

Sabine Feisst, *Schoenberg's New World: The American Years* (Oxford: Oxford University Press, 2011), 379 pp.

In *Schoenberg's New World: The American Years*, Sabine Feisst convincingly debunks the longstanding Eurocentric myth that the renowned and controversial composer Arnold Schoenberg was “disadvantaged, neglected, and disillusioned” during his American “exile” period of 1933–1951 (3). Schoenberg’s American years have been characterized predominantly as years of failure and neglect, both artistically and financially, endured by an undervalued genius who, in return, refused either to compromise his artistic ideals or adapt to his new environment. Instead of repeating this same assessment, Feisst demonstrates in her study that Schoenberg’s music was in fact well received in the United States—that it was supported by numerous patrons, publishers, conductors, colleagues, and students. Moreover, she shows that the composer eagerly acculturated himself to his new home country. Feisst suggests that the inherited American reception of Schoenberg, often compared to his previously acclaimed European success, deserves a thorough reappraisal within a historical, social, and cultural context (xi). On this count, few articles or book chapters on the composer’s American years can compete with the wide array of sources employed in Feisst’s book, which utilizes an extensive number of unpublished manuscripts, interviews, and periodicals, as well as the most current Schoenberg scholarship.

The first chapter opens fittingly by summarizing misconceptions, questions, and debates surrounding detailed aspects of Schoenberg’s American years—misconceptions involving his personality, health, financial problem, and political inclinations. Based on his own conflicting personal statements of his American experience, Schoenberg has been portrayed as an outsider in both Europe and America. Biographers have uncritically utilized Schoenberg’s views to support their differing agendas, either describing Schoenberg as a “suffering hero” who was mistreated in a foreign country or as “a snob” who refused to assimilate (4). Others have portrayed him as an opportunist who compromised his artistic ideals for popular appeal in the new world (44). Thus, an in-depth look into Schoenberg’s personality and a detailed account of his life, work, and relationships is essential to understand these contrasting representations. Feisst’s conscientious evaluation provides readers with a balanced picture of Schoenberg, enabling them to understand the conflicting views of the composer free from entrenched biases.

In chapter three, Feisst engagingly narrates the complex blend of Schoenberg’s three identities—German, Jewish, and American—and his socialization in America with German and German-Jewish émigrés, such as Thomas Mann, Theodor W. Adorno, and Adolph Weiss. She also looks

at his interactions with American personages, such as George Gershwin and Henry Cowell. In addition, she employs concepts taken from cultural theory, such as assimilation, acculturation, and dissimulation.

Feisst includes discussions of Schoenberg's musical works composed in America—most notably the violin and piano concertos; *Kol Nidre*, op. 39; and *Ode to Napoleon Buonaparte*, op. 41—and of the ways the three identities are reflected in them. The purpose of discerning these identities and categorizing musical works according to their influence is not to solidify an essentialist position but to understand better the displaced composer and his works within the complex web of identities that attain their intricacy through the acculturation and dissimulation process. Furthermore, the issue of identity, whether ethnic, national, religious, racial, or cultural, is crucial for comprehending the musical output it influenced, particularly when, as in Schoenberg's case, the composer believed in music's manifestation of the self and of cultural tradition (76). In discussing musical works, Feisst does not lose her focus on the main issues of identities and refrains from the temptation of technical musical analysis, thus allowing the content to be accessible to nonmusician readers.

Many of the book's chapters are devoted to Schoenberg's reception history, challenging the "American misery" theory surrounding him and his music. Feisst shows in chapter two that although Schoenberg's compositions were often rejected as "a manifestation of cultural decay" (31), his advocates faithfully promoted them by having most of his dodecaphonic works programmed in America even before his arrival in 1933 (29). Furthermore, Schoenberg's works were remarkably successful during his American years with the help of eminent performers (chapter four) and major publishers (chapter five) in the United States. Particularly interesting is Schoenberg's influence as a teacher in America, the focus of chapter six. Drawing on interviews with Schoenberg's students, Feisst provides a captivating account of Schoenberg as a respected pedagogue.

Schoenberg's New World is a very readable but also thoroughly and meticulously documented work. Feisst supplies a compendium of recent research and further readings in footnotes and in a bibliography for interested scholars and students. The companion website with audio recordings, video clips, and photographs, designed to accompany the book, is, aside from a few broken links and minor organizational flaws, a superb tool for readers. The historic recordings are particularly appropriate in grasping the author's characterization of the musical works and events and for understanding Schoenberg's private and musical personas. Overall, *Schoenberg's New World* is a pivotal work that sets an example for future musicological research on émigré composers.

