Lemberg, Lwów, L'viv, 1914–1947: Violence and Ethnicity in a Contested City by Christoph Mick (review)

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in Muslim homes. Finally, in his analysis of the Soviet Union's efforts to convince Muslim women to renounce the *hujum*, Ginsborg explains that women who unveiled were sometimes assaulted or killed by their male relatives, but he does not illustrate such familial conflict.

Family Politics is an ambitious project that sheds critical light on the role of the family and family politics during some of the most tumultuous eras in twentieth-century history. It offers a persuasive corrective to totalitarian approaches that discount the existence of the private sphere under dictatorships. Providing glimpses into the private lives of both the famous and the ordinary, *Family Politics* is essential reading for scholars of the family, dictatorship, revolution, and twentieth-century European history.

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Lemberg, Lwów, L'viv, 1914–1947: Violence and Ethnicity in a Contested City. By Christoph Mick. West Lafayette, IN: Purdue University Press, 2015. Pp. 458. Paper $59.95. ISBN 978-1557536716.

In *Lemberg, Lwów, L'viv, 1914–1947: Violence and Ethnicity in a Contested City*, Christoph Mick uses the method of local history to unfold an interesting and complex thesis about the causes of ethnic violence in the former Habsburg crown land of Galicia. To explain what happened, he writes, we cannot merely credit historical differences among groups; we must likewise delve into how shifting regimes of governmental power reinforced, subjugated, or excluded certain populations along ethnic lines, and further, how cultures of memorialization and national remembrance (sometimes supported by existing political systems, sometimes not) valorized and inscribed particular historical episodes to the benefit or detriment of other indigenous groups.

Tracing in scrupulous detail the political and social interactions of L'viv's three main ethnic groups (Poles, Ukrainians, and Jews) between 1914 and 1947, Mick argues that "ethnicity and religion were the most important identity markers" in the city (2). Nevertheless, changing administrative regimes and wartime occupations also served to define those ethnic identities in new and often negative ways. At the end of World War I, "religious and social conflicts became nationally charged" (7), with Poles and Ukrainians competing to include L'viv in their newly independent states. Narrating this history through the actions and words of L'viv's city councilors, journalists, academics, and "ordinary" folk—people for whom "L'viv [was] to be both a site and object of contention" (76)—Mick's work is a visceral, often numbingly brutal account of the dreams, hatreds, and fears of L'viv's population during Eastern Europe's darkest hours.

The book's structure is informed by the seven "regime changes" that marked the

city's first five decades in the twentieth century: Austro-Hungarian to Russian (1914), Russian to Austro-Hungarian (1915), Austro-Hungarian to Ukrainian (1918), Ukrainian to Polish (1918), Polish to Soviet (1939), Soviet to German (1941), and German to Soviet (1944). Mick's thesis relies on the interplay of ethnicity and economics to explain the relationships of Poles, Ukrainians, and Jews during these political transitions. His method is that of local, descriptive history (what he calls *Erfahrungsgeschichte*, a history of how events are given meaning), allowing the sources to carry the narrative. Rarely does Mick engage with a broader European context. Instead, he lets Europe and its wars come to L'viv. In so doing, he has written a meticulous account of the interactions of L'viv's ethnic communities before, during, and after each regime change. The fourth chapter, "Reconstruction and Remembrance, 1920–1939," which covers the years after the successful establishment of L'viv as a Polish city following World War I, is perhaps the most theoretically stimulating. It traces the ultimately short-lived attempt by the Poles of L'viv to create a memory culture for their new state, the Second Polish Republic. These pages should be the starting point for a number of fascinating future dissertations.

Much of the book is devoted to chronicling successive administrative changes in L'viv—the seemingly mundane, even petty, details that mark political transitions. I remain somewhat skeptical that shifting governments did much more than exacerbate existing tensions, which, by starting the volume in 1914, Mick has little time to mention. Rather, one of the profound insights to be found here is how ethnic strife—and more specifically, the near-continuous eruption of anti-Jewish violence—predated not only the Soviet and German occupations, but the Russian one in 1914 as well. Though Mick seeks repeatedly to stress underlying economic motivations (75, 293), the sources make clear that wealth and class were often merely rhetorical devices serving to disguise other motivations for violence. This seems particularly true for the recurring anti-Jewish pogroms, which (before the arrival of the Soviets and the Germans) tended to erupt during periods of political transition, rather than as the result of direct policies of Austrians, Ukrainian, or Polish bureaucrats.

Indeed, the more deeply one reads, the more the "Jewish question" becomes an underlying leitmotif of the entire work. At each successive turn in the city's history both the Poles and Ukrainians persisted in seeing the Jews as supportive of, and benefitting from, somebody else. From the November 1918 pogrom, to the low levels of violence at the hands of Poles and Ukrainians, to the establishment of "ghetto benches" at the university under Polish rule, to the eventual liquidation of the entire population by the Third Reich, the Jews of L'viv were always targets in renewed outbreaks of violence, whether economically motivated or not. In a particularly devastating passage Mick quotes a report by the Polish Home Army from 1943–1944: "All condemn the bestiality and the premeditation with which the Jews are being murdered, but generally it is said that the Jews are getting their historical punishment" (316).

But of course, there is no generally accepted scholarly opinion on the origins or causes of anti-Jewish sentiment in Europe, and doing so was not Mick's purpose in this book. Rather, Mick has written a thoroughly researched, engaging, and ultimately provocative account of the politics and memorial culture of the residents of L'viv in the first half of the twentieth century.

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The Exile of George Grosz: Modernism, America, and the One World Order. By Barbara McCloskey. Berkeley: University of California Press, 2015. Pp. xviii + 252. Cloth $65.00. ISBN 978-0520281943.

In her 1997 book *George Grosz and the Communist Party: Art and Radicalism in Crisis, 1918–1936*, Barbara McCloskey examined the best-known period of the German artist's production. While addressing Grosz's role in the Berlin Dada movement, her account focused on his work for the German Communist Party and his subsequent disillusionment with the party and with politically engaged art in general. McCloskey's latest book can be seen as a sort of sequel; picking up shortly before the earlier book left off, *The Exile of George Grosz* considers the period from Grosz's emigration to the United States in 1933 to his death in 1959. Like her previous book, *The Exile of George Grosz* is meticulously researched, making effective use of Grosz's correspondence and a wide range of published works to map the political and aesthetic landscapes of his exile.

But McCloskey's new book is also a response of sorts to her earlier work, even a rebuttal. As she writes in her preface, "this study argues for the continuing relevance of Grosz's exile art over and against a Cold War cultural narrative that has long dictated unfavorable historical assessments of his American career, including my own" (xvi). McCloskey thus proposes a reassessment not only of the works that Grosz produced in America, but also of critical responses that dismissed these works as outmoded or reactionary. An exercise in redemptive criticism, her book casts Grosz's American period not as a withdrawal into apolitical irrelevance, but as a coherent response to changing political and aesthetic circumstances. *The Exile of George Grosz* not only calls for a new appreciation of an undervalued period in Grosz's career, it also sheds new light on developments in American and German art and criticism in the years surrounding World War II.

In keeping with the book's focus on exile, McCloskey's discussion moves between Germany and America, between political, aesthetic, and economic concerns. The book's first chapter examines Grosz's experience of New York, where he arrived as an émigré but remained as an exile, rubbing elbows with such figures as Max Horkheimer, Bertolt Brecht, and Thomas Mann. As McCloskey shows, this period was fraught with