significant roles. In spite of a diversity of political contexts, museum directors across the empire managed to achieve unity in their display of art collections. Chapter 3, "Visions in Stone, Museums and Their Architecture" (Rampley) focuses especially on modernism's transformation of museum architecture. For readers interested in nineteenth-century German museum architecture, this chapter includes a helpful overview of different architectural styles, using the museums of Berlin, Munich, and Dresden as examples. This excursion to Germany demonstrates that Vienna was not the model that other cities of the empire sought to emulate. Chapter 4, "Curators, Conservators, Scholars: The Rise of the Museum Professions" by Nóra Veszprémi, looks at how museums became sites of knowledge production in the period. Members of the new professional middle class, educated in the new field of art history, took over directorship of museums and supported museum reforms in exhibition display and collections management as well as scholarly research and publication. This is the first chapter to consider the gendered history of museums and how the rise of museum professions diminished the space for women to shape the art world. Chapter 5, "'Uniques' and Stories, Principles and Practices of Display" (Veszprémi) examines exhibitionary practices and how these were informed by local agendas, spatial limitations, art historical scholarship, and uniqueness of the collection. Chapter 6, "Museums and Their Publics" (Prokopovych) provides an extensive exploration of the diverse and diversifying museum publics during this period of great change. The chapter draws on a wide range of sources, including paintings, newspapers, photographs, museum instructions for visitors, and policies of use, to provide a social history of museums and their support of local patriotism and nationalism. An epilogue brings us into the twenty-first century, providing a glimpse into the lives of the museums after the fall of the empire.

The book is a significant contribution to central European history and to the growing corpus of literature on the European history of collections and museums. The effort to correct scholarly approaches that rely on present-day state boundaries is ambitious and necessary. The authors' recurrent attention to Tony Bennett's thesis is a reminder that there is still research to be done on museums outside of Britain, France, and the U.S. The long nineteenth century was a period in which new disciplines emerged and boundaries between disciplines changed, while museum directors also grappled with the history behind their collections and with spatial constraints. This was also a period in which European museum directors debated what counted as art when considering new acquisitions from European colonies overseas, a topic surprisingly absent from this book. The authors' attention to the coincidence of continuity and change, to local politics and the agency of museum visitors, provides new directions for future research into how directors of different types of museums negotiated these changing disciplinary boundaries through the content and display of their collections.

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Music and the New Global Culture: From the Great Exhibitions to the Jazz Age

By Harry Liebersohn. Chicago and London: The University of Chicago Press, 2019. Pp. 336. Paper $30.00. ISBN 978-0226649276.

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The early chapters of this elegantly written, surprising book depict armchair-traveler interactions set in the United Kingdom, Germany, and the United States. The book begins in 1818,

although not with the Great Exhibitions. And initially the focus is as much on intellectual history as it is on music. At first, the promise of its title seems distant from the book's content.

But the narrative opens and spirals, chapter by chapter, focusing on different global musical encounters and interactions. It soon encompasses archivists, tycoons, conductors, divas, the invention and reinvention of the phonograph, polar exploration, Max Weber, and a thousand other fascinating subjects and stories, each told with erudition and wit. The book's many protagonists encounter non-European musics and usually hear them first as "noise," whether from Thailand, China, India, or indigenous voices from the Americas. But over time they realize not just these musics' intrinsic value but what they have to teach the rest of the world.

The book's underlying theme is migration. Just about everything in it seems to be on the move: instruments and collections; sounds, scale, and pitch, and ideas about them; scientific methods and academic institutions; commercial endeavors; and, most importantly, people. This book's exploration, in the end, is as epistemological and ethical as it is musical. *Music and the New Global Culture* is an investigation of the formation, acquisition, and dissemination of knowledge, and a call for intellectual empathy and egalitarianism.

Each chapter begins with biography, introducing central characters and ideas, while also moving slightly forward in time. Engaging detours early on become major themes in later chapters. Overarching discussions of craft, science, and commerce as shaping forces of global culture unfold across several chapters, helping contextualize individual actions against the larger intellectual and commercial forces shaping the long nineteenth century.

Harry Liebersohn's first subject is British musicologist Carl Engel, born near Hanover in 1818, formerly a German cultural nationalist who spent summers "collecting national songs" in the forests (30–31). Engel's scholarship rejected the idea that European art music was universal. His instrument collection, bequeathed to the South Kensington Museum (later the Victoria and Albert Museum), was one of the first European archives of global music. But Engel's nephew and heir Carl Peters became a Mister-Kurtz-like administrator in German East Africa, highlighting the ironic ability of cosmopolitanism to encompass both Engels' humility and Peters' arrogant imperialism.