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Frable Pomerantz Freidenreich, *Passionate Pioneers: The Story of Yiddish Secular Education in North America, 1910–1960* (Teaneck, NJ: Holmes and Meier Publishers, Inc., 2010), xxv + 498 pp.

From daily content-rich after-school classes to extracurricular activities, clubs, special events, and summer camps, Yiddish secular schools provided a unique and ground-breaking Jewish education and life experience to their many students. Ranging in affiliation from communist to Zionist, the schools had varied curricular leanings, some merely using the Yiddish language to inculcate socialist ideological positions, others including extensive coverage of Jewish traditions and holidays. Unfortunately, accounts and studies of Jewish education in North America have often neglected to appropriately assess the significance of these schools to the American Jewish experience. Frable Pomerantz Freidenreich's prodigious new work, *Passionate Pioneers: The Story of Yiddish Secular Education in North America, 1910–1960*, seeks to address this lack in a thorough portrayal of the schools, their sponsoring organizations, teachers, directors, students, and communities.

This book—which combines historical backdrops to the events and organizations being described; detailed case studies of exemplary institutions and individuals; personal testimonies; and exhaustive lists of schools, camps, and influential figures—provides an invaluable resource and reference for scholars interested in researching this largely unexplored topic. Relying on archival research, personal interviews, and correspondence, Freidenreich uncovered information, to varying degrees, on “160 communities, totaling close to 1,000 Yiddish secular schools, and 39 summer camps that existed in North America in the period covered by this book” (xv).

Despite the significance of Freidenreich's original research, the work lacks, in places, a coherent logical progression and readable organizational structure. Many of the chapters, particularly the introductory ones summarizing the scope of Jewish education in North America and outlining the Jewish political movements that supported the schools, present information in a repetitive and both chronologically and geographically confusing manner. As the author delves deeper into the details of her specific subject matter, however, the prose improves; the chapters on innovations in Yiddish secular education and on the teaching profession are particularly engaging.

One of the most striking innovations of the Yiddish secular schools that Freidenreich describes is that, years ahead of their time, the schools exemplified what is now known as *confluent education*—“the integration, or merging, of the cognitive and affective domains” (133). By supplementing coursework with extracurricular clubs and summer camps, teachers combined social and recreational experiences with formal learning, providing an immersive experience and cementing a lifelong emotional connection to Yiddish culture. This model became popular in mainstream Jewish schools only in the 1970s, fifty

years after Yiddish secular schools had begun employing the approach without using the specific terminology.

Freidenreich's own work employs a confluent paradigm in recreating the world she describes. Her text is interspersed with fascinating and rare archival images relating to Yiddish schools and camps: photographs, postcards, journal covers, posters, textbook illustrations, and more. Furthermore, the book is accompanied by a CD with audio recordings of fifteen songs that were popular in Yiddish schools and camps.

Freidenreich describes the decline of the school systems in the afterword, as well as in a chapter about the effects of twentieth century national and world events on the schools. As a result of the Holocaust and the consequent cessation of immigration from Eastern Europe, assimilation, the move of Jewish families to the suburbs, the impact of identification with the new State of Israel, and the increasingly anticommunist climate, the number of families interested in sending their children to Yiddish-speaking schools dropped in the second half of the twentieth century.

In addition, those schools that had sought to educate their students purely through using the Yiddish language, without any Jewish content, realized the long-term inviability of such plans. Freidenreich quotes Zalman Yefroikin, a director of the education department of one of the sponsoring organizations, as saying, "The view that a Jewish national life could be possible without observance of a Jewish pattern ... has been found erroneous; it has come to be recognized that to be a Jew it is necessary to live a Jewish life" (194). The author stresses, however, that despite their eventual decline, the schools were largely successful in accomplishing their educational goals for the three or four generations of students who attended them.

To conclude, not only does *Passionate Pioneers* compile documentation on its subject matter that will be indispensable for any further studies, but it also serves as a nostalgic tribute to a vibrant world that, due to various internal and external political, economic, and social circumstances, has ceased to exist as the widespread national phenomenon it once was. The author's unmistakable personal connection to the material is palpable throughout the text, as she memorializes the people and institutions she describes. Itsself "pioneering" a subfield within American Jewish history, Freidenreich's work opens new avenues of inquiry for future scholars to pursue.

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Benjamin Ginsberg, *Moses of South Carolina: A Jewish Scalawag During Radical Reconstruction* (Baltimore: Johns Hopkins University Press, 2010), xi + 219 pp.

