuscripts”) edited by Leary; and an engaging biography by Dykstra, who never met her grandfather but spent years retracing his song-catching itineraries and meeting a number of his still-living informants. The book is clearly a labor of love, intended to raise consciousness about the contributions of Franz Rickaby (nicknamed “Frenzy” by undergraduate friends at Knox College in Galesburg, Illinois) to American folksong lore. That nickname was an excellent fit for Rickaby, who managed to cram thousands of miles of hobo-wandering and song-catching (his play-by-ear fiddling skills were helpful here); several years of apple-picking in the Ozarks; work as a golf caddy-master in Charlevoix, Michigan; and an appointment as an English professor at Pomona College in Claremont, California, among many other things, into his short life. Dykstra includes a number of family photographs, but the most iconic one is surely on page 70, where we see a lithe and charismatic Franz Rickaby incarnating the figure of Mercury. Clad in a shirt and tie, *Bundhose*, and knee socks, he poses confidently on one leg on top of a rock on the Knox College campus, arms outstretched as if he were about to take to the air.

Franz Rickaby’s work is significant for German American studies on a number of fronts. Alongside the Scandinavian- and Irish-derived songs in the collection are a handful which address the experiences of German Americans and their close associates. For instance, the fiercely homesick narrator of Song No. 19, “The Maine-ite in Pennsylvania,” wants his listeners to know that he does *not* want an “artificial German text” on his gravestone like the Pennsylvanians commonly had. Song No. 57, “The Little German Home,” collected in Michigan, expresses an immigrant’s longing for the Old Country—an Old Country which changed identities (in the song) from Germany to Scotland during World War I, as Rickaby’s Scots-Canadian informant told him. Song No. 58, “The Deutscher Volunteer,” given in dialect, is part of a longer Civil War-era song that tells of the hardships endured by the various ethnicities serving in the Confederate army, Leary informs us. He offers an additional verse: “Yust lower your knapsack down yer back / Und cover up your rear / Den you von’t get wounded / Like dis Dutcher Volunteer.”

Perhaps the most stunning specimen in this vein is the only fully Germanophone entry, Song No. 56, “Die Zwei Soldaten.” Leary dates it to the Thirty Years’ War, citing analogues from the Deutsches Volksliedarchiv. It recounts a grisly tale of two cavalymen coming home to a scenario of greed, theft and murder: a certain “Frau Wirtin” kills one of them (by pouring hot lard down his throat) for the gold, silver and Hungarian coins (“Thaler” in Rickaby’s version; “Dukaten” in the Volksliedarchiv text, to rhyme with “Soldaten”) in his pockets, only to be told by the surviving cavalryman that he was her own son. She and her husband then commit suicide, by drowning and hanging, respectively. Rickaby’s informant (Mrs. I. B. Keeler, Bemidji,

Minnesota) and her German mother, who had taught her the song, were understandably ambivalent about it, and reluctant to sing it to their children once they were old enough to catch the drift of the plot.

Leary and Dykstra's reworking of the Rickaby material is a gift to lovers of American folksong as well as a handsome volume. Some of the music scores are shown in Rickaby's own hand. It is also enjoyable to see how his song classifications—numbered songs, with alphabetical variants underneath—echo the practice of the celebrated nineteenth-century Harvard ballad scholar Francis James Child, whose work Rickaby clearly knew and admired.

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Sandra Ballif Straubhaar

Die Stellung der deutschen Sprache in der Welt.

By Ulrich Ammon. Berlin/München/Boston: Walter de Gruyter, 2015. xviii + 1,296 pages. \$112.00.

Given the number of pages in this volume, the reader may be somewhat in awe of the mass of information on the global position of the German language in our world today presented in this "overview." It is anything but an overview. It is an enormously detailed account of myriad language situations involving modern German and its varieties across the globe with excursions into the worlds of business, science, diplomacy, the media, linguistics and foreign language instruction. Given the many aspects of German covered in this book, the book often loses the reader among its many trees and thus loses sight of the greater forest.

Yet this volume is as one reviewer noted "staggeringly comprehensive" (Clive Earls in *Journal of Multilingual and Multicultural Developments* 37,6 [2016]: 647-48) and will certainly become the basis for continuing research in all of the many facets of German in the world today explored in this volume. For the record, this reviewer found the text quite "readable" and even enjoyable, despite the immense detail provided, but at times annoyed at the "broad brush" applied, which really could not be avoided in the massiveness.

