

Book Reviews

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Ideology, Mimesis, Fantasy: Charles Sealsfield, Friedrich Gerstäcker, Karl May, and Other German Novelists of America.

By Jeffrey L. Sammons. Chapel Hill, NC: The University of North Carolina Press, 1998. 342 pages. \$55.00.

As literary studies have followed its preoccupation with inventing and adopting new theories and devising new methodologies, the result has also been the creation of a new language. Literary analysis has become the child of Hermes. Literary scholars are more frequently self-conscious than conscious. One's own approach becomes as much the object of study as the subject in question. In every text there is the discovery of angst, ambivalence and oppression. Every text harbors deep secrets about the underlying workings of identity and society. Analyses are replete with arcane pronouncements that promise to reveal important truths if one only knows how to interpret them.

Against this background, Jeffrey L. Sammons's most recent book seems almost heretical. As he himself states in the preface, perhaps already anticipating the condescension of his colleagues, "The approach here is not postanything. My instinct is to bring an initial respect to the integrity of texts and to authorial intention without fetishizing either" (xi). This reads like nothing short of a provocation. Texts have an essential wholeness that does not immediately require their decoding. Authors are alive and well and actually uniquely mark their own work. However, as Sammons implies in the concluding prepositional phrase of his statement of approach, he does not desire to be a prophet or seer. His voice is invariably moderate, skeptical, occasionally acerbic, but always self-critical, wary of generalizations and always exploring alternative opinions and approaches. Perhaps there is less drama in his writing than we have come to expect, but always more wisdom and, yes, common sense. And while some may demur that the categories—ideology, mimesis, fantasy—Sammons employs to explore his writers' contributions and sensibilities are too constricting and even naïve, there is, nonetheless, the shock of recognition in many of his insights.

In his opening chapter on Charles Sealsfield, aptly entitled "The Sealsfield Riddle," he argues: "Nevertheless, in some ways our understanding of him remains in a relatively primitive state" (3). Sammons attempts to remedy this deficiency by expanding the

context of Sealsfield and other German writers on America. Since these writers were by choice of theme intercultural, it would *perforce* require an intercultural perspective to assess them and their work adequately. The great strength of this study is that Sammons is not only a highly conscientious scholar in his chosen field—German literature and culture—but also a deeply perceptive student of his own culture and literature. If it is regrettable that the writers in this study have hitherto been Germanized and then, with a few notable exceptions, summarily relegated, it is Sammons who attempts to elevate them to a new understanding. One example will suffice. The great literary historian Friedrich Sengle has labeled Sealsfield's sensibility as "Dionysian." This is doubtless a seminal insight, but Sammons goes a step further, referring to Sealsfield as a "redskin," citing the influential American literary critic Philip Rahv, who distinguishes between "redskins" and "palefaces" in American literature, which is a further borrowing from D. H. Lawrence's *Studies in Classic American Literature* (1922). Hence by expanding the context to include an intimate knowledge of the literature and cultural discourses of the United States, Sammons can argue more forcefully his central thesis: Sealsfield employed realistic devices to advance his own ideological vision, which exercised such a hold on him that he ultimately fell victim to its dictates and could no longer sustain his creative vocation.

Perhaps the most significant achievement of this study is Sammons's comprehensive treatment of Friedrich Gerstäcker, including a discussion not only of his novels on America, but also his novels on Latin America, his social novels as well his novels of the supernatural. Gerstäcker emerges as the hero of this study, one who is less prone to rigid ideological paradigms than Sealsfield and above what Sammons believes are the jejune fantasies of Karl May. Furthermore, he argues in a perceptive examination of Gerstäcker's life that Gerstäcker's choice of becoming a writer, unlike other German writers on America, was part of a process of self-discovery—that he found his calling amid his perpetual *Wanderlust* as a result of his own proclivities and innermost wish to become a writer. More important for Sammons's own reassessment of Gerstäcker's achievement is the relative freedom of Gerstäcker's angle of vision:

To claim for Gerstäcker relatively unmediated mimesis is not to make a claim for "objectivity," whatever that might be. It means, rather, that his perceptions were not organized by a predetermined agenda. He had prejudices and unarticulated determinants of consciousness like anyone else, but he was not fanatically attached to them, so that they were subject to modification by experience, while maintaining a certain recognizable continuity, with the result that his perceptions are not chaotic or aleatory (151). This is a revealing example of Sammons's powers of analysis. Beginning with a dangerously simplistic thesis, he consistently refines it, until it becomes an argument of subtlety.

If Sammons, on the one hand, attempts to revive and in some sense establish Gerstäcker's literary credentials, he harbors, on the other hand, a profound animus for Karl May and his work. The Karl May devotees will not be happy about this, but once again it is Sammons's common sense and deep understanding of the American cultural context that makes him appreciate Gerstäcker and unable to tolerate May. Initially, however, Sammons's skeptical tone threatens to disintegrate into unbridled hostility:

In this condition I have felt long hesitant about attempting to engage Karl May, for, although there has been a vast amount of analysis of the phenomenon, I still do not fully understand how an evidently meretricious and, as it seems to me as it eventually did to May himself, psychopathological writer could achieve such a commanding presence among the *Volk der Dichter und Denker*. (229)

What follows is a surprisingly long and introspective account of why he is so resistant to May, as if he himself is uncomfortable with such a heretical stance. However not only does May cause Sammons discomfiture, but in some way much of the fiction written about America arouses his critical ire. Balduin Möllhausen, Friedrich Strubberg, Talvy, Ferdinand Kürnberger, Reinhold Solger—all these writers are being stripped of any claims to having written serious fiction—even if Sammons provides various reasons as to why. This is another example of Sammons's reluctance to conform to established approaches and canons of taste. One of the regnant dogmas in contemporary literary studies is that every text, regardless of how trivial, has an intrinsic value and significance. Sammons seems to almost summarily dismiss such a thesis: "For the present, however, we must be content to say that Möllhausen and Strubberg are writers of historical, anthropological, and perhaps sociological interest who should not be elevated into a literary standing they cannot sustain, lest we come to be unable to recognize literary excellence when we encounter it" (110). In the case of Kürnberger's *Der Amerikamüde* (1855), Sammons actually leaves for a brief moment his bastion of common sense and good judgment and almost launches into a diatribe: "I have occasionally been chided for taking too censorious a view of that novel, of not appreciating its wit and satire. But I do not think I have been mistaken. A book like this pollutes the discourse, reinforcing prejudices and ill will for decades" (219).

This is essentially the underlying reason for Sammons's repudiation of May. May's novels on America, Sammons argues, have virtually nothing to do with America. They are a reproduction of German sources, coupled with May's curious blend of conservative Wilhelminian values and his rather vacuous mysticism. Once again, we note Sammons's penchant for mimesis. May's work is insignificant and devoid of value, Sammons maintains, because his America "exists only in his imagination" (253). The emphasis on mimesis is important because only then can discourses be created that can be dialogic in nature. May's work fails because it creates a one-sided or spurious discourse:

That problem, like the Jewish problem, is one of an absence rather than a presence, an absence of any sense of what makes America significant in the course of human affairs: the great experiments in creating a democracy, in balancing the often conflicting claims of liberty, equality, and justice, an effort often frustrated, distracted, tarnished, yet taken up ever again in theory and practice (254). This is not mere Turnerian rhapsodizing on the singularity of America and its contributions; its underlying argument is that the closer we adhere to reality, the more likely we can create more accurate and humane discourses and hence contribute to a greater knowledge and empathy between cultures.

