

ies, on one hand, and methodological approaches to dealing with the practice of interaction, on the other, would have been an apt addition. This lack is partly compensated by the included introductions on borderland studies, by Haberland; on cultural theory, by Schneiderheinze; and economic history, by Pakucs-Willcocks. Concerning the chronological framing, it has to be mentioned that the promised consideration of eighteenth-century contexts is rather sparse (addressed by Haberland and Kempe), while some of the articles do reach back to the fifteenth century (Papp, Păun, Saviello) and contribute to the ongoing discussion of the transition from the medieval to the early modern period.

Summing up, this volume is useful due to the fact that it is not limited to bilateral/polar political considerations in a complex and still fertile topical field. Thus, while the editors' summary is clear and striking, it obviously still needs to be retold: Europe is not exclusively Christian; Christianity and Islam's encounter in the (south)eastern part of early modern Europe was not across a firm line but rather at a regular border in terms of lived experience and perception; and Europe's Ottoman experience was ambivalent, highly complex, and in that sense anything but simple.

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Wagner in Russia, Poland and the Czech Lands: Musical, Literary, and Cultural Perspectives. Ed. Stephen Muir and Anastasia Belina-Johnson. Burlington: Ashgate Publishing, 2013. xxxvii, 216 pp. Notes. Bibliography. Index. Musical Examples. \$99.95, hard bound.

The phenomenon of scholars marking artistic and political anniversaries is not a new one. As epistemologies change and philosophical trends emerge, every generation seeks to weigh in on the pivotal episodes that have shaped their consciousness. To some degree, this task becomes more complex each time it is untaken, as the scholarly world becomes increasingly inclusive of voices outside the mainstream. Such it is with the 2013 bicentenary of Richard Wagner, a year marked by celebrations and new insights around the globe. *Wagner in Russia, Poland and the Czech Lands* is an interdisciplinary volume that seeks to address the composer's varied reception history, his operas, and writings within a series of Slavic cultural landscapes not frequently considered for their contributions to Wagnerism.

Indeed, for many English readers, Richard Taruskin's early work on the Russian Wagnerian Aleksandr Serov may be the sole perspective on the topic with which they are familiar. Fittingly, Taruskin opens this volume with his foreword, "So Much More Than a Composer." It is one of the book's highlights. In it, he echoes the subsequent chapters' larger mission to weigh the balance between Wagner's musical and "literary-philosophical" reception histories, of which the latter was often "the most heated" (xv). Taruskin sums up the dichotomy in a way that sheds light, not only on the cultural conditions in eastern Europe, but also on Wagner reception more generally: "And maybe here we have the beginnings of a reason for the enormous gulf between the Master's ecstatic literary-philosophical reception and the cooler, chary, often skeptical composerly reception, so evident in the pages that follow. Composers contemplating Wagner contemplated a style; writers contemplated an effect for which they could not name the cause, which made the effect uncanny. The composers looked to Wagner for means; the writers and philosophers for ends. Wagner confronted his literary disciples with grandiose unattainable ambitions; he offered musicians implementable procedures which they could take or leave" (xxv).

Composers, whether from contemporary or subsequent generations, were certainly of many minds when it came to following or resisting Wagner in the lands east of Germany, and as the various chapter authors demonstrate, these trends were tied up in the politics of their region's complex relationship with Germany itself. The volume, taken as a whole, does not attempt to present a complete history of Wagner reception in Russia, Poland, or the Czech lands; these are rather vignettes from the vantage points of (mostly) individual artists and thinkers in each cultural milieu. The first four chapters are devoted to Russian Wagnerians and collectively present their society's tempestuous relationship with the composer through the widest lens. Of these, Stephen Muir's "'The End of Opera Itself': Rimsky-Korsakov and Wagner" (chapter 2) might have appeared first, not least because "Rimsky-Korsakov's changing perspectives on Wagner can be seen almost as a microcosm of many nineteenth-century Russian composers' musical responses" (23). Muir's well-written text surveys the early years of the *Moguchaiia kuchka*, through Nikolai Rimskii-Korsakov's conflicts with Mili Balakirev, to the pivotal 1888–89 St. Petersburg production of *The Ring* cycle. Following a careful study of Wagner's *Siegfried*, Rimskii-Korsakov parlayed his stylistic findings into two late operas, *Kashchei bessmertnyi* and *Skazanie o nevidimom grade Kitezhe i deve Fevronii*, which Muir convincingly analyzes with examples of the composer's harmonic usage and dramaturgical philosophy.

