

Skolnik's overarching argument boils down to a few central points. First, he views these diverse literary works as a form of dissimulation: the strengthening Jewish life and also (what may or may not be the same thing) the promotion of an integrationist, humanist Jewish message. He also seeks to wrest the concept of minor literature, here reframed as minority culture, away from Deleuze and Guattari and Kafka, demonstrating the need for more than one paradigm. A third point sheds new light on the well-documented turn to the Sephardic past. Skolnik points out that not only did this trove of characters, motifs, and plots serve different purposes for different generations but also that, by consciously recycling the images used by their recent precursors, German Jews historicized themselves and their own cultural production. A related point, perhaps more surprising, pertains to the futural dimension (in Amir Eshel's phrase) of German Jewish historical fiction: its effort to alter "the telos of Jewish history" as such, to render a particularist (and largely misunderstood) past consonant with, even integrated into, "a liberal conception of a universal bourgeois culture" (78). In other words, the hope was that German Jews would come to see themselves as historical agents and the collective as a historical one. Futurity underlies Skolnik's central insight about this body of writing, which may be summed up by the following description of Phöbus Philippson's novella: "As German-Jewish minority culture attempts to turn the tragedies of Jewish history into inspirational slogans for the present-day concerns of emancipation and social integration, the undertones of those same symbols"—and plots, and characters—"engrave ambivalence into cultural memory" (91). Ultimately, these works did not provide answers as much as "snapshot[s] of a process" (43). *Jewish Pasts, German Fictions* illuminates not one process but many complex processes, establishing their significance in their time and for our own.

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—Abigail Gillman

Transatlantic Crossings and Transformations: German-American Cultural Transfer from the 18th to the End of the 19th Century.

By Kurt Mueller-Vollmer. Frankfurt am Main: Peter Lang, 2015. 418 pages. \$94.95.

Kurt Mueller-Vollmer describes his new volume, which appeared in Peter Lang's Interamericana Series, as "an attempt [. . .] to present for the first time a comprehensive view of the momentous process of German-American cultural transfer [. . .] during the 18th and 19th centuries" (9). Readers may have already encountered a number of the pieces elsewhere: as acknowledged in the Preface (7), of the fourteen chapters plus an introduction, twelve have been published previously. No fewer than seven (gently updated in places for this re-edition) are available in a 2000 publication (Volume I/2 of *The Internationality of National Literatures in Either America: Transfer and Transformation*, edited by Armin Paul Frank and Kurt Mueller-Vollmer, Göttingen). The new chapters are the first one, "German Missionaries, Native Americans and the Multicultural Origin of American Linguistics and Ethnology," and the last one, "1855—A Window in Time: German Philosophy in the New World at Mid-Century," which includes a previously unpublished memorandum by Alexander von Humboldt. The individual chapters are to some extent independent of each other and

do not constitute “a traditional historical narrative,” as the author acknowledges (9), so that not infrequently a specific phenomenon or figure is dealt with in several chapters, though from different points of view. Three of the fourteen chapters are in German, while the others are in English.

An impressive range of material and topics is presented here, including the origin of American linguistics, Franz Lieber’s *Encyclopaedia Americana*, German philosophy in America, and more. Three areas emerge as central: the transcendentalist movement, the significance of Anne Germaine de Staël’s work for the development of a new direction in Anglo-American literature, and the importance and problems of translation for cultural mediation. Transcendentalism from various points of view is the main or exclusive subject of chapters 2, 5, 7, 8, 11, 12, and 13, even to the extent of appearing in the chapter titles; chapters 2, 5, and 6 feature the role played by Madame de Staël, a figure who is one of Mueller-Vollmer’s lifelong interests; and translation, including translation theory, is highlighted in chapters 3, 5, 12, and 13. There are clear emphases and limiting parameters: what is meant by “culture” is chiefly philosophy and literature; “German-American cultural transfer” is understood to be transmission in one direction; and surprisingly, not one member of the highly influential group of immigrants known as the Forty-eighters is even mentioned. Thus, though the scope of this volume is remarkable, it is not as “comprehensive” as its author advertises. All the chapters included are sound and solid scholarship, and they are useful for those wishing to pursue German-American cultural studies. The 36-page bibliography is also a useful tool, though one could complain that some important recent publications have not been incorporated, such as Hartmut Keil’s studies concerning Franz Lieber and especially his relationship to slavery in the antebellum South, Ellis Shookman’s article on German thought and literature in *The Harbinger* (*German Studies Review*, 2011), and Hugh Ridley’s monograph on the common foundations of German and American literary history (*Relations Stop Nowhere*, Amsterdam 2007).

Mueller-Vollmer chides specific German-American studies programs (including those in German departments at the University of Wisconsin–Madison and the University of Texas at Austin), as well as some of the outstanding scholars in the field, for being preoccupied only with “immigrants’ lore and influence tales,” and with “the history of German immigration and settlements, the experiences of the German-Americans and the diverse contributions different groups of immigrants [. . .] have made” (227f.). At the same time, he cites—repeatedly—the work of B.Q. Morgan, Scott Holland Goodnight, and Henry A. Pochmann, all colleagues or students of A.R. Hohlfeld at the University of Wisconsin–Madison. Hohlfeld’s “Wisconsin Project on Anglo-German Literary Relations,” a set of 24 doctoral dissertations plus one major M.A. thesis, all written between 1904 and 1939, fits squarely into and is a predecessor of Mueller-Vollmer’s work. (See Hohlfeld’s Foreword to *German Literature in British Magazines 1750–1860*, by Walter Roloff, Morton E. Mix, and Martha Nicolai, Madison 1949.) Cultural transfer can occur in many places and take on many forms, as recent work in German-American studies has shown, including, for example, at the world-class Milwaukee German-language theater, whose history and significance is currently the focus of a project being undertaken at the Max Kade Institute for German-American Studies at the University of Wisconsin–Madison.

Notwithstanding the limitations noted, the volume is a fine illustration of the multidisciplinary 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.

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—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.