Such is essentially the nub of Sammons's concluding chapter on present-day representations of America in German fiction. Sammons notes ruefully that since the post-World War II era German novelists, with few exceptions, have shifted from Gerstäcker's "empiricism" to May's fantasies, either writing about an America devoid of Americans or rendering an America that reflects their preconceived notions rather than any genuine encounter with America: "The knowledge that there was no culture naturally preserved the strangers from encountering any; it is curious, for example, how far one has to seek for an awareness of the vigor and qualitative level of the contemporary American literary scene" (262). Ultimately Sammons's study is didactic: it sees literature as making a fundamental contribution to political and social life. In approach he is clearly a disciple of Erich Auerbach, defending mimesis as the pinnacle of literary endeavor. We can only hope that such a work, with all its erudition and good sense, will also receive a hearing on the part of German-speaking scholars. If it doesn't, then Sammons's principal argument will be sadly confirmed.

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Jerry Schuchalter

Documents of Protest and Compassion: The Poetry of Walter Bauer.

By Angelika Arend. Montreal & Kingston, etc.: McGill-Queens's University Press, 1999. 152 pages. \$55.00.

Walter Bauer was born in 1904 in Merseburg an der Saale. By the early 1930s he had established himself as a promising young writer, but his identification with the proletariat led Nazi authorities to ban his early works. During the National Socialist era his writings took an apolitical turn, and after being drafted in 1940 he achieved popular success as a poet with the publication of *Tagebuchblätter aus Frankreich* (1941). Following the war, however, his disillusionment if not disgust with not only Germany's recent past but also West German society and the growing commercialism of the book market led him to emigrate to Canada in 1952. Although virtually unknown in Canada and forgotten in his homeland, he continued to write in German and published a variety of works including biographies, artist portraits, autobiographical short stories, diary entries, and poetry until his death in 1976. With the publication of *Documents of Protest and Compassion*, Angelika Arend provides the first book-length critical analysis of Bauer's poetic oeuvre and offers the thesis that the essence of his poetry is a profound sense of humanism.

In her introduction Arend divides Bauer's poetic career in two, before and after emigration. Chapter one establishes Bauer's poetic creed, specifically his straightforward humanism, and chapter two follows with a look at the young poet mastering his craft in the form of "Bericht" poems. Chapter three, however, takes a unique slant in assessing the critical strategies at work in Bauer's poetry written during the Nazi years and World War II. With chapter four Arend marks the beginning of the second half of Bauer's literary life, the Canadian half. Accordingly, chapters five and six consider the

autobiographical aspects of Bauer's poetry written during his years in Canada, while chapter seven focuses on the social criticism found in his mature work. In summary fashion, chapter eight and the postscript look at Bauer's final years and present a retrospective view of his entire career with a discussion of his last published book, *Lebenslauf: Gedichte 1929 bis 1974*.

The Canadian chapters show the author at her best. Arend's readings of Bauer's autobiographical poetry are the strength of this book, in particular her analyses of poems documenting Bauer in a variety of roles: as writer, teacher or university professor, and German. Although Bauer's humanism is undeniable, this reviewer questions whether it is most clearly and directly stated in his poetry. Indeed, one could argue that selected prose works, for example his various artist portraits and especially his diary entries, provide a more straightforward expression of Bauer's humanism. Unfortunately his poetry far too often depends on rhetoric device or poetic artifice.

Documents of Protest and Compassion both draws from and furthers the Bauer scholarship collected in the 1994 publication *Der Wanderer: Aufsätze zum Leben und Werk von Walter Bauer*, edited by Walter Riedel and Rodney Symington (see review in *Yearbook of German-American Studies* 30 [1995]). Arend's analyses are sharp, her observations insightful; moreover, her clear and precise prose style along with a helpful index make *Documents of Protest and Compassion* a must read for future scholars and students of Walter Bauer's poetry.

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Gregory Divers

Charles Sealsfield: Dokumente zur Rezeptionsgeschichte, Teil 1: Die zeitgenössische Rezeption in Europa.

Ed. Primus-Heinz Kucher. Hildesheim: Olms Presse, 2002. 476 pages. €84.00.

This supplementary volume to the complete works of Charles Sealsfield provides a welcome and necessary addition to our understanding of an author who has engendered a renewed interest on the part of scholars both in Europe and in America in recent years. The most obvious contribution of the work under review is the discovery and collation of additional sources to those already compiled by Reinhard F. Spieß in his seminal contribution to Sealsfield scholarship. The additional source material not only includes newly discovered reviews and letters in German, but also much hitherto unpublished and unknown material in English and French.

The accompanying essays to the source material are of varying interest. Primus Kucher announces in his introduction that the approach to this volume "konzentriert sich jedenfalls weniger auf die Text-(implizierte) Leser Interaktion im Umfeld der Sinnpotential, sondern sie versteht sich stärker als Bausteine zu einer empirischen Rezeptionsforschung" (8). Consonant with this approach, the first three essays dutifully illuminate the institutionalized reception of Sealsfield's works in leading literary journals.

Primus Kucher initiates the discussion of Sealsfield's reception with a trenchant thesis posed as a question: "Rezeptionsgeschichte als Geschichte von Konstrukten?" Kucher carefully puts a question mark at the end of this sentence, encouraging the reader to infer that he will either attempt to substantiate or refute this thesis. Instead, Kucher argues that this thesis leads to further questions, all of which suggest that the reception of Sealsfield's achievement is still couched in mystery: "Gemessen am innovatorischen ästhetischen Charakter und am Provokationspotential einzelner Texte, gemessen auch am Umfang seines Werkes, gestaltet sich die Rezeption über die unmittelbare Aufnahme in Form von Besprechungen hinaus atypisch und ziemlich diskontinuierlich" (12). Of course, we may ask at this point whether this state of affairs is really as "atypical" as Kucher asserts. Have other writers experienced similar fates? Does, in fact, Kucher answer his own question by suggesting that a literary work itself is a numinous entity never fully grasped, but part of a complex network of political and social relations?

The other source of bemusement—that Sealsfield was at times more positively received in England and France than in Germany and Austria—is hardly a singular case: the history of reception points to the fact that the reception of an author is a historical phenomenon that is subject to the same mysterious movements as other historical phenomena in general. The fact that Sealsfield was eccentric or naïve and did not understand publishing trends or did not cooperate with his publishers may explain only a small part of why his work has been so scantily received after the initial euphoria of the pre-1848 period. The other issue of why Sealsfield, in contrast to the classical authors of the Weimar period, was not accepted into the literary canon in either Germany or Austria, is stated by Kucher as a surprising fact defying any explanation. One explanation perhaps is to relate this to the complex history of Germany and nation-building in the nineteenth century and the equally intricate problems facing the Habsburg monarchy and its struggle to consolidate its power over its diverse ethnic population.

The following essay by Helen Chambers on Sealsfield's reception in England reveals the different approaches to the novel in both countries. Sealsfield's success in England was hampered, according to contemporary reviews, by the fact that his novels were perceived as too idiosyncratic, deviating too dramatically from established norms of plot and characterization. Because Sealsfield's works were perceived as markedly deviant in form, they were often truncated in translation, thus enabling them to conform more easily to popular expectations and taste about what constituted a well-made novel in the nineteenth century. This may also account for the reason why Sealsfield's novels became relegated to adventure stories and exotica, never finding a serious hearing among the educated reading public.

Chambers's essay seems to center around the achievement of Frederick Hardman, who appears to be the only reviewer and translator (with the exception of one volume—*Das Kajütenbuch* (1841)—by Sarah Powell) of Sealsfield's works in England. Chambers shows convincingly how Hardman's literary interests and literary career defined Charles Sealsfield's works for the reading public in the nineteenth century. Simply stated, through Hardman's mediation, Sealsfield became a more conventional and more

palatable author for English readers. As a result of Hardman's influence, the reading public never experienced Sealsfield as the progenitor of a new type of novel, or as an experimenter in radical fictional techniques. Nor did they experience him as the ideologue, the proponent of an urgent utopian vision. Sealsfield's reputation, Chambers argues, ultimately foundered on the resistance of his work to be placed in a convenient literary slot.

