

mourning for the revolution's victims, another major demonstration convulsed București, marking a "turning point" (253) in spawning a provisional proto-parliamentary Council of National Unity composed of about three dozen political parties and special interest groups.

Although the last chapter opens with an extraneous passage drawn from *Jalnica Cântare* (The sad songs) by an anonymous early nineteenth-century chronicler-cum-poet, Zilot Românul (The zealous Romanian), Siani-Davies's analysis of the revolution's myths is insightful and solves some riddles posed in earlier chapters. One myth involves the withering of a utopian "golden age" (271) of the restored political parties and the rectifying National Salvation Front. Others deal with the mythical theft of the liberals' revolution by communists seeking to curb reforms, and a charade played by the Soviet Union's KGB and Hungarian troops. Moreover, he poses "a new reality" (275) in the partially mythical duress that constituted a springboard for heroic city students to inspire a freshening of their milieu.

The author would have assisted his readers by identifying newspapers' sites and inserting every footnoted title in his valuable bibliography. So too would he have cheered us by identifying all individuals mentioned in his text and citing original works—such as those by Alexis de Tocqueville, Karl Marx, Alexandru D. Xenopol, and Crane Brinton—rather than referring to secondary accounts. Useful as well would have been English translations of foreign words like *photochronist* and *Phanariot*. Hopefully, a new edition of *The Romanian Revolution* will soon address stylistic details and the ongoing flow of recent publications, such as the dialogue between Iliescu and the American scholar Vladimir Tismaneanu. Thereby, he would enrich his already first-rate contribution to our understanding of contemporary Romania's achievements and problems.

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Jewish Life in Cracow, 1918–1939. By Sean Martin. Foreword, Anton Polonsky. Portland, Ore.: Frank Cass, 2004. xviii, 276 pp. Notes. Bibliography. Index. Photographs. \$69.95, hard bound. \$29.95, paper.

The period between 1918–1939 is marked by what the historian Ezra Mendelsohn has called the "triumph of the national principle" and the devastation of that victory is nowhere as burdensome as for the historian of interwar Polish Jewry. The knowledge of what befell Poland and its Jewish community—the largest in the world—after the Nazi invasion on 1 September 1939 continues to color historians' assessment of the period before. In *Jewish Life in Cracow*, Sean Martin strives to mediate between catastrophe and optimism and between Jewish and Polish history in this critical period.

Focusing on Kraków, which with 60,000 Jews was home to one of the six largest Jewish communities in interwar Poland (Warsaw, Vilna, Łódź, Białystok, Lwów), Martin analyzes the cultural efforts of the city's Jewish elite to integrate into Polish society while maintaining a commitment to Jewish identity. Kraków's independent republican past and its lack of a significant Ukrainian population (in contrast to Lwów) meant that Polish culture played a dominant role in the life of the city, and Kraków's Jews evidenced a high degree of linguistic assimilation. He selected Kraków's Jews because they provide a countercontext to the accepted narrative of the modernization of east European Jewry as moving from traditional nonacculturation and nonassimilation to separatist nationalism. Kraków's Jews represented a "western" model of modernization that advocated integration, although they were different from acculturated Jewish communities of western Europe because they retained an explicit commitment to a "national" Jewish identity while affirming that they belonged to the Polish national polity. Kraków's interwar Polonized Jewish elite, including Ozjasz Thon, Adolf Gross, and Józef Sare, focused their efforts on creating what Martin calls a "Jewish civic sphere" through Jewish newspapers, Jewish supplementary schools, Jewish sports clubs, reading rooms, and theater groups—all in Polish.

Displaying a mastery of Polish-language sources, both archival and published, sup-

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plemented by oral history testimony, *Jewish Life in Cracow* ably demonstrates the Polishness of Kraków's Jewish intelligentsia. The book, however, is flawed by Martin's consistent if unwitting dichotomization of Jewishness and Polishness into two static poles of identity and by the assumption that Jews resented the civic and political obligations of citizenship. In the chapter "Making Jews Polish: The Education of Jewish Children in Polish Schools," Martin writes, "forced by the state to conform to newly promulgated laws, the community responded by complying with the regulations and providing their own educational alternatives" (127, my emphasis). But 90 percent of Kraków's Jews sent their children to Polish public schools; might they not have *chosen* to do so?

Martin's integrationist Jews seem to have no predecessors, yet the typology of the modernizing Jew at home in Poland appears well before the interwar period and even under partition. Already at the end of the eighteenth century, when Polish Jewry first encountered modernity through the influence of the European enlightenment, there were members of the Polish-Jewish elite who strove to construct an identity that was both Polish and Jewish. In the nineteenth-century Congress Kingdom, enlightened Jews such as Jakub Tugendhold, Abraham Buchner, and Abraham Jakub Stern cultivated a progressive Jewish identity—all the while writing in Polish—that was loyal to the Polish state.

Moreover, even those Jews who identified as "assimilationists," calling themselves "Poles of Mosaic Faith," in late nineteenth-century Galicia did not sever their ties to the Jewish "nation." It is simply overstated to depict the west European model of modernization as thoroughly denational. Liberal west European Jews, such as Adolphe Crémieux, the head of the Alliance Israélite Universelle, declared their national allegiances to the majority culture of the nation-states in which they lived but did not disassociate themselves from the international Jewish community. Even in Russia, as Benjamin Nathans (*Beyond the Pale: The Jewish Encounter with Late Imperial Russia*, 2002) has shown, a liberal Jewish intelligentsia sought precisely the integrationist identity that Martin sees as uniquely Krakówian. Figures such as Horace Gintsburg, Maksim Vinaver, Gerikh Sliozberg, and others were thoroughly Russian yet established the Defense Bureau to counter anti-Jewish discrimination through the Russian courts.

Martin knows that all Jewish groups in interwar Poland were shaped by the Polish context in which they lived, but the dynamic interaction between minority and majority culture ultimately bothers him. He projects an American multicultural ideal onto the Polish interwar period, ruining the fact that the playing field between Poles and Jews was not level.

This commitment to identity politics—"this study illustrates how one community courageously acknowledged its difference while refusing to settle for the second-class position in which the majority culture often placed it" (13)—detracts from the book's important contribution. *Jewish Life in Cracow* demonstrates the complex manner in which Kraków's Jews embraced a liberal conception of nationalism that allowed Polishness and Jewishness to coexist in an increasingly desperate and intolerant time.

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Polish Music since Szymanowski. By Adrian Thomas. Cambridge, Eng.: Cambridge University Press, 2005. xxiv, 384 pp. Appendixes. Notes. Bibliography. Index. Tables. Musical Examples. \$100.00, hard bound.

In his rigorous and superbly documented volume, *Polish Music since Szymanowski*, Adrian Thomas focuses on the new generation of experimental composers who defied the prevailing political order and revitalized the musical scene in Poland in the decades that followed Adolf Hitler's invasion of Poland in 1939. Thomas draws on a wide variety of musical sources, including articles, interviews, and memoirs that offer striking insights into the composer's craft. He begins by providing a general framework that sets the stage for the postwar modernists who experimented with sound installations, such as Rafał Augustyn's *Cyclic Pieces* (1992), music theater, and electronic music, and he likens the revival of electronic music in Poland in the 1990s, following nearly a decade of deprivation at Polish