Each chapter builds on the previous ones. Alfred James Hipkins, for example, began his career as a piano tuner at London's Broadwood piano factory. Hipkins' study of different tuning and pitch systems helped him transform the sounds of Broadwood's pianos and organs. It also drove him to research and build historical instruments, drawing in part on Engels' collection. He defended Frederic Chopin's choice to play on smaller, more sensitive pianos rather than perform virtuoso turns on the newer, larger Steinways. In Hipkins' introduction to Charles Day's book on the musical traditions of India, he called on European readers to understand, not to judge.

Empire appears as the background of this book. It shaped scholar and philanthropist Alexander Ellis's studies on semi- and microtones and the diversity of musical scales. His insights drew on Hipkins's tuning studies and on encounters with musicians and instruments from the Middle East, India, Japan, and China, whether passing through imperial London or available in its instrument collections. German philosophy professor Karl Stumpf allows Liebersohn to think about German universities as global models: "global scholarship . . . took on a German university cast of objective scientific knowledge, with . . . massive accumulation of facts, critical attention to sources and methodology, . . . formation of specialized disciplines, . . . critical community and habits of institution-building" (126). Like Ellis, Stumpf listened to musicians visiting from all over the world, brought to Europe by a growing network of transatlantic impresarios. He drew on Ellis's insights, but also those made by missionaries, Franz Boas, and other participants in global encounters, to help him think about sound. Stumpf also created a Berlin archive of world music, this one of sound recordings.

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The book's last section focuses on the development and global spread of the phonograph and its inventors and innovators in Britain, Germany, and the United States. Liebersohn's marvelous narration of Thomas Edison's and Emile Berliner's competitive innovations notes their transformation of modern recording technology and the global culture it created. Agents and sound engineers were sent all over the world to record music and sell records. We follow the indefatigable self-taught engineer Fred Gaisberg as he travels the globe, recording operatic tenor Enrico Caruso, Tatar singers along the Volga, and the polyglot Indian diva Gauhar Jaan. Edison's less worldly preferences for "sentimental Victorian songs" and ragtime influenced the work of Charles Ives and Aaron Copland (248).

Liebersohn proves repeatedly that music is always already both national and cosmopolitan—that seemingly unitary musical practices, genres, and instruments are themselves products of global cultural encounters. Each encounter in this book raises different questions about music, technology, migration, cross-class and -cultural encounters. Just about every anecdote deftly interweaves musical history with personal biography and economic, institutional, academic, and imperial history. *Music and the New Global Culture* is not a book to skim. This reviewer is glad to have read it word for word, page by page.

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Johannes Scherr: Mediating Culture in the German Nineteenth Century

By Andrew Cusack. Rochester: Camden House, 2021. Pp. 204. Cloth $90.00. ISBN 978-1640140578.

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The writer and historian Johannes Scherr (1817–1886) can be seen as a classic example of the "second-tier writer," an author who is popular and prolific in his own day but whose works are largely ignored by subsequent generations. In the introduction to this book, the literary historian Andrew Cusack explains that he had originally intended to write a single chapter on Scherr as part of a broader study of *Kulturgeschichte*, which would have emphasized that genre's democratic and emancipatory potential. By focusing entirely on Scherr, Cusack ends up telling a more complex, contradictory, and interesting story about a historian whose works were read widely but who remained distant from the historians' guild, who was an advocate of cosmopolitanism but at times stoked nationalist prejudices, who promoted female writers but wrote works laced with misogyny, and who was deeply engaged with German affairs but spent most of his life in Swiss exile.

For Cusack, Scherr's writerly career was defined by the experience of liminality, i.e., of living and working along and across the borders between regions, nations, reading publics, and professional identities. Scherr was born in 1817 in the village of Rechberg in Württemberg, the son of a schoolteacher and the youngest of ten siblings. Growing up, he experienced repeated bouts of bad health and was often confined to his bed. This led his parents to send him to Zurich to live with his older brother Thomas, a school teacher, educational reformer, and ardent liberal. Canton Zurich had adopted a republican constitution in 1831 and was a preferred destination for South German liberals and democrats fleeing the repressive measures implemented after the Hambach Festival. Although Scherr spent only a