In France the official Sealsfield reception was even more problematic, since the leading reviews were for the most part translations from reviews appearing in English journals. Thus, as Stéphane Gödicke shows in her essay, "Die Präsenz Sealsfield in der *Revue Britannique* ist ein Sonderfall, als es sich um eine Rezeption aus dritter Hand handelt" (82). This of course led to Sealsfield's texts being radically altered to meet the demands of the journal and its readers. The Sealsfield reception in France in official journals was variegated. Sealsfield's political vision was more easily embraced in some journals than in others; however, for obvious reasons, larger sections of the French reading public were more open in the first half of the nineteenth century to Sealsfield's interest in republicanism and Jacksonianism than their counterpart in England. As Gödicke shows, in the second half of the nineteenth century the reception of Sealsfield's works was increasingly molded by conservative reviewers.

Sealsfield surprisingly was also included in the academic curriculum in German literature in French universities (*Agrégation*) at the end of the nineteenth century alongside Goethe and Heine. More interesting is Gödicke's discussion of the only complete treatment of Sealsfield's work by Paul Bordier before Peter Krauss's dissertation, published in 1980. Published in 1909, Bordier's essay ascertains something very crucial about Sealsfield's work—its proximity to Nietzsche. Basing his thesis on *Das Kajütenbuch*, Bordier, however, unfortunately transforms Sealsfield and Nietzsche into ideologues of scientific racism and social Darwinism—an approach that would later reappear in the literary assessment of both writers in the Third Reich, as Walter Grünzweig trenchantly shows.

The final essay by Alexander Ritter refers to the study of Sealsfield and his achievement as "sperrige Materie" (107). That Ritter helps to unravel some of these issues is his primary contribution. Ritter attempts to explain Sealsfield's enigmatic reception by means of a psycho-biographical approach. He is especially perceptive when analyzing Sealsfield's position as an exile: "Die existentielle Grunddisposition bleibt somit das lebenslange Trauma einer Enttarnung..." (116). On the other hand, Ritter frequently leaves the domain of existential psychology and looks for an explanation in Sealsfield's personal failings—his "verstellte Biographie," his "realitätsferne Gebärde," "weltfremde Umgang mit der Öffentlichkeit" (117), the obvious implication being that if Sealsfield had been a less divided individual, his literary reputation would not have not suffered the same trials and tribulations. The underlying assumption here is somewhat questionable. How many authors are capable of managing their own careers effectively and at the same time capable of accurately reading the new, emerging *Zeitgeist*, with changes not only in its poetics, but also in its reading habits, tastes, profitability charts, not to mention the other vicissitudes of the literary marketplace?

Ritter, to his credit, attempts to substantiate his argument by examining the correspondences between Sealsfield and his principal publishers—Cotta of Stuttgart and John Murray of London. Here he delineates a picture of Sealsfield as a bungler, making unrealistic demands on the one hand and not grasping the changing literary situation on the other. The result is that Sealsfield was mainly responsible for what Ritter calls the “Rezeptionsbruch” after 1848, despite the previous publication of his collected works (1845–47).

This is in some way a bold thesis, and in all fairness to Ritter he does mention the so-called “Definitionswechsel der Literatur” after 1848—a change that ultimately led to Sealsfield’s marginalization and relegation. What we are forced to consider here is both the macro and micro view of the history of Sealsfield’s reception. Perhaps Ritter emphasizes too cogently the individualist view of the rise and fall of a writer’s fortunes.

What we are left with in such a work is that Sealsfield is still a challenging figure for literary scholars. If he has not found favor with the wider reading public, Sealsfield has certainly found a dedicated coterie of scholars on both sides of the Atlantic writing about him in many different languages, scholars who are willing to devote their lives and careers to studying his work. In addition, there are two literary societies dedicated to his achievement, plus a new edition of his complete works, more scholarly and complete than the previous two editions, not to mention, frequent conferences elaborating on the continued fascination of his work. This monograph is a valuable addition to the complete works, which in the case of Sealsfield will never really become fully complete.

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Hidden Worlds. Revisiting the Mennonite Migrants of the 1870s.

By Royden Loewen. North Newton, Kansas: Bethel College, 2001 (copublished with University of Manitoba Press). 139 pages. \$22.95.

Royden Loewen’s *Hidden Worlds. Revisiting the Mennonite Migrants of the 1870s* is a fascinating study of the group emigration of Russian Mennonites from Imperial Russia to the United States and Canada. Challenging the notion that Russian Mennonites simply transplanted their culture to the North American plains, leaving Russia to preserve their society rather than to build anew, Loewen explores diaries, travelogues, newspaper accounts, inheritance practices, census reports, and recent studies of rural immigrant society in the United States to argue that every day Mennonite culture—the hidden world of social relationships under girded by religious belief, family, community, and tradition—gave meaning to the migration and guided the integration of Russian Mennonites into North American society. In the course of this work, Loewen explores the nature of historical research itself, drawing on various methodologies, from literary criticism to microanalysis of social networks to comparative analysis of farm families, in his attempt to, as he puts it, “to interpret the past with the questions relevant now” (8). Focusing on the lives of ordinary migrants,

Loewen sheds new light on the way in which these newcomers to North America maintained key elements of their Mennonite faith and culture while adapting social and community structures to the demands of their new world.

In the first chapter, "Wonders and Drudgery: The Diaries of Mennonite Migrants, 1857-1879," Loewen draws on daily diaries kept by Mennonite men (no diaries maintained by women were available) in the period leading up to emigration from Russia and on travel diaries kept by men and women during migration to understand both Russian Mennonite social life and the upheaval of the move to North America. The two sets of diaries are a study in contrast. While the pre-migration diaries focus on weather, economy, and mundane, predictable social routines, thus marking the limitations of human agency, the boundaries of the community, ordered social interaction, and the subordination of the individual to the community whole, the travelogues are reflective and emotional. Loewen argues convincingly that the travelogues, in attempting to impose order on the chaos of the move, reinforced social boundaries and the bonds of social relationships and legitimized the pain of upheaval through reference to religious teachings and church and community values. As Loewen demonstrates, the travel diaries represent the passage between old world and new and reflect both the wonder of the writer at the experience and the determination to maintain order in the face of the unknown.

In chapter two, "If Joint Heirs of Grace, How Much More of Temporal Goods?": Inheritance and Community Formation," Loewen suggests that much of the success of the new Russian Mennonite settlements was due to particular economic practices, notably the Russian Mennonite practice of bilateral partible inheritance. Bilateral partible inheritance, he argues, ensured a degree of social equality between men and women, emphasized the maintenance of an agrarian lifestyle, and provided for greater community cohesiveness. Moreover, as Loewen points out, the need for land to bequeath to the next generation motivated periodic migrations to new areas. Thus, according to Loewen, the Russian Mennonite culture was already open to mass migration. Drawing on research of Russian Mennonite inheritance procedures and inheritance practices as they were adapted to meet the demands of North American governments, Loewen demonstrates the strong link between religious belief, economic practices, and social order in Russian Mennonite society and convincingly argues that the inheritance system and the emphasis it placed on landed wealth prepared the Mennonites for migration, and, in uncertain times, reinforced the authority of community institutions and created strong social bonds between community members.

Loewen focuses on the experience of Russian Mennonite women in "Potato Patch in a Cornfield: The Worlds of Mennonite Immigrant Women, 1881-1906." Drawing on literary analysis of women's letters to the immigrant newspaper *The Mennonitische Rundschau*, he demonstrates convincingly that the Russian Mennonite women were neither the strange, dour, silent beings described by American newspaper reporters, nor the weaker and easily victimized beings described by Mennonite men; instead, Mennonite women, through their letters, centered themselves in their domestic sphere and, from this position of power and respect, reached out confidently across the Russian Mennonite Diaspora in a way that strengthened bonds of family and community.

