Brose detects deeply ingrained traditions concerning the basic ethos that was to pervade the army. Was it to be that of the medieval knight galloping across the battlefield or that of the modern soldier exploiting to his advantage the weapons of the machine age?

His conclusion: the army failed in the Battle of the Marne in 1914 because the men on horseback had remained influential enough to succeed in blocking the path of preparing it for industrialized warfare. This is a book that deserves careful study not only for the inside view it provides of the German military, but also for its reexamination of the feudalization problem from a new perspective.

VOLKER R. BERGHAHN
COLUMBIA UNIVERSITY

Art and the German Bourgeoisie: Alfred Lichtwark and Modern Painting in Hamburg, 1886–1914. By Carolyn Kay. Toronto: University of Toronto Press. 2002. Pp. x + 166. $45.00. ISBN 0–8020–00922–0.

Recently, Martin Walker, chief international correspondent for United Press International writing in the summer 2002 *Wilson Quarterly* about the rise and fall of empires, noted that "Athens and Sparta each flourished in its turn and then faded, just as the Roman, British, and Soviet Empires did — indeed, as every empire has done. What remains after empires fade is neither their weapons nor their wealth. Rather they leave behind the ideas and the arts and the sciences that seem to flourish best amid the great stability of empires." The impressionist painter Max Liebermann also noted that ultimately life's traces remain only in pictures and stories. And Carolyn Kay tells a fascinating story of one of Liebermann's most impassioned supporters at the turn of the century, the Hamburg museum director, Alfred Lichtwark. He was a German patriot, wanting the arts to achieve a position of international respect commensurate with the empire's recent military victories that had led to unification and unquestioned power. One comes away from Kay's description of the Kunsthalle's *Praeceptor Germaniae* (Liebermann's characterization) as a consummate museum impresario, conscientious fund-raiser, passionate advocate of modernism, tireless writer, lecturer, cultural activist, and pioneer. Today's museum directors, like Lichtwark, continually strapped for funds for new acquisitions and desirous of inspired exhibitions and educational outreach, could learn many lessons about the politics of museum administration from the voluminous correspondence he wrote to the Kunsthalle's Commission. Museum directors could also be humbled by the sheer number of cultural and educational activities undertaken on behalf of his beloved port city of Hamburg.

From the start, as Kay details in her sympathetic, yet evenhanded discussion, Lichtwark had a compelling cultural vision. He wanted to elevate the city of Hamburg from its provincialism and raise it to a metropolis whose cultural contributions mirrored its mercantile ones. Unlike other German cities at the time, Hamburg had no university. It had no art academy and its art collections were scattered and uneven, though a museum had been formed from various collections in 1869 with an inspector at its head. Born near Hamburg, but growing up in the port city, Lichtwark would be appointed the Kunsthalle's first director in 1886. As Kay rightfully remarks, "Lichtwark's achievements were . . . remarkable; he blazed his own path, with few examples to guide him" (p. 16). His vision consisted of several interrelated activities: building up three major collections with quite limited resources. He fearlessly purchased what he considered the very best of nineteenth-century European and German art. The museum acquired fine examples of French impressionism and the works of Adolph Menzel, Caspar David Friedrich, Philip Runge, Wilhelm Leibl, Arnold Böcklin, Leopold von Kalckreuth, Fritz von Uhde, and most importantly, the works of Max Liebermann (the Kunsthalle has the largest collection of Liebermanns in any German museum). Secondly, Lichtwark commissioned paintings of and about Hamburg and collected historical works by Hamburg artists. He was actively involved in the cultural politics of Hamburg, having famously acrimonious altercations with the conservative Hamburg Kunstverein over the worth of modernist art. He founded a "Friends" of the museum, (Gesellschaft Hamburgischer Kunstfreunde) consisting of prominent Hamburg notables, primarily women, who lent moral and financial support to the Kunsthalle. He presented countless lectures on subjects ranging from the museum's paintings to gardening, to arts and crafts. His advocacy of modernism was unrelenting and occasionally tiresome, but like a man possessed, his vision ultimately bore extremely effective dividends to the city and nation he loved. While he had many enemies within Hamburg's conservative cultural establishment, he also had loyal supporters. And he was further buttressed by likeminded colleagues in other German cities, such as Hugo von Tschudi (Nationalgalerie, Berlin), Gustav Pauli (Bremen), Harry Graf Kessler (Weimar) who were, at the turn of the century, simultaneously calling for a rejuvenation and flowering of the German aesthetic in the fine and applied arts.