For detailed overviews of the twelve chapters and the encyclopedic breadth of Ammon's tome, this reviewer recommends the reader consult two very positive reviews already published. They are available online by two stalwart linguists among the members of the Society for German-American Studies: Mark Loudon in *Monatshefte* 109, 4 (Winter 2017): 673-77; and Marc Pierce in *Die Unterrichtspraxis* 48, 2 (Fall 2015): 292-94. Both of them provide a lot of detail on the multifaceted presentation by Ammon.

Readers of the *Yearbook of German-American Studies* will be most interested in Ammon's treatment of German-American varieties of German in North and South America. Here we find amazing detail and also, unfortunately, neglect. Ammon does treat the language use of the Old Order Amish, Hutterian Brethren and some Mennonite groups in North America as well as the Hunsrücker in Brazil. However, as Marc Pierce notes, the complete omission of other, non-sectarian, groups in the Americas that continue to speak varieties of German in the home would have been of some interest. It would also provide a more complete picture of the status of German today. To be sure, these non-sectarian speakers of such varieties are likely to pass from the scene in a few years.

By omission of such groups, Ammon, in effect, underscores the natural evolution of spoken varieties of German in the Americas. Only those groups that have avoided the developments of modern society such as the wholesale adoption of the automobile (greater mobility) and an urban life outside of rural agricultural isolation will survive as speakers of German or one of its "dialectal" varieties into the future.

Ammon devotes a short subchapter to the "Hunsrücker" in Brazil (4.10 Brasilien—Hunsrücker, pp. 369-80). After a brief description of the immigration and settlement of Germans from the Hunsrück and Palatinate as well as other regions of Central Europe in the 19th century, he speculates on the maintenance of Standard German and the dialectal variety (or varieties) in the four southernmost states of Brazil. The struggle to preserve German in the context of the dominant position of Brazilian Portuguese appears to follow the standard pattern with maintenance in the first generation with a gradual decline thereafter. By classifying all of the German varieties into "Hunsrückisch," we really learn hardly anything about other German varieties such as those spoken by Bucovina Germans who also settled in southern Brazil in the late 19th century or the Pomeranians. Ammon does mention a number of issues that have plagued the survival of German and its varieties in Brazil: among them a total ban on the teaching of German and its use in schools in 1938 and the impact of urbanization, enhanced transportation and industrialization. All of these factors have contributed to the weakened position of "German" in Brazil.

In the following subchapter (4.11 Mennoniten, Amische, Hutterer, pp. 380-97), Ammon discusses the language situation of the so-called Anabaptists of German origin in North America—those Protestant groups that rejected infant baptism during the Reformation and suffered persecution at the hands of the mainline churches, Catholic, Lutheran and Calvinist. In discussing these three groups, Ammon attempts the impossible; a thorough discussion would be never-ending.

The easiest to treat would undoubtedly be the Hutterian Brethren who live in relative isolation on *Bruderhöfe* on the northern Great Plains in the United States and Canada. These Hutterites have *Tyrolisch* as their first language and use forms of a Standard German for religious worship. The Old Order Amish might also be reasonable to describe using Pennsylvania Dutch (*Deitsch* or *Däätsch*) in the family and a form of Standard German for worship. Ammon focuses on Lancaster County, Pennsylvania, rather than the true center of the Old Order Amish now in central Ohio and totally misses the distinction between the Amish who speak Pennsylvania Dutch and a not-insignificant minority of the Amish who speak what they call *Schwyz*. Both Amish groups are usually lumped together, but in terms of language variety are quite distinct.

Finally, Ammon restricts his discussion of Mennonites to those who migrated across northern Europe to the Vistula Delta in the 16th century, then to Ukraine and then to North and South America. Today they live in colonies in Canada, the U.S., Mexico, and South America, especially in Brazil. Their language of the home is *Plautdietsch*, a Low German variety from the Vistula Delta region. This, of course, by definition omits the variety of Mennonite denominations and linguistic varieties (six of which can be found in Kansas alone, see Robert H. Buchheit, "Language Maintenance and Shift among Mennonites in South-Central Kansas," *Yearbook of German-American Studies* 17 [1982]: 111-21). However, a thorough discussion of the Mennonites and their varieties of German would have been sufficient to fill a longer volume on its own.