In chapter four, "Mr. Plett and Mr. Bergey: Land and Social Practice in Two Canadian Mennonite Communities, 1890s," Loewen again turns to diaries to present a comparative study of two Mennonite farmers, one, David Bergey, a third generation Swiss Mennonite in Waterloo County, Ontario, and the other, Cornelius Plett, a Russian Mennonite immigrant in Hanover in Manitoba. Different in the German dialect they spoke, in their knowledge of English and their relationships with the outside, non-Mennonite community, in their access to urban markets, and their farming practices, the lifestyles of Bergey and Plett nevertheless demonstrate, according to Loewen, a common adherence to established Mennonite values. In other words, Loewen argues, historically separated Mennonite groups evolved common social practices despite the different situations of their respective settlement, thus revealing the role of religious-based community values in shaping the response to widely varying regional conditions.

In the fifth chapter, "Neighbors: Mennonites and Other Rural Folks in the American Midwest," Loewen draws on four studies of rural immigrant society to demonstrate that the Mennonite immigrant experience was not unique. In common with the Dutch farmer of Brian Beltman's *Dutch Farmer in the Missouri Valley: The Life and Letters of Ulbe Eringa, 1866-1950* (1996), the German-speaking immigrant women of Linda Schelbitzki Pickle's *Contented Among Strangers: Rural German-Speaking Women and Their Families in the Nineteenth-Century Midwest* (1996), the settlers on the American frontier studied in Jon Gjerde's *Minds of the West: Ethnocultural Evolution in the Rural Middle West* (1997), and the Midwestern farm families that are the focus of Mary Neth's *Preserving the Family Farm: Women, Community and the Foundations of Agribusiness in the Midwest, 1900-1940* (1995), Russian Mennonite immigrants had to adapt to social and economic conditions that were quite different from those they had left behind in Europe. Understanding the shared experience of these groups as they encountered the American frontier can help one understand better what is uniquely Mennonite about the Russian immigrant settlement.

Based on Loewen's Menno Simons Lectures given at Bethel College in North Newton, Kansas (1999), *Hidden Worlds* probes the process by which Russian Mennonites established an ethnoreligious culture in North America, concluding that it was largely hidden from public gaze. We must, asserts Loewen, look to "the every day worlds" of personal imagination, gender relationships, family and community social networks, household tasks, and parental concern for the economic well being of future generations to understand how these immigrant communities were grounded socially and culturally. The process of transplanting communities succeeded, according to Loewen, because Mennonite immigrants re-imagined and reshaped their every day lives. It was, he asserts, the every day adaptation that made possible what outsiders saw as the simple transplantation of whole communities and their institutions. The new world communities did not simply preserve old ways in new settings; rather they realized dynamically deeply held, religiously-based social values and commitments that received their most profound expression in the every day lives of the farmer immigrants.

Engaging and accessible, this is a valuable book for scholars of Mennonite history, immigration history, gender history and rural/social/agricultural history, as well as for those who explore the construction of social, ethnic, gender, and/or cultural identity. In *Hidden Worlds*, Loewen identifies convincingly the social, institutional, and cultural aspects of Mennonite life that allowed Mennonites to evolve and prosper as a distinct ethnoreligious group and outlines the process through which the hidden world of social relationships and cultural understandings supported their flourishing in the new world. In so doing, he makes it possible for us to appreciate the true strength of these immigrants.

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Karen M. Johnson-Weiner

Die Auswanderung aus dem Herzogtum Braunschweig im Kräftespiel staatlicher Einflussnahme und öffentlicher Resonanz 1720-1897.

By Cornelia Pohlmann. Beiträge zur Kolonial- und Überseegeschichte, vol. 84. Stuttgart: Franz Steiner Verlag, 2002. 373 pages. €76.00.

Pohlmann's detailed analysis of official emigration policies and how individuals and groups reacted to those policies, whether they were emigrants themselves or those seeking to solicit or support the emigrants, focusing on the small duchy of Braunschweig during the eighteenth and nineteenth centuries, follows in the tradition of Walter Kamphoefner's now classic detailed regional study *Westfalen in der neuen Welt* (1982). Through careful examination of local and regional archival materials, largely held in the Niedersächsisches Staatsarchiv in Wolfenbüttel, Pohlmann is able to provide a number of insights into the evolution of emigration from a relatively small area of German-speaking Europe, which can serve as a case study for the large-scale emigration from all areas of Central Europe during this time period.

The book is the publication of her 2001 dissertation at the University of Bamberg. Divided into two main parts, the study focuses first on the eighteenth century, beginning with the first documented official reaction to the departure of emigrants from Braunschweig for the New World in 1720. While most of Pohlmann's attention is devoted to emigration to North America, emigration to Russia, South America and elsewhere is not neglected. She notes that the official position of the duchy during this period was to prevent large numbers of economically significant members of the population from departing, undesired elements of the population, especially the destitute, were often encouraged or forced to participate in "emigration."

Especially of interest are the concluding sections of the first part, which treat policies regarding soldiers recruited for the British army during the American Revolutionary War. The Duchy of Braunschweig together with the governments of Hessen-Kassel, Hessen-Hanau, Waldeck, Anhalt-Zerbst and Ansbach-Bayreuth had concluded subsidy treaties with Great Britain that resulted in some 30,000 German soldiers being shipped to America to fight against the Colonials. Of that number

approximately 5,700 were supplied by Braunschweig. Pohlmann concludes that some 2,910 of the Braunschweig contingent did not return to Europe. She assumes approximately 2,000 settled in either Canada or the United States, since records indicate 150 fell in battle and 850 died from other causes. Some 850 deserters are included in her figure of 2,000. She notes that the government in Braunschweig made attempts to dissuade those veterans who might become a financial burden to the state from returning. This played into the desires of the British to add population to the Canadian provinces and even to those such as Benjamin Franklin, who had gone to considerable lengths to encourage the German soldiers serving in the British army to desert and settle among fellow Germans already living in the thirteen colonies.

The second, considerably longer part commences with the gradual renewal of emigration following the Wars of Liberation at the end of the Napoleonic Era and concludes with the Imperial Emigration Law of 1897, which effectively removed the individual German principalities from formulating their own peculiar policies on emigration. Pohlmann discusses in turn the legalities of emigration in Germany during the century, governmental financial support of emigrants, the influence of colonization societies, and shipping companies and their agents. She concludes this part with a discussion of the recruitment of emigrants by individual U.S. states as well as governments in Central and South America, South Africa, Australia, as well as Russian and Polish mining concerns and even the Dutch colonial army in the East Indies.

In her concluding remarks, Pohlmann returns to the impact of the emigrants themselves on the process of emigration, particularly to the United States. She argues that despite all of the official policies and programs, whether in support of or in an attempt to suppress emigration, the most significant impact on emigration was the presence of friends and relatives in the new location. Positive letters sent back to family members or associates in Braunschweig encouraged those left behind to join those who had already emigrated. And, those who had already established themselves in the United States provided a support group to aid any newcomers from Old Europe. Time and again, we find evidence of this so-called "chain migration" confirming that personal ties played a much larger role in the emigration process than did any official proclamation.

University of Kansas

William D. Keel

German? American? Literature?: New Directions in German-American Studies.

Edited by Winfried Fluck and Werner Sollors. *New Directions in German-American Studies*, vol. 2. New York: Peter Lang, 2002. ix + 419 pages. \$72.95.

This is the prototypical book that is impossible to review: twenty-one substantial essays by an international cast of authors divided into a general introductory section and four sections on specific topics, "From Franz Daniel Pastorius to the Forty-Eighters," "Mysteries of the West," "From 1848 to 1917," and "Twentieth-Century

Exiles and Immigrants.” There is no index, an especially disturbing omission in a book of this scope.

