Notwithstanding the limitations noted, the volume is a fine illustration of the multidisciplinarity of German-American studies, whose practitioners may find it useful to have these contributions handily available in a single volume. Individual chapters will speak to scholars working in a wide range of disciplines, and at the same time they will help to redefine—and expand—the field. Thus Mueller-Vollmer's chapter on the work done among the Native Americans by David Zeisberger, Wilhelm von Humboldt, Franz Lieber, Franz Boas, and others highlights the importance of German contributions to American anthropology, ethnology, and linguistics. Likewise, the author has made an important contribution to scholarship concerning the German origins of New England transcendentalism, which has not been a major emphasis of German-Americanists in recent years. The stories of prominent Americans who studied at German universities in the nineteenth century, including George Ticknor, Edward Everett, George Bancroft, Joseph Cogswell, George Henry Calvert, and others, while not unknown, have for the most part been told by American historians, and the significance of these figures for German-American cultural transfer has not been fully appreciated. Finally, one must mention Mueller-Vollmer's excellent work on translation, an area well deserving of the prominence he gives it, not only because of its historical role in cultural transfer, but also because of its continuing central importance. After all, the language barrier has been and remains the chief stumbling block for cultural mediation, and translation promises to be one of the primary tasks of German-Americanists for years to come.

Kurt Mueller-Vollmer has long been recognized as one of America's leading figures in the field of German studies. This volume showcases his lifelong interest in and work with German-American cultural relations, testifying once again to the breadth of his knowledge and the quality and vigor of his scholarship.

*University of Wisconsin–Madison* —*Cora Lee Kluge*

**Kindred by Choice: Germans and American Indians since 1800.**
*By H. Glenn Penny. Chapel Hill: University of North Carolina Press, 2013. xx + 372 pages + 35 illustrations. $30.00.*

One day in 1999 an undergraduate came to say he wanted to write a senior essay on German children's books about American Indians. I told him I did not know much about such books but would be glad to be instructed. Sometime later he came to my office with an armload of books he obtained from Amazon.de and shared with me. Most striking in these books for children was their pervasive anti-Americanism. The Americans devastated the communities of the *Indianer* and continue to oppress them. The Americans are belligerent and warlike, while the *Indianer* are peaceful and spiritual. The Americans throw trash on the hillsides and pollute the environment, while the *Indianer* live in harmony with nature. It was evident that the ghost of Karl May continues to walk the earth. A perceived affinity with American Indians has been a component of German culture for a long time, of which Americans are generally unaware; when journalists and travelers run across it, they react with astonishment, owing largely to their ignorance of Karl May, of whom they have heard little other than from Klaus Mann that he had something to do with Hitler.

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H. Glenn Penny undertakes to place this affinity into a long-lived, and—for the Germans—fundamental cultural history reaching back to the eighteenth century and maintaining a continuity with variations up to the present. "[M]any of the preoccupations that surfaced in eighteenth-century German literary culture about Germans' sense of self and their place in the world persisted through all German national governments and their accompanying institutions" (290). This scheme begins with a reading of Tacitus's *Germania*, from which it was understood that the Germans had originally been a tribally organized and free people with a pronounced racial identity, whose powerful warriors painted their faces and who under their hero Arminius rebelled successfully against the Romans, but were eventually conquered and oppressed by Roman and Christian colonialism, surviving as victims of a loss of spirituality in a disenchanted world. The parallels to what they could see of the American Indian fate were apparent. The image was reinforced by James Fenimore Cooper; it is striking in Penny's account how persistently the Germans took their inspiration from Cooper, long after his images of the wilderness had become anachronistic. The Native Americans, for their part, welcomed this attention to their oppression and resistance, enjoyed their experiences in Germany with Wild West tours, beginning with that of Buffalo Bill in 1890–91, and as visitors, and continue to host large numbers of Germans on North American reservations (though sometimes teasing them as "Nazis"). The shared oppressors are the Yankees.

In the first part of the book, "Origins and Transformations across the Nineteenth Century," Penny discusses Herder, who compared Germans with American Indians; Alexander von Humboldt, whose widely read *Kosmos* provided information about the West, inspiration to travel, and a defense of the American Indians; adventurers such as Duke Paul Wilhelm of Württemberg and Prince Maximilian von Wied-Neuwied, who "codified the image of the noble plains warrior"; painters such as Karl Bodmer; and the highly successful Wild West shows, beginning with a group of the Oglala Sioux in 1886, followed by Buffalo Bill, and continuing until World War II. Penny points out that Native Americans had to have feathered headdresses and horses; that is, they had to be Sioux. Those who looked different were thought inauthentic. A substantial segment deals with New Ulm, Minnesota, where the German settlers were critical of the government treatment of the Native Americans even though the settlers occupied land that had been expropriated from the Dakotas, who slaughtered the inhabitants of the town in 1862. At first the Germans were vengeful but in time came to feel that they and the Native Americans were joint victims of the U.S. authorities. A chapter deals in detail with the traveler, writer, and artist Rudolf Cronau, who interviewed and portrayed Sitting Bull and "recognized" in the Dakota territory "an affinity between his ancestors and the people he came to know" (106); his popular lectures "provided Germans with authoritative confirmation of what they already believed" (113). In the twentieth century, Aby Warburg visited the Hopi, finding their spirituality and mythology threatened by modern technology. Carl Jung, who was told by an American Indian that all white people are mad, came to agree with Warburg. Ernst Jünger imagined himself an American Indian in the World War I trenches. Germans began their custom of gathering in powwows, living in tepees, and learning American Indian crafts (a custom some find comical, though not Penny), and the Nazis declared the Native Americans honorary Aryans while preparing a comparable

genocide in Eastern Europe. It is surprising that Penny shows almost no interest in German writers of fiction about America. Gerstäcker and Möllhausen are mentioned only in passing; it is noted that the latter's travel books had introductions by Humboldt without mentioning that Möllhausen's wife was in all probability Humboldt's illegitimate daughter. Karl May is adduced intermittently, but only in respect of reception; nothing is said of what happens in his novels, how they are structured, or what their import was.