Muir's chapter could well have stood as a model for the remaining analyses of composers and their musico-dramatic relationships to Wagner. Anastasia Belina-Johnson's chapter on Sergei Taneev (chapter 1) also sketches the journey of a late nineteenth-century Russian composer toward a hesitant acceptance of Wagner—in this case, through his use of anticipation and reminiscence motifs in the opera *Oresteia*. Belina-Johnson's text is, however, uneven: many broad points about operatic form and the differing interpretation of motifs in Wagner and Taneev are repeated without development, and yet the analysis of *Oresteia* relies on a single motif (the "Wrongdoing" motif). Similar pitfalls arise in the two chapters seeking to represent the Czech lands, Jan Smaczny's "'The Great Little Man': Dvořák and Wagner" (chapter 5) and Michael Ewans's "Wagnerism in Moravia: Janáček's First Opera, *Šárka*" (chapter 6). As a pair, neither of them depicts with satisfaction the broader discourse of Czech Wagner reception, which extended primarily through Bedřich Smetana and Zdeněk Fibich (who receive cursory discussion in Smaczny's chapter) in the nineteenth century to a whole generation of fin-de-siècle and interwar composers based in Prague. Ewans's musico-dramatic analysis of Leoš Janáček's *Šárka* is admirably thorough, if piecemeal in its approach to the details of operatic form. Noticeably absent from the book is any discussion of Wagner's music or aesthetics by Polish composers—Mieczysław Karłowicz and early Karol Szymanowski, in particular.

The remaining four chapters are devoted to the reception of Wagner's operas by music critics and philosophers in Russia (chapters 3–4) and Poland (chapters 7–8). These pieces, happily, reveal what Taruskin described in his foreword: Wagner's occasionally "ecstatic," but always fascinatingly problematic, literary reception in the Slavic world. Rebecca Mitchell's chapter, "How Russian Was Wagner? Russian Campaigns to Defend or Destroy the German Composer during the Great War (1914–1918)," is especially insightful, describing how the characters of Siegfried, Parsifal, and "the German composer himself became a contested field, repeatedly assaulted and defended" (50). Vladimir Marchenkov's chapter presents a close reading of the work of Russian philosopher Aleksei Losev, whose concepts of myth and symbol intertwined with a multidecade rumination on Wagner's aesthetic outlook. Radosław Okulicz-Kozaryn charts a similar course for the Polish visionary thinker Stanisław Wyspiański, though the argument and the comparison to Juliusz Słowacki's romantic-era writings becomes nebulous on occasion. Finally, Magdalena Dziadek's thorough discussion

of Wagner reception in postwar Poland navigates the problem of how that society struggled with the rejection and the acceptance of Germanic symbols after 1945.

Wagner in Russia, Poland and the Czech Lands offers scholars a series of historical vignettes that could pair well with a broader narrative of east European music and culture in the nineteenth and twentieth centuries.

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Heimat/Front: Geschlechtergeschichte/n des ersten Weltkriegs in Österreich-Ungarn. By Christa Hämmerle. Vienna: Böhlau Verlag, 2014. 279 pp. Notes. Illustrations. Photographs. Figures. \$29.90, paper.

This is a valuable contribution to the study of the Habsburg home front of German-speaking imperial Austria, in particular, and World War I home fronts, in general. The standard literature on the war—diplomatic, economic, military, and political—has focused on men. Thus, Christa Hämmerle's reclamation of women's roles in the conflagration between 1914 and 1918 is very welcome. Following a detailed analytical introduction, the volume is divided into seven chapters that focus on various issues of gender and clearly reveal the fluidity between the fighting front and the home front. They also show the hollowness of the myth that war is a matter only for men. Employing a wide range of personal accounts, autobiographies, diaries, and letters, and demonstrating her deep knowledge of numerous German- and English-language secondary sources, Hämmerle seeks to integrate issues of gender into the greater historiography of the war. Among the women she examines are military nurses, primarily from the bourgeoisie and nobility, who volunteered to serve both in the mobile hospitals near the front and in the hinterlands. She also analyzes Red Cross workers and a variety of other civilian volunteers. Like gender historians who have focused on the Austrian, as well as British, French, and German, home fronts, Hämmerle analyzes the growing presence of girls' and women in public life, many of whom had never participated in the public sphere before.

Austria's women were the focus on the monarchy's gender-specific war propaganda beginning in summer 1914. Most of them actively supported the war, quickly founding numerous voluntary war-welfare organizations. Members of the bourgeois, Catholic, and social-democratic women's organizations all played important roles in the war effort. The exception was a small group of pacifist radicals from the Allgemeiner Österreichischer Frauenverein, a group who, according to Hämmerle, remain underresearched.

Gender in the context of Habsburg society's increasing militarization over the course of the war remains a central focus throughout the book. Hämmerle's detailed discussion of the Feldpost (army postal service) in her analysis of the exchange of letters between Leopold Wolf, a soldier in the field, and Christl Lang, his fiancée and later wife and mother of his daughter, exemplifies this militarization. The government encouraged women to send strong, positive letters to their spouses at the front rather than complain about the increasingly dire situation at home so as not to undermine the men's fighting spirit. These letters established connections not only between the engaged couple but also between their families; they helped maintain familial and friendly social contact. Although more letters from soldiers in the field than to them have survived, Hämmerle is able to employ four years' of the Wolfs' correspondence to show the reader their changes as the war dragged on. She concludes by noting that following the Armistice, in November 1918, denunciations of the wives began: those