The title is taken from one of the introductory studies, Sander Gilman’s keynote address. However enthusiastically one must greet Gilman’s interest in the field, his contribution is not without flaws that suggest a certain lack of familiarity with aspects of German-American studies. For example (a couple of details), he assigns Don Tolzmann the title of “editor” of the “*German-American Yearbook*” (12). More significantly—and central to his argument—he states: “Recently, the Department of Germanic Studies [at the University of Chicago] has expanded its field of interest to develop the examination of a new model for ‘German American writing’ which would include Jewish writing in German in North America (which had always been seen quite separately as ‘exile’ writing)” (23). This is simply not the case. Robert Ward’s pioneering anthology *Deutsche Lyrik aus Amerika: Eine Auswahl* (1969) contains numerous Jewish writers, as does Lisa Kahn’s *Reisegepäck Sprache* (1979); the first scholarly study of Rose Ausländer, whose works now belong to the canon of German literature, was an article by Jacob Erhardt published in the *Journal of German-American Studies* in 1970—and the list could go on and on.

The specialized studies offer a wide range of topics and are for the most part interesting, carefully researched, and well written. Subjects include Pastorius, the Moravian autobiography, immigrant letters, Gerstäcker’s novels, Kürnberger’s *Der Amerika-Müde*, the anonymous drama *Die Emigranten*, and the Yiddish poetry of Troim Katz Handler (indeed a new direction in German-American studies). Some discuss collective topics—Texas Germans, Austrian immigrant/exile publishers after 1938. Two offer noteworthy variations: on a German-language work written by an American, Du Bois’ “Die Negerfrage in den Vereinigten Staaten”; and the interesting personal account, by Norbert Krapf, of an English-language poet of German descent (“The Complications in Making an American Book of Poems about Germany”). The concluding essay, by Gert Niers, is a combination of personal reflection by a German-American poet and critic, very brief history of German-American literature, and more detailed comments on three American-born poets who write in German; Stuart Friebert, especially, deserves increased attention. If I single out Frauke Lenckos’ “‘Homeless’: The Poetry of Anna Krommer” as one of my favorite articles, my own scholarly interests must be held at least partially responsible. Nonetheless, this is an outstanding study, one that introduces us in exemplary fashion to yet another of the heretofore neglected authors of the exile generation.

University of Cincinnati

Jerry Glenn

A German Tale: A Girl Surviving Hitler's Legacy.

By Erika V. Shearin Karres. Fort Lee, NJ: Barricade Books, Inc., 2001. 303 pages. \$22.00.

Heroes from the Attic: A Gripping Story of Triumph.

By Herman I. Neumann. Lincoln, NE: Writers Club Press, 2002. 393 pages. \$20.95.

Erika Karres and Herman Neumann happened to be born in Germany in 1939 and lived there until about 1960, when they immigrated independently to the United States. Both survived dysfunctional family situations rooted only tangentially in horrific external events (Neumann ends the war on page 19). Both books are additional testaments to human endurance. Both are eminently readable—pleasurable, in fact—but employ quite different prose styles. And both accounts are highly personal. As with any memoir, there is a temptation to generalize about a whole based on particular experience. Should we do so, in this case—considering the parallels noted above—even though that is neither author's intent?

Indeed, it's likely that Karres's account is fictional, at least in part, although that does not lessen its haunting literary power (she uses mostly sentence fragments) or prevent readers imagining that it is real. Karres ("Eri") was the middle child (more or less) of ten. From the beginning—apparently before the age of six—she seeks the deeper meaning of the Nazi years (72). Like the novelist Ursula Hegi, most notably in her work of non-fiction, *Tearing the Silence*, our "memoirist" wants to know what her parents and countrymen and women knew about the Holocaust, and, like herself, why they didn't ask questions. (Karres doesn't dwell on the Holocaust, however; she only returns to it as a serious topic after 200 pages.) She decides that their silence made all of them cowards. Eri feels particularly betrayed by her father ("Vati"), whom she admires above all others, and who is smart enough and connected enough, she's sure, to know *something*. But he, too, remains silent.

Her book is also laden with symbolism, as no memoir could be. Vati represents everything she feels about Germany. When her stepmother dies mysteriously, Eri concludes that her father's evasiveness makes him a murderer who, like Germany, can't face his crime honestly: "Our father and our mother survived the war only to be wiped out in the aftermath.... Is this the punishment for Vati, because he kept his eyes shut to the killing ovens when he should've kept them open" (287)? There are even hints of her Vati's sexual abuse of Eri (66, 82, 220). At the conclusion of the book, as she departs for America with her serviceman-husband, Karres pointedly mentions a farewell gift to her of "white roses," which happened to be the name of a group of devout anti-Hitler moralists who were martyred by the Gestapo. Coincidence? Does she see herself as the new, anti-Nazi torchbearer? Perhaps. Although Eri describes the death of her biological mother with the wonderment of a child, which makes the episode credible as reminiscence, she approaches the Holocaust with a mature, sophisticated intellect.

Whether Karres's account is fact or fiction forces us to ask whether it is representative of conditions in wartime and postwar Germany. Was every family as

deprived as hers? Was every family as hungry as hers? That people starved during and after the war is not a revelation. How many small children wondered about Dachau, or had ever heard of it? She mentions no diary, but how could someone remember such exquisite detail and conversations? Karres's use of symbolism and the issue of *Tale's* typicality bring to mind similar unease with Jerzy Kosinski's classic wartime novel, *The Painted Bird*: Is it autobiographical? Is it fiction based on fragmentary memories and others' experiences? Or is it pure invention? Karres's publisher calls the book a "memoir." So I looked up "tale" in my dictionary, thinking her choice of that word might be a clue. But it wasn't. A tale can be real or imaginary. If *A German Tale* includes any American aspect, it is only to the degree that Karres's "memory" of her miserable existence in Germany has passed through the broader, reflective prism of the last 40 years spent in the United States.

Herman ("Ami") Neumann came from a much smaller family than Eri's; he had only a younger brother, Siggi (Siegfried?), whose arrival, he explains in a style typical of the book, satisfied two needs: "Sensible people don't make wars, or babies during wars, but the *Fuehrer* paid to produce, to produce cannon fodder. Pa needed relief; the *Fuehrer* needed fodder. That's why we have Siggi" (3). His tone is facetious and a bit overdone at times. But despite the hardships, the mood of *Heroes*, quite unlike that of the melancholy and self-pitying Karres, is light. Our "heroic" brothers face down their misery with humor and a wonderful sense of irony (85). Neumann does not raise the large questions that haunt Karres, but he does make us care about his characters and what happens to them. And Neumann's more traditionally styled, picaresque story is devoid of symbolism.

The pathology of Neumann's family was quite different than Eri's, and that, too, had little to do with general conditions in Germany. Ami's father, a gross philanderer who made good money, had a trifling interest in his family, emotionally or financially. It is Ami's mother who is the center of our protagonist's universe. After epic battles over his parental responsibilities—the lack thereof—Pa abandons Ma and the boys to their fate: homelessness (they squatted in various attics) and impoverishment (99-115). How this internal feud achieves climax is the central dynamic of the narrative. Of course, one of the "triumphs" to which Neumann alludes in his subtitle is how the threesome managed to carry on. In the attics, Neumann brags, the brothers earned their "doctorates in heroism" (118). Again, how typical were the Neumanns, either of German or, later, German American families?

When Ami was sixteen, an aunt and uncle in the state of Washington sponsored the brothers, and they emigrated. The result, Ami believes, was their virtual enslavement by exploitative uncles. Life is worse than in Germany, he writes. But they conquer adversity once more, finish college, become American citizens, get good jobs, and marry. In Washington, Ami also has largely forgotten his mother (does he feel betrayed as well?). Later he admits that there had been only a one-way correspondence between them. Nevertheless, Ami is drawn again and again to his homeland (does he feel guilt for having abandoned it?), where he marvels that a Platonic reconciliation has taken place between his parents, lasting until his father's death.