Kay's discussion of Lichtwark's career, based on a Yale dissertation, joins a growing group of books that have examined Imperial Germany's shift toward aesthetic modernism. Recent work by Robin Lenman described various aspects of Germany's nineteenth-century artworld, from artists' associations to patronage. Beth Irwin Lewis detailed art journals, notably *Kunst für Alle* that broadened the public's perceptions of trends in the arts. More specific to Hamburg, several new examinations on the city and Lichtwark's legacy have been published, for example, Annabelle Görgen's and Sebastian Giesen's *Ein Impressionismus für Hamburgs Bürgertum, Max Liebermann und Alfred Lichtwark* (2001). The recently edited correspondence between Liebermann and Lichtwark illuminated the ongoing aesthetic concerns between the two in Birgit Pflugmacher's *Der Briefwechsel zwischen Alfred Lichtwark und Max Liebermann* (2003). Jennifer Jenkins has explored Hamburg's bourgeois culture at the turn of the century in her monograph, *Provincial Modernity, Local Culture & Liberal Politics in Fin-de-Siècle Hamburg* (2003). Jenkins's study of Hamburg's leading notables is broader in scope than Kay's, though Lichtwark also occupies a pride of place and dominates the narrative. Jenkins's account embeds Lichtwark's multifarious activities within the conceptual framework of a cohort of progressive pre-1914 intellectuals, politicians, clergy, artists, and architects espousing modernism that would serve as a liberal path to German cultural efflorescence within Europe and, indeed, the world. Lichtwark belonged to this group of (mostly) men such as Friedrich Naumann, Max Weber, Ernst Troeltsch, Harry Graf Kessler, Max Liebermann, Peter Behrens, Hugo von Tschudi, and others who wrote about the critical relationship between culture and citizenship.

Kay admirably describes, albeit with some repetition in places, Lichtwark's considerable accomplishments mirroring his liberal compatriots. Like Max Liebermann, the artist he so admired, Lichtwark loved modern art, even at the risk of creating enemies, seeing it as the guarantor of Germany's path to cultural preeminence. When he commissioned Liebermann to paint a portrait of the popular Hamburg mayor, Carl Petersen, the canvas was so controversial that it had to be hidden behind a curtain since the mayor absolutely despised it! The scandal cost Lichtwark valuable support for his overall plans for a number of years. Kay describes this scandal in considerable detail, using it as a paradigm for the frequent disagreements between progressives seeing modernism as the path to German greatness and conservatives viewing modernism as the path to cultural ruination.

Lichtwark worked diligently and incessantly — writing, giving talks, traveling to see possible acquisitions for the museum, staging exhibitions, and attending countless meetings in and outside of Hamburg. No wonder the bachelor told those who inquired that he was married to the museum. He would have had little opportunity for a personal life, given his demanding schedule. All this is well-documented and described by Kay. After reading her account, one has renewed respect for the men and women led by modernist promoters such as Lichtwark, whose fine, albeit elitist taste in the arts propelled Germany into cultural prominence, but who often faced hostility because of their efforts. Without the foundations laid by cultural progressives, Germany's pioneering art and architectural advances in the twentieth century perhaps would not have developed as rapidly as they did before the first World War. Her volume will certainly be a welcome addition to the literature on nineteenth and twentieth century German aesthetic culture.

MARION DESHMUKH
GEORGE MASON UNIVERSITY

History Derailed: Central and Eastern Europe in the Long Ninenteenth Century. By Ivan T. Berendt. Berkeley: University of California Press. 2003. Pp. 330. $39.95. ISBN 0–520–23299–2.

With his most recent book Ivan Berendt has finished his impressive trilogy of the history of modern Central and Eastern Europe. Volume one covered the post-World War II period, volume two the interwar period, and he is now discussing the long nineteenth century (his other books are: *Central and Eastern Europe, 1944–1993: Detour from the Periphery to the Periphery* [Cambridge, 1996] and *Decades of Crisis: Central and Eastern Europe before World War II* [Berkeley, 1998}. Berendt stays firmly in the *Sonderweg* tradition developed earlier by historians in Hungary like Istvan Bibo and Jenö Szücs who also followed a Marxist approach. According to them and to Berendt, East Central European history is a deviation. Berendt has stressed this vision in the very title of his new book. Using the term "derailed" for Central and Eastern Europe implies that in Western Europe, history is on track. This distinction between a normal and an exceptional development is built upon a heavy dose of determinism, such as used by Szücs in his famous book about the three regions of Europe (in German published as *Die drei historischen Regionen Europas* [Frankfurt, 1990], also translated into French and Polish). Berendt begins his new monograph about Central and Eastern Europe with an overview of distorted structures, which, already in the early modern period, set this part of the continent on a special path of history. All the peculiarities of the region are seen in negative terms. Ethnic mixture, its geopolitical location, slower population growth, and of course the Turkish invasions are among the culprits creating a "sleeping East" (p. 5) that "hibernated" until the beginning of the nineteenth century (pp. 5 and 36).

Just at the moment when the reader is in danger of falling asleep because of the abundance of structuralism and Berendt's tiring fashion to treat the same problems in each single country of the region from Albania to Lithuania, the narrative takes a new turn. As the author acknowledges Central and Eastern Europe finally was awakened through romanticism, which, besides early nationalism, is the topic of the second chapter. Berendt explains well the specific and