

tablishing Martineau as an influential voice in both American and British society, documenting the sale of her work, the people with whom she interacted, and those whom she mentored. *The Hour and the Woman* is beautifully written, although at times theoretical digressions detract from the flow of the narrative. Since the author so clearly wishes to increase awareness of and scholarly interest in Martineau, it also is regrettable that this thoroughly researched work lacks a list of the manuscript collections and periodicals/newspapers consulted. Despite these minor limitations,

scholars of antebellum America, print culture, and women's history will join literary historians in finding this a valuable addition to nineteenth-century studies.

JOANNE PASSET is an assistant professor of history at Indiana University East, Richmond. The author of *Cultural Crusaders: Women Librarians in the American West, 1900–17* (1994), and *Sex Radicals and the Quest for Women's Equality* (2003), she currently is working on a biography of nineteenth-century activist and feminist Juliet H. Severance.



Land without Nightingales

Music in the Making of German-America

Edited by Philip V. Bohlman and Otto Holzapfel

(Madison, Wis.: Max Kade Institute for German American Studies and the University of Wisconsin Press, 2002. Pp. xix, 301. Compact disc, notes, illustrations, bibliographies, tables, appendix, figures, index. \$49.95.)

Contemporary popular music in America reveals an ever-increasing indebtedness to international influences. This anthology, an outgrowth of a 1992 conference at the University of Chicago, reminds us that this process is part of a long tradition. What was sung and played in America involved an internationalization with roots going back to the earliest days of settlement in the 1600s when Britons, Germans, and others began coming to America.

In their introductory essay, Philip V. Bohlman and Otto Holzapfel indicate that their major goal is to define German-American ethnicity by study-

ing its music. The effort is unusually complex and problematic as it often involves assessing the assimilation of non-German musical elements. By showing the fluidity of the making of German-American ethnicity, the essayists put to rest the older folkloric notion that an ethnic group's music was homogeneous and static. It was, to the contrary, a mixture of internal and external influences even before it arrived on these shores.

Unlike most peer studies of ethnic music, the editors as well as the authors of the essays are knowledgeable scholars from both sides of the Atlantic. This enables readers to ex-

perience a perspective embracing both the emigrant and immigrant lands.

Another distinguishing aspect of the work is the choice of the ethnic group studied. The Germans were one of the largest white contingents to come to America, and they had a powerful influence on American music and culture. German bands and instrumentalists were ubiquitous entertainers in the 1800s, playing both German and American pieces in concert halls, at public festivals and civic occasions, as well as in taverns and saloons. They also entertained at their own affairs, in churches and music contests, and at parties and family celebrations. Even at these internal affairs their repertoires were often eclectic, reflecting a mixture of influences.

The essays offer unusual insights about music and the transformation of German ethnic identity. One of the best is Kathleen Conzen's micro-study of rural Sauk Valley Germans, in which she shows how her subjects manipulated American law to both enforce and oppose group behavior. She also cites the German sense of mission and cultural superiority over "joyless" American materialism that later changed and accepted mainstream American music. An essay by Leo Schelbert illustrates how distinctive Swiss immigrant music reveals that group's uncertainty about their future in the new land.

Three essays, by Lawrence Libin, Bohlman, and Helmut Walz, treat the importance of hymnal and sheet music in early colonial times. These ma-

terials reveal the process of German-Americanization, including borrowings from several of the group's religions in America: Catholicism, Lutheranism, and even Judaism. Folklorist James Leary's essay notes that the German concertina has concentrated in the Upper Midwest; while it still is considered German, the concertina also has evolved into an instrument of and for the common folk. In the final essay, Alan Burdette deals directly with the book's theme of change, discussing what he calls traditionalization, a process that mixes past and present.

The work does have certain flaws but, considering the huge scope of its topic, most are excusable. The musical coverage cannot be comprehensive, but it is nevertheless regrettable that no mention is made of the important ethnic labor songs. Also, while the individual entries are of uniformly high quality, they have little continuity—a common problem with anthologies. Nevertheless, the work is a pioneering venture in making ethnic music a part of our social history, and it makes a substantial contribution to the ever-growing literature on the relationship of music to group ethnicity and assimilation. Enhanced as it is with extensive bibliographies and an accompanying CD, it should encourage future research on the subject and serve as a model for other studies.

VICTOR GREENE is emeritus professor at the University of Wisconsin-Milwaukee. He has written four books on

American ethnicity. His fifth, *A Singing Ambivalence: Immigrant Songs, 1830–1930*, will be published in 2004

by Kent State University Press. He currently is working on a history of metropolitan folk festivals.



Beyond the Battlefield
Race, Memory, and the American Civil War
 By David W. Blight

(Amherst: University of Massachusetts Press, 2002. Pp. xi, 301.
 Notes, index. Clothbound, \$70.00; paperbound, \$19.95.)

This work is a collection of twelve essays and lectures that the author contributed to the subfield of “memory studies” over a fifteen-year span ending in 1998. These essays address Dwight W. Blight’s primary scholarly concerns: “the meaning of the causes, course and consequences of the American Civil War; the nature of African American history and the significance of race in American history generally; and the character and purpose of the study of historical memory” (p. ix).

After an introduction intended as a primer on the relationship between history and memory, *Beyond the Battlefield* is organized into three sections. The first part, “Preludes,” contains four chapters that treat the coming of the Civil War. One of the most appealing, a lecture delivered on the centennial observance of the death of Frederick Douglass, examines how the black leader’s three autobiographies attempted to order the passage of time. The second part, dealing with the war, is the lengthiest portion of the book. Those familiar with Blight’s *Race and Reunion: The Civil War in American Memory* (2001) will find that the five chapters in this section

cover the same ground as that highly acclaimed book.

The third part, “Postludes,” comprises two chapters and an epilogue. In one, entitled “W. E. B. DuBois and the Struggle for American Historical Memory” (which previously appeared in an anthology, *History and Memory in African-American Culture*, eds. Genevieve Fabre and Robert G. O’Meally, 1994), Blight declares that “the real tragedy of Reconstruction was not in the history but in the histories” and looks to a day “when the marketplace for the construction of social memories . . . [is] as free and open as possible, while still firmly guided by the rules of scholarship,” ensuring that “the politics of remembering and forgetting might be, here and there, overcome” (p. 250). Whether that is “a vain hope or a realized ideal remains the principal challenge of all those seriously interested in American historical consciousness” (p. 251). In the adjoining chapter, Blight assesses the vision of the late Nathan Irvin Huggins, chiefly through his imaginative, though controversial *Black Odyssey: The African American Ordeal in Slavery* (1977). A work that reflected the