There are additional points of contrast between the two narratives. Karres appears to want readers to feel sorry for her. Others somehow manage to get by, but not Eri's family. Example: At school one day, she is the only pupil with no paper bag (one is fashioned instead from newspaper) for the goodies being handed out (130-31). Neumann, on the other hand, seduces his audience with a delightful, self-deprecating humor (he calls it satirical and corrosive). He does admit becoming obsessed with Germany after his marriage: "We could not leave the place that oppressed us, the grave of our souls" (374). This is virtually the only morose thought in the entire book. Rather than worrying, or bothering, about the big questions, Ami confesses that he has "banished most of the ghosts from my soul, and...have built a fantastic life" (xi). And, in contrast to Karres's mysterious methodology, he admits that he learned much about his past from hundreds of his parents' letters. His is more obviously than Karres's a story of triumph, but it is not heroic, as his title proclaims. True heroes are those who sacrifice themselves for others, which cannot be said, even of the determined and intrepid Neumann brothers. A good editor would have served Neumann well, especially regarding the unnecessarily detailed (pointless?) travelogues at the end of the book.

Ultimately, the value of these narratives is that both authors are provocative and entertaining storytellers, and I recommend them. But don't expect new insights into Germany or America. These "reminiscences" have too many unique qualities to be considered representative of a generational experience.

McKinleyville, California

Stephen Fox

Aufstieg und Niedergang des deutschen Turnens in den USA.

By Annette R. Hofmann. *Reihe Sportwissenschaft*, vol. 28. Schorndorf: Hofmann, 2001. 335 pages. €45.00.

Are societies once founded by immigrant groups in the United States still aware of their ethnic heritage? Do these historic ethnic roots still reflect on the membership and activities today? Annette Hofmann has looked at these questions with regard to the German-American Turner movement. In her study *Aufstieg und Niedergang des deutschen Turnens in den USA* she explores whether present Turner societies in the United States have shed their German past to become "all American" organizations, even if the German heritage is still important in Turner societies in the United States today.

The German-American Turner movement has attracted the attention of many scholars since its beginning in the nineteenth century. Its history is long and vivid, and reflects like no other German organization in the United States the problems of migration, assimilation, and acculturation. The first studies on the movement, which were not written by Turners themselves, already began appearing in the 1950s. Among the most prominent pieces of this period is August Prahls' chapter on the Turners in Adolf Zucker's *The Forty-Eighters*, published in 1950. More comprehensive studies

began to be published in the 1970s by German sport historian Horst Überhorst and Canadian Robert Knight Barney. The 1980s and 1990s were marked by studies on individual Turner societies in St. Louis, Chicago, Milwaukee, and Indianapolis that explored their specific structures and impact on the local environments. Now Hofmann comes back with an overview of the rise and decline of the movement in its over 150-year history. But unlike any other study she takes the reader right up to the turn of the twenty-first century. Although most previous works focused on the historical and political processes that have shaped the organization, Hofmann explores it from a cultural-sociological point of view.

Although the book is presented in five chapters, the reader perceives it as divided into three parts. It begins with a general introduction to the history of German migration to the United States, followed by an explanation of the concepts of assimilation, acculturation, and ethnicity. More time is spent on the exploration of Richard Alba's theory on "Ethnic Identity" (1990) that serves Hofmann as her theoretical framework. To lay the groundwork for her later interpretations, she summarizes the development of an ethnic identity by German immigrants in the nineteenth century. As expressions of this specific German identity Hofmann identifies the following cornerstones: the building of German neighborhoods or "Little Germanies," and the establishment of a German-language culture in the United States evident in the German-language press, the foundation a wide range of societies, the implementation of a distinct "Fest"-culture, and its sharp interruption during World War I.

In the second part Hofmann outlines the movement's history in the nineteenth century until the onset of the twentieth century, including the very first attempts in the 1830s to introduce "Turnen" in the United States by Beck, Follen and Lieber; the foundation of the first Turner societies after 1848; the movement's rise in the nineteenth century, and their political, social, and pedagogical activities. In this part Hofmann keeps very much to Horst Überhorst's structure that he presented in his major study *Turner unterm Sternenbanner* in 1978. However, apart from him she elaborates on less known aspects, such as the role of women in the movement, the political attitudes toward World War I and World War II, and the integration of the Normal College into Indiana University. On top of that she illustrates the text with numerous statistics, graphs, and diagrams.

The third part, however, is absolutely new and innovative. Here Hofmann presents for the very first time a complete picture of the most recent history of the movement from World War II to 1999. All previous studies had ended with the First or Second World Wars. Hofmann, however, goes beyond and follows the movement well into the twentieth century. In this third part she portrays the lively discussions on the future within the movement in the 1940s and 1950s, the development from the German-American Turner movement into the American Turners, and their relationship to the American organization "USA Gymnastics." A larger part is spent on an analysis of Turner activities today. In an empirical study in which she uses two questionnaires, as well as personal interviews with society members and national officers, the author gives a detailed account of the present situation in societies. The chapter "The American

Turners: End of the 20th Century" offers a fascinating illustration of the present structure of societies, their membership, as well as the range of activities. In many tables and statistics the reader finds information on the size of present societies, regional concentration, athletic, cultural and social programs that is usually hidden in annual reports. The information is carefully evaluated and interpreted.

Also in this final part Hofmann returns to the question of ethnic identification in Turner societies today. The results reveal that the German tradition still plays a role in about 30% of all societies, especially those that lack all sports activities and primarily define themselves as social societies. However, the study also makes clear that for the majority of members the ethnic roots are largely unimportant. In a closer look at the past fifty years Hofmann identifies several factors that have aided in this process. Among them are: 1) the growing influence in societies of second-generation German immigrants with declining interest in their ethnic heritage; 2) absence of political interests that were a trademark of the Turners until the 1930s, and clearly removed from their former radical positions; and 3) replacement of old Turner symbols and introduction of new symbols, rituals, celebrations, and American sports. Especially over the last half-century an increasing wish to "Americanize" has led to the acculturation of societies. The study also points out that Turners have not succeeded in attracting members of other ethnic groups besides European-American. African-American, Asian, or Puerto Rican members are hardly represented. Hofmann concludes that a decline in membership is therefore the only logical consequence.

The book closes with a very convincing analysis of present Turner societies in the United States. Although prominent in the nineteenth century, their importance has faded mainly during the past fifty years. Even though Turner societies today still remain institutions that offer sports and social activities, they do not serve as places where a German identity is formed any more.

Hofmann has used a wide range of relevant historical resources available in the United States including archival materials, secondary literature, and interviews with Turners themselves. In this most recent book on Turners in the United States, the reader finds a comprehensive study that incorporates the research results of most previous works. Unfortunately, the book lacks a name and place index.

This well-written study has come at a time when research on the remaining Turner movement in the United States is still possible and sources are still available. But continuing pressing financial concerns, declining membership, and the lack of interesting programs in most societies might mean the end for the movement in the future.

Bonn, Germany

Katja Rampelmann

Language and Language Use of the Amish and Mennonite Groups of Swiss-German Origin: An Annotated Bibliography.

By Werner Enninger et al. Essen: The author, 2002. 189 pages.

For students and researchers of the languages spoken by Amish and Mennonites with origins in German-speaking Switzerland, Enninger's annotated bibliography is a treasure trove of information. With over 260 abstracts of books, journal articles, master's theses, doctoral dissertations and unpublished papers and the like, Enninger's team at the University of Essen has chronicled the scholarship of many of the most significant figures in linguistic and sociolinguistic research on the languages of these groups. The exclusive focus on Amish and Mennonite groups of Swiss-German origin may have led to the absence of any mention of the significant scholarly contributions to the study of Pennsylvania German of Carroll Reed and Lester W. J. Seifert. Nor will one find many of the names associated with traditional Pennsylvania German research such as Barba, Buffington, and Beam (with one exception).

