

for both the official ranks of the Islamic community and the newly founded Party of Democratic Action, which together with its Serbian and Croatian nationalist counterparts won the first multiparty elections in Bosnia.

What happened after is much better known but still heavily disputed and Omerika's book furnishes serious evidence based on an analysis of the historical background that cannot be overlooked any longer. What's missing in this rich book, and should be a task for future researchers and scholars, is to explore and compare the Young Muslims with other political and religious movements of their immediate and less immediate Catholic and Orthodox Christian neighbors in the same period, such as the Croatian Catholic Movement, the Orlovi, Bogomoljci, and Zbor, and to extrapolate and better understand the political and/or religious nature of their motivations, activities and beliefs. While Omerika is native of Herzegovina, her fine book is yet another example of how German-language scholarship is at the forefront of Balkan studies in recent years.

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Yugoslavia in the Shadow of War: Veterans and the Limits of State-Building, 1903–1945. By John Paul Newman. Cambridge, UK: Cambridge University Press, 2015. x, 287 pp. Notes. Bibliography. Index. \$99.99, hard bound.

John Paul Newman opens his study of the role of war veterans in the making and breaking of the first Yugoslavia with an anecdote from Rebecca West's *Black Lamb and Grey Falcon*. West's guide "Constantine" (the Serbian Jewish poet Stanislav Vinaver) describes an episode from the war where soldiers from the Serbian army and Croatian troops from the Austro-Hungarian army are fighting over the same hill. Despite being engaged in a fearsome battle, Vinaver stresses their common South Slav brotherhood: "In the morning they all lay dead," he remembers wistfully, "and they were all our brothers." Notwithstanding West's tendency to "ventriloquize" characters to verbalize arguments she wanted to make, Newman argues that Vinaver's account possesses a "historical resonance," highlighting how contested memories of the war served to undermine the viability of a common South Slav state (2–3).

Yugoslavia in the Shadow of War is, the author writes, a "study in the social and cultural consequences of conflict" in Yugoslavia, a state "formed in the aftermath of a protracted period of conflict during which many of its subjects had been mobilized in opposition to each other." Through the story of veteran associations and individuals it aims to chart "the downfall of liberal state institutions and their subsequent replacement by an authoritarian regime at the end of the 1920s." More broadly, it uses Yugoslavia as a means of understanding why liberal institutions collapsed in post-war Europe. As well as charting the troubled integration of veterans into civilian life, the book considers the "remobilization" of war veterans in radical-right organizations from the late 1930s onwards. By analyzing "the continuities and discontinuities between the violence of 1914–1918 and that of 1941–1945 in the Balkans," the book is intended as "an intervention into the ongoing debate about the relationship between the quality and kind of violence seen during the First World War with that seen during the Second World War" (2–4).

One of the major strengths of Newman's well-researched study is the impressive range of subjects related to veterans and the legacy of war in the new Yugoslavia it covers. These range from the activism of war veterans on the national and international level to the role of war commemorations and veteran associations in the cam-

paign to integrate southern territories into the Yugoslav state, as well as the ideological and national conflict between veterans and a younger generation which had not seen active service. As Newman persuasively argues, the culture of commemoration failed to construct a shared Yugoslav identity among veterans, and hence the wider population, since the celebration of the Serbian army's victories in the First World War was inevitably perceived as delegitimizing those who had fought on the other side of the barricade.

Yugoslavia in the Shadow of War is extremely effective at explaining the complexities and ambiguities of veteran associations and the state's culture of commemoration, drawing on a wide range of archival and printed primary sources. Despite the extensive research and wide-ranging discussion, however, I do have some reservations. First, while the legacy of the war and the status of veterans clearly played a role in the unmaking of the Yugoslav state, it is not clear how important, in the long-term, that role was. As Newman concedes, many of the radical ideological organizations established by veterans enjoyed marginal support and their connection to the veteran generation was often tenuous. While the book correctly argues that the story of veterans in the first Yugoslavia has wider European resonance, it lacks a meaningful comparative framework. Additionally, although the author approvingly cites the work of a number of cultural historians of the 1914–1918 period, those expecting a cultural history will be disappointed. Brief references are made to veteran novels and poems but with one or two exceptions they are neither cited nor analyzed. Nor are the diaries or letters of veterans utilized so the reader gains relatively little sense of “the human factor” of veterans and their status as “active historical agents” (4). Instead, the study frequently falls uncomfortably between political and social history rather than being genuinely interdisciplinary. Finally, for a book which discusses the cultural politics of war commemoration, the absence of photographs or illustrations is disappointing, while the number of typographic errors is far too high. With these caveats, though, *Yugoslavia in the Shadow of War* makes an important and nuanced contribution to the history of war commemoration, veterans, and nation building in interwar southeastern Europe even if it is never quite the sum of its parts.

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Art and Life in Modernist Prague, Karel Čapek and His Generation, 1911–1938. By

Thomas Ort. New York: Palgrave Macmillan, 2013. xiv, 258 pp. Notes. Bibliography. Illustrations. Photos. Figures. \$95.00, hard bound.

Thomas Ort introduces his study of modernist Prague by contrasting it with the gloomy picture of the Habsburg Empire's terminal years that emerges from contemporary historians focusing on Vienna. Peter Hanak's *The Garden and the Workshop: Essays on the Cultural History of Vienna and Budapest* (Princeton, 1998), is an authoritative example. The essays draw an indelible image of a culture of narcissistic withdrawal from social life, a nervous splendor with a fatal attraction for the escapist fantasy of protofascism.

From his observatory in Bohemia, Ort counters: “This book tells a different story” (1). He argues that in the decades preceding the Great War, Prague stood out by its cultural vitality, developing in *pari passu* with the growth of a vigorous middle class, both Czech and German. Yet, an undertow of ambivalence exists in Ort's description of the unique cultural space that was Czechoslovakia after the collapse of Austria-