Ammon devotes a number of pages to the discussion of whether these varieties may be classified as varieties of German. He ultimately argues that they can, despite the opinions of a number of scholars whom he cites and disagrees with. He also ponders whether these varieties can survive into the future. He notes the many scholars who cite the religious underpinning of the use of the immigrant variety, but tends to wave that off in favor of the groups' banning of birth control. Ammon is on solid ground when he accepts the notion advanced by other scholars that these groups reside not in traditional *Sprachinseln* but in interconnected linguistic archipelagos.

As noted above, other non-sectarian, German varieties in the Americas are simply omitted. One could argue that a choice had to be made not to include the linguistic varieties of the Michigan Franconians, the Low Germans of western Ohio, the Volga and Black Sea Germans of Kansas, Nebraska and the Dakotas, the Saxons of Missouri, the Wisconsin Pomeranians, the Schleswig-Holsteiners of Iowa, the Texas Germans, or the Bucovina Germans in Kansas, among others. Ammon's study is what it is and does contain a

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thought-provoking discussion of the three linguistic groups (with some omissions) the author classifies as Anabaptists in the American context.

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Theses and Dissertations in German-American Studies, 2017

We have used the *ProQuest* database to glean doctoral dissertations and master's theses which seem pertinent to German-American Studies published during the calendar year 2017. In some instances the connection to German-American Studies may not be indicated in the title, but the subject matter includes groups associated with the German-American element such as the Amish, Mennonites, Volga Germans and the like.

The dissertations and theses in this compilation are listed alphabetically by author's last name, followed by the title of the dissertation/thesis and the name of the degree-granting university. If not otherwise indicated by "MA" at the end of the entry, the entry is for a doctoral dissertation (Ph.D.).

Please contact the editor, if you have additional items that should be included for the year 2017 or any previous year since 2000. In the subsequent issue of the *Yearbook* we will include any additional items through 2017 as well as dissertations and theses first published in the calendar year 2018.

2017

Argo, Harry M. "Beachy Mediatization: Popular Culture Hegemony of an Amish People." Regent University.

Brandt, Trevor Carl. "Perplexion and Pleasure: The Geistlicher Irrgarten Broadsides in the German-American Printshop, Home, and Mind." University of Delaware, MA.

Davidson, Sandra Denise Smith. "Propaganda, Pressure, and Patriotism: The Texas State Council of Defense and the Politics of Gender, Race, and Class during World War I." University of Houston.

Lagle, Maggie Elizabeth. "The *Lusitania* and the American Public Response: A Newspaper Narrative." University of Central Oklahoma, MA.

Litty, Samantha Marie. "We Talk German Now Yet: The Sociolinguistic Development of Voice Onset Time and Final Obstruent Neutralization in Wisconsin German and English Varieties, 1863-2013." University of Wisconsin—Madison.

Lopes, Shana Simone. "A Transatlantic Fraternity: American and German Photography, 1840 to 1890." Rutgers, State University of New Jersey—New Brunswick.

Miller, Jennifer L. "'Our Own Flesh and Blood?': Delaware Indians and Moravians in the Eighteenth-Century Ohio Country." West Virginia University.

Miller, Devon Ezra. "Changing Landscapes: Ambiguity, Imaginations, and Amish Settlers in Northern Indiana, 1825-1850." Michigan State University.

Payne, Brendan J. "Cup of Salvation: Race, Religion, and Anti-Prohibition in Texas, 1885-1935." Baylor University.

Saunders-Currie, Avril. *Alternative Education for Low German Mennonite Students: A Negotiation of Education for Equity and Inclusion.* University of Toronto.

Schell, Tatjana. "'Dear Children, Jacob and Amalie': A Rhetorical Analysis of Letters from Russia to a Volga German Immigrant Couple in the American Midwest." North Dakota State University.

Sheridan, John P. "Hutterite Religion: Grappling with Religious Diversity and Complexity." University of Colorado at Boulder, MA.

Stack, Elizabeth. "Contested Citizens: Irish and German Immigrants in New York City, 1880-1924." Fordham University.

Stark, Joel Reuben. "Sociolinguistic and Structural Aspects of Pennsylvania Dutch in the Nineteenth Century: An Analysis of the 'Reading Adler' and the Dialect Letters of Dr. Frank R. Brunner." University of Wisconsin—Madison.

Walzer, Joseph B. "Making an Old-World Milwaukee: German Heritage, Nostalgia and the Reshaping of the Twentieth Century City." University of Wisconsin—Milwaukee.