With over fifty entries, work by Enninger himself and in collaboration with others comprises nearly one-fourth of the volume. Also very prominently represented is Marion Lois Huffines (Bucknell University) with some 26 entries. Major contributors also include Joachim Raith (University of Essen) and Kate Burridge (La Trobe University) each with 14 entries, as well as Mark Loudon (University of Wisconsin) and Silke Van Ness (University at Albany [SUNY]) with ten entries each. Well represented in the bibliography are other scholars ranging from the relatively young (Achim Kopp [Mercer University] and Steve Hartmann Keiser [Marquette University]) to those no longer living (Heinz Kloss). All in all, we are provided with not only an overview of much of the scholarship but also of the scholarly production of a wide-range of individuals during the last fifty to sixty years on Pennsylvania German, primarily, and on the languages of ethnically-related groups such as that of the Swiss Volhynian Mennonites, who speak a Palatine-type variety, or Amish or Mennonites speaking a variety of Swiss-German.

Arranged alphabetically by author's last name and in reverse chronological order for authors with multiple entries, each abstract offers a concise overview of the contents without critical comment. Using the standard bibliographic form as a heading, the summary of the item is followed by a list of "key words" to provide additional insight into the topics covered in the particular piece. For instance, an abstract of the article on verbal aspect in Pennsylvania German by Marion Lois Huffines in the 1986 *Yearbook of German-American Studies* concludes with the "key words": "Northumberland, Dauphin and Schuylkill counties, PA; sectarians, nonsectarians; OOM, NOA, OOA; PG; verbal aspects, distribution of preferences, convergence toward AE." The researcher can tell at a glance whether a particular abstract fits geographically, or by religious denomination or by linguistic topic with his or her research focus.

Enninger himself recognizes that his bibliography is only a beginning and requests corrections and additions be sent to him via e-mail: wernerenninger@yahoo.com. Indeed, the bibliography is only a beginning, but those of us engaged in linguistic and

sociolinguistic research involving the languages of Anabaptist groups of Swiss-German origin are truly grateful for this, as Enninger calls it in Pennsylvania German, *Aafang*.

University of Kansas

William D. Keel

No Such Country: Essays Toward Home.

By Elmar Lueth. Iowa City: University of Iowa Press, 2002. 178 pages. \$22.95.

Elmar Lueth's introductory remarks describe how he and his American wife Karen have begun a new life in Hamburg, Germany. The ten essays that follow are essentially the back-story, tracing Lueth's journey of discovery from his native Hamburg and back again, via various locations in America and side excursions to the former East Germany. Viewed individually, the essays can be seen as Lueth's contribution to the German tradition of *Reisebeschreibung*, or travelogue. As a whole, however, they reveal a kinship with another particularly German genre, the *Bildungsroman*. During his travels, Lueth uses unfamiliar locales as sounding boards for personal reflection, gaining insight into himself with each stop along the way. What emerges is a curious and successful mix of texts that will resonate with those readers who sometimes find themselves astride two cultures.

Lueth begins, quite reasonably, at the beginning: in "Kirchhoff & Sons" he reflects on the generations of men who built and ran the family business (a beverage distributorship) in various incarnations and through two world wars. He explores his relationship with his father and reveals his decision to leave the business in the hands of his brother while he himself would pursue the life of the mind. A work experience also forms the core of "Field Work," an essay about a few teenage months Lueth spent working as a field hand on a cotton farm in California in 1984. In his desire to turn an imagined place into something real, Lueth participates in important rituals of American life and gains access to a world that increasingly fewer Americans know first-hand. His host Don Brown also begins to look at his own world differently as he opens it up to Lueth. This give-and-take of cultural awareness is why we read essayistic reflections like these with such interest: objectivity and subjectivity collide, and ultimately both observer and observed have learned something about themselves and the places they call home.

From time to time Lueth finds himself fascinated with language and its role in identity formation. The essay "Word Choices" speculates on what it means to be bilingual, to have two "language homes." Lueth discovers that his knowledge of English and residency in America has challenged the primacy of German to the point where he is not really sure anymore where his language home lies. In one particularly charming passage, Lueth compares and contrasts the words *pumpkin* with *Kürbis* and *gemütlich* with *cozy*; while the English word pumpkin conjures jack-o-lanterns and pies and all that is good about harvest time in America, its German counterpart offers no equivalent images. "It happens in the other direction too," writes Lueth. "If I take *gemütlich* with

me across the language line, I end up with *cozy*. But a house that is *cozy* is not the same as a house that is *gemütlich*. Some things I am likely to find in both places: an armchair that fits the curve of my back, a fire that chases shadows across the walls, the smell of tea with a shot of rum, and maybe the shameless yawn of a beagle. And yet, *gemütlich* reaches beyond *cozy*; it isn't satisfied with describing the pleasant atmosphere created by the right combination of external objects. *Gemütlich* wants more; it wants to take the armchair, the fire, the beagle and weave them into my *Gemüt*, my mind, my feeling, my temper. *Gemütlich* takes the room and me, slides us into a blender, and whirls us around until we are one—a feat that *cozy* can only dream about" (45).

The final essay closes the circle. "Apprenticeship" recounts Lueth's wedding in Iowa and the tense preparations leading up to it. The wedding would bring together not just a German man and an American woman, but also their families, friends, and prior life experiences. Lueth ponders the implications: "If Karen and I got married, we would make a commitment to pull together not only the strands of two lives, but also those of two countries, Germany and America—two sets of coordinates that might never add up to a single map" (152). One issue to resolve would be where they couple would live. Lueth had spent eight of the previous ten years in America. It was no longer an imagined place—it had become real and Lueth's place in it was "no longer arbitrary" (152). And now he desired to return to a Germany that he had perhaps mythologized in his absence, to make sure that it is real in the ways he remembered. The wedding ultimately takes place with only minor hitches, and the two plan the next chapter of their lives in Hamburg, where we first met them in the introduction.

Wabash College

J. Gregory Redding

Kulturelle Repräsentationen des Holocaust in Deutschland und den Vereinigten Staaten.

Ed. by Klaus L. Berghahn, Jürgen Fohrmann and Helmut J. Schneider. *German Life and Civilization*, vol. 38. New York: Peter Lang, 2002. 253 pages. \$56.95.

"Auschwitz, Buchenwald, Dachau, Treblinka . . . six million Jews, 95% of the Roma and Sinte living in Germany, 120,000 mentally and physically handicapped, two million Soviet prisoners of war, three million Soviet civil personnel, tens of thousands of German Communists, Social Democrats, members of religious sects, homosexuals - everyone against the system . . ." (252). The atrocities of World War II are uncountable and beyond comprehension. Nevertheless, they have to be told and listened to. What forms of artistic representation of the Holocaust experience have artists, writers, filmmakers, and museum planners found to remember it today? How can the unthinkable, the unimaginable, the untold, lacking all comprehension or final explanation, find an aesthetic expression that does not simplify or distort the events? These are the questions to which the participants of two workshops on the

"Representation of the Holocaust in Film" (Madison, WI, 1996) and "The American Reception of the Holocaust" (Bonn, 1997), and a symposium on "The Holocaust-Debate in Research and Teaching" have turned. The book *Kulturelle Repräsentationen des Holocaust in Deutschland und den Vereinigten Staaten* is a collection of thirteen essays that discuss the forms of cultural representations of the Holocaust in the United States and Germany.

Nearly half of the papers (six out of thirteen) focus on the study of Holocaust films. Although the reader might expect an analysis of a number of movies of the past fifty years, the articles largely focus on one film: *Schindler's List*. This, however, we get in detail: a comparison of the film script with the original novel by Thomas Keneally to illustrate Spielberg's fabrication of fiction, the calculated role of the spectator, the use and effects of music, camera techniques, and close-ups are all examined in five of the six articles. The emphasis on one film is rather unfortunate. Kathrin Bower seems to be the only one who has looked at movies produced outside the United States. She compares the representation of Jews and Nazis in the films *Der Ewige Jude* (1940) by Fritz Hippler, director of the film section in Hitler's propaganda department; *Hitlerjunge Salomon*, filmed in 1990 by Agnieszka Holland; and Steven Spielberg's *Schindler's List*, released in 1993. In her discussion Bower points out that films which draw a clear line between the two groups (Nazis and Jews in *Der Ewige Jude* and *Schindler's List*) seem to find larger acceptance than those that present a more complicated situation. When, in *Hitlerjunge Salomon*, Salomon becomes part of the Nazi system in order to survive, the lines are blurred and the victim becomes the perpetrator concept that spectators find much more difficult to handle.