Some scattered references to May at the beginning of the second part help us to see why he is not central to the account. My sense is that Penny regards him as a symptom rather than an origin, just one of many participants in the larger sociohistorical continuity. The second part is titled "Consistencies across Twentieth-Century Ruptures." Nazis identified Tecumseh with Arminius and thought of themselves as heroic resisters against Jewish oppression. East Germany first discouraged the interest in Karl May, but had to give way and in 1983 renovated the Karl May Museum. An important figure here is Liselotte Welskopf-Henrich (1901–79), who wrote novels to counter Karl May and involved herself in the American Indian cause. Because of her prestige she had permission to travel in order to visit reservations; at one point she was detained by the FBI. In West Germany the phenomenon continued unabated, with highly successful Karl May films. As the German Left began to regard Americans as fascists, its bond with the resistance in the American Indian Movement became stronger. The U.S. military supported the hobbyists and rebuilt the Munich Cowboy House. There were some confusions about race; the most successful professional "Indian" appears to have been black. Germans applied their concept of masculinity to the Native Americans. They, in turn, began to identify with Holocaust victims while the Germans compared the reservations to concentration camps, to the annoyance of those invested in the uniqueness of the Holocaust, a view to which Penny is strongly opposed. However, Native American soldiers fought bravely against the Germans in both world wars and took up the patriotic rhetoric. Penny concludes that when Germans "cheered for American Indians while reading their stories of their conflicts with European Americans [. . .], these Germans were often cheering for themselves, or at least for a part of themselves they longed to regain" (292).

Penny's study is deeply researched, making use of substantial archival materials. He has traveled widely, consulting with Germans and Native Americans in a variety of places. Many of the details not mentioned here are quite compelling. They may turn out to be of greater interest than his superintending thesis. I think that it was a mistake to marginalize Karl May in order to support the thesis, and that Penny is too quick to dismiss the possibility that the anti-Americanism accruing to the fascination with American Indians is a way of displacing responsibility for the Holocaust. It was my first thought when I read my student's children's books. No errors caught my attention, except for "Sächsisches Schweiz" (98) and the recurrent misspelling of John C. Frémont as "Freemont" (he also escaped the index). When I noted that a couple of references to my own book are faulty (one is a paraphrase treated as a direct quotation, the other an incorrect page reference), I checked some of Penny's other sources to see if these problems were chronic. I did not find a paraphrase as a quotation, but there were two incorrect references and one page number missing. Therefore anyone using the book for further research will have to check Penny's sources.

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The effort may be worth it, because it is rich in information and tells a story Americans should know.

*Yale University* —*Jeffrey L. Sammons*

**Sophie Discovers Amerika: German-Speaking Women Write the New World.** *Edited by Rob McFarland and Michelle Stott James. Rochester, NY: Camden House, 2014. xi + 312 pages + 6 b/w illustrations. $90.00.*

With this volume, the directors of the web project *Sophie: A Digital Library of Works by German-Speaking Women* present a number of approaches to many of the works in their collection. The primary sources come from a wide range of genres—from novels and poems to journalistic writings and travel guides—and span the 18th to the 21st centuries. In their introduction, the editors convincingly justify the focus on female authors and on German-speaking authors only. For one, the "obvious pressures on women who would dare to travel and then have the audacity to write about it" (5) resulted in their marginality, which makes them "themselves the 'New World'" (6). A case in point is Tom Spencer's investigation of Sophie Mereau's *Elise* (1800), which depicts "the protagonist's audacious departure from feminine norms" (41). While not travelling, her decision to marry an American demonstrates personal autonomy and makes her a proto-feminist.

With regards to the concentration on German-speaking authors, the editors argue that "the substantial waves of German emigration to the Americas [. . .] formed an unofficial kind of imperial relationship" (8) through their cultural influence and intellectual contribution. Included are texts written by German (East and West!), Austrian, and Swiss authors, as well as Bulgarian-born author Tzveta Sofronieva and German-speaking emigrants to the New World. However, the stylistic choice to use the word "Teutonic" to refer to all German-speaking areas of Europe is questionable at best. The geographic definition of the book title's 'New World' is similarly ambiguous. While it is mostly equated with the United States or North America in the introduction, the collection also includes essays on texts referring to Central and South America as well as to interactions in Germany between German speakers and U.S. citizens.

Moreover, McFarland and Stott James's approach to GDR writers and the problems of unification seems too casual. After opening with Goethe's "Den Vereinigten Staaten" and a dialogue from Christa Wolf's *Stadt der Engel oder The Overcoat of Dr. Freud*, in which the autobiographically inflected narrator tries to explain to her host the gravity of the term IM in her recently discovered Stasi files, McFarland and Stott James conclude that "the narrator must grapple with the toxic fallout of exactly the kind of 'unnutzes [sic] Erinnern und vergeblicher Streit' (useless remembering and futile strife) that Goethe associated with Europe in his often-quoted poem" (2). Do the editors really suggest that the opening of the Stasi files and the discussion about the involvement of the GDR cultural elite with the Stasi were/are useless and futile? Furthermore, right after discussing "the establishment of German cultural enclaves abroad" (11) and without a paragraph break, the editors write how "East German authors use the New World as a space to explore the ideologies and possibilities of their own country, *a land that is now just as firmly a part of the past as the long-*

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