The articles on the "American Reception of the Holocaust" have a much larger scope. Jolanda Vanderwal Taylor explores why Anne Frank's book is still fascinating for readers today, although we do not find details on the horrors of a concentration camp in it. She takes a close look at the new edition of *Anne Frank's Diary* that offers a comparative view of different manuscript versions. Taylor concludes that the reader finds three levels of identification in Anne's different roles: 1) Anne as a young adult; 2) Anne as a writer; and 3) Anne as a Holocaust victim. These facets offer the reader much room for identification and empathy so that the book remains captivating for readers today.

Gerhard Richter presents a study on Art Spiegelman's comic *Maus: A Survivor's Tale*. The comic is probably the most daring form of representation since most readers connect with this genre Mickey Mouse or Superman. However, Richter draws a very convincing picture of Spiegelman's cleverly and carefully assembled work that does not only play on the Nazi metaphors (mice, rats, fire, smoke, ashes), but also includes a meta-discourse on the genre itself. In a constant self-reflection Spiegelman discusses if a comic is a suitable form of presentation for the Holocaust experience. In contrast to the "monumentalization" (139) of the Holocaust, the comic calls in question the traditional paradigm of "acceptable" representations.

In his essay "Ringelblums Milchkanne" Klaus Berghahn looks at the question of how the United States Holocaust Memorial Museum in Washington DC succeeds in presenting what many had thought could not be exhibited. He gives an overview of

the historical debate about the museum's concept, the controversies on the problems of aesthetic presentation, reconstruction of reality and illusion, and narration connected with the construction of the museum.

Furthermore, we find two articles that treat the teaching of the Holocaust in American college courses. In her essay "Germans = Nazis" Jennifer Redmann points out that since the stereotype of the Nazi is still closely associated with Germany, questions about the Holocaust need to be integrated into German college courses. The revealing of the processes in the nineteenth and early twentieth centuries that led to the Third Reich might give students valuable insights which allow them to look beyond the stereotype and become more interested in Germany and German Studies. Rachel Brenner suggests that Holocaust texts should be analyzed in relationship to their producer. Readers might find more access to Holocaust texts when they are aware of the construction of the narrative.

Even though the two papers by Thomas Jung and Jost Hermand do not quite seem to fit into the three workshops, the book would be much less interesting without them. Jung presents the only article that looks at the Holocaust from an exclusively German perspective. He draws a fascinating picture on how East Germany dealt with the Holocaust past from the 1940s until the fall of the Berlin Wall. Although Jewish victims were represented in the "Vereinigung der Verfolgten des Naziregimes" until 1953 the SED's political interests shaped the memorial culture until the 1980s. The book closes with an article by Jost Hermand, "Auschwitz und anderswo," demanding to break up the hierarchy among Nazi victims: "Victims are victims" (253). Since all suffered equally, the classification of victims often fostered by political interests causes even more pain and suffrage among the survivors who still fight for their recognition today.

This collection of essays certainly presents interesting and thought-provoking aspects of the Holocaust remembrance culture today. All essays are well written and illustrate challenging discussions. In this respect the book is a valuable addition to today's Holocaust debate. However, the title is ill chosen because it suggests an equal presentation of US and German topics. Instead the reader finds nearly an exclusive look at Holocaust representation in the United States. The titles of the workshops are much clearer about this. It is unfortunate that the book misses out on the opportunity to truly present both worlds. It seems that the German side also could have much to offer: an analysis of the German discussion of the Holocaust Memorial in Berlin or essays on the questions of how research on the Holocaust affects German university teaching.

The reader finds no hint to the general purpose of the book and the questions addressed at the workshops within the book. Instead we find half a paragraph on the back of the book—not in an introduction—that gives us a rough idea. The half page that the editors call a "foreword" is in reality nothing more than a few words of thanks. To make this a book and not just a collection of essays, the editors should have included a comprehensive introduction that gives insight into the problems they tried to address. Or they could have concluded the book with an essay that tied the various forms of

cultural representations together. Additionally, there is no comprehensive bibliography or index, which is unfortunate.

Finally, the "Germanists" remain in their own world again. Why is a book that is published in an American series, with a majority of articles published on American topics, published in German? Articles are even translated from English into German. A book that is rather interdisciplinary in its scope does not find a wide, international reception if published in German. The essays on film clearly also put it in the realm of film-, communication-, and media studies—the German language excludes it again from an interdisciplinary, international reception. The interesting articles and fine studies demand a much larger readership than the German language can offer.

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Dictionary of German Names.

By Hans Bahlow. Translated and revised by Edda Gentry with an introduction by Henry Geitz, 2d ed. Madison, WI: Max Kade Institute for German-American Studies, 2002. xl + 579 pages. \$39.95 (cloth); \$24.95 (paper).

This second, extensively revised and updated edition of Edda Gentry's English translation of Hans Bahlow's *Deutsches Namenlexikon* (1967) is aptly described as a "boon for genealogical research and an interesting browse for the merely curious." The family researcher seeking information on German ancestors will find this reference work an indispensable tool. For the generalist, there is a wealth of material on the origins and derivations of all types of baptismal names and surnames in the German-speaking world, offering insight into the rich variety of geographical and dialectological as well as occupational aspects of naming.

Bahlow's dictionary contains more than 15,000 German family names, including variant spellings. Each entry provides information on the meaning of the name as well as possible origins of the name and historical figures by that particular name. Bahlow's introductory remarks offer an overview of family name creation in German-speaking Europe. Gentry includes in her preface to her English version of the lexicon a guide to understanding the specialized abbreviations and telegram-style utilized in the actual entries, followed by several interpretive examples. If there is any shortcoming in the work, it is the tangle of variants, abbreviations and other information that must be deciphered and interpreted by the reader to fully understand the more detailed entries.

The origins of such common names such as *Meyer*, *Schmidt*, *Braun*, *Schneider*, *Müller* or *Fischer* can be explored with relative ease. In some instances, the information provided on less common names is also surprisingly straightforward and clear. For instance, the surname *Stulz* is characterized as Upper German (southern) and having the meaning of "spindle." *Bodenschatz* is traced to either Franconia or Saxony with a meaning of "land tax." *Kersten* (common in Hamburg) is derived from "Christian"

and connected to variants such as *Karsten*, *Kirsten* and a number of related forms. St. Erhard of Regensburg (ca. 700 A.D.) gave rise to the family name *E(h)rhard(t)* found in Bavaria as well as *Ehret* in Baden.

To find information on a rare name such as *Wrocklage*, however, took some detective work. Via the entry for *Wrochem*, the reader is eventually led to a note about the Low German form *Wrok* which means “bog” or “swamp” and then on to the end of the entry with the remark that the family name *Wrocklage* is Westphalian and means “moist lowlands.” While the name *Oberhaus* is not specifically listed as a main entry or variant within an entry, enough information is provided about the prefix *Ober-* and the form *Haus* for the reader to put two and two together and determine the probable meaning of the name.

Longer entries are often quite frustrating, being replete with numerous abbreviations and variant forms. And, as both Bahlow and Gentry note, not all names are catalogued, even in this extensive volume. My search for any insight on the family name *Eulenstein* proved fruitless. And, try as I might, I could not find any reference to the surname *Bührle*. No entry beginning with *Bu-/Bü-* provided any leads. Under *Bauer* I did find the Swabian variants *Bäuerle*, *Beuerle*, and *Beyerle*. These would be essentially the same as the name *Bührle* in Baden, where the long /u/ of medieval German does not diphthongize. Of course, the reader would have to have some knowledge of dialect variation or phonological history in German to even think of looking for this name under *Bauer*. But despite such limitations, *German Names* belongs on the reference shelf of every German genealogist and researcher of German names.

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