During Reconstruction, most white Southerners felt that there was no difference between a carpetbagger and a scalawag; both were scum. The carpetbagger was a Northern opportunist who “invaded” the South after the Yankee victory, ensconcing himself in a cushy government job. The scalawag was a Southern boy who turned on his people by supporting black suffrage and equality and who reaped “unjust economic benefits” from those who would manipulate the Confederate defeat. I must admit, as an impartial student of the War of Yankee Aggression, I, too, did not see much of a difference between them. That is, until I read Benjamin Ginsberg’s book about Franklin Moses, Jr.

This slim volume is informative, well-documented, and fascinating. Its story of Moses is a journey back into the world of Reconstruction South Carolina. Franklin Moses, Sr., was a Jewish judge in antebellum Carolina and also served as such in the Confederate state government. His son, Franklin, Jr., was born of a gentile mother and not raised as a Jew, but in that oppressively race-conscious world, he was never allowed to forget that he was half-Jewish.

Young Moses served in the South Carolina Confederate state militia and actually raised the rebel flag over Ft. Sumter when it surrendered in April 1861. He was a typical white Confederate, so it would seem. It was after the war that he started down the path that led him to become the Republican governor of his state (1872–1874) and a fast and firm friend of the freedmen (former slaves who had been emancipated).

After the war, Moses became an editor for *The Sumter News*. From editorials in that paper, one can see that he actually believed that the “new order” would bring peace and prosperity to South Carolina. He quickly saw that race was not an indicator of ability or talent and that if the South were to recover, native whites would need to guide and help the freedmen. Moses actually believed this and, what’s more, he acted on it.

Unlike most white Americans in his day, Moses developed close ties with many in the freedmen community, socialized with them, and seemed to truly believe in their equality. He made friends with many of the freedmen who were known as “browns” or “mulattos.” His closest associate and best friend was Francis Cardozo, the son of a Jewish father and African-American mother. Cardozo was educated as a Christian in Europe before the war, but he returned to South Carolina and helped Moses rebuild the state.

Ex-Confederate white Southerners were returned to power in the elections right after the war, only to be removed by the Republican-controlled U.S. Congress. White Southerners basically boycotted the next few elections, so that Moses, known as a friend of the freedmen, was easily elected to state assembly with freedmen support. This new state congress rewrote its constitution in

1868, and Moses, being literate, well-spoken, and white, was made speaker of the assembly by his freedmen allies. It was easy to see that Moses would be elected governor in the 1872 elections, because the freedmen saw him as one of their few white allies and friends—which was true. He was also close with many black pastors and “brown” politicians—the black intelligentsia of his day.

Unfortunately, Moses also had a seamier side. He was a typical machine politician of the late 1800s—a time when politics was synonymous with power, money, and corruption. Suffice it to say that Moses, like most politicians of his day, worked the patronage system. He was, however, true to his base and loyal to his friends and family. His father, a former Confederate judge, became a prosperous Republican judge, and his freedmen base never lacked for his support. Moses was said to have supported women’s suffrage and even “dallied” with four mixed-race sisters. White Southerners and former Confederates hated Moses, whom they dubbed “Jewnior.”

This book does not sugar-coat the racism that existed after the Civil War. Referenda were passed denying freedmen the right to vote in Minnesota, Kansas, and Ohio. President Grant actually wanted to repeal the Fifteenth Amendment, saying, “It has done the Negro no good; and had been a hindrance to the South, and by no means a political advantage to the North.”

This story of Moses, a long-forgotten scalawag who was unafraid of going against the grain of white Southern society, is well worth reading.

Rabbi Eric B. Wisnia was ordained at HUC-JIR (Cincinnati) in 1974. After serving three years as assistant rabbi in a Toledo, Ohio, congregation, he became rabbi of Congregation Beth Chaim in Princeton Junction, New Jersey, where he has served for thirty-five years.

Benny Kraut, *The Greening of American Orthodox Judaism: Yavneh in the Nineteen Sixties* (Cincinnati: Hebrew Union College Press, 2011), 178 pp.

Yavneh: The National Jewish Religious Students Association was founded in 1960 by a group of eighty American students at thirteen colleges and universities to serve the practical, intellectual, and social needs of modern Orthodox students who were increasingly finding their way onto American college campuses and who were not finding their needs met by the Hillel foundations or other existing institutions. At its height there were forty-five chapters across the United States and Canada and thousands of participants in its coeducational weekly Bible and Talmud lessons, lectures, debates, summer institutes, conventions, publications programs, and social events, all dedicated to the principle that one “could be fully Orthodox, intellectually inquisitive and rigorous, steeped in modern culture, and have fun at the same time.”

Through its educational programs, publications in English, year-in-Israel experiments, and full accessibility of leadership positions to young women, Yavneh was the vanguard for elements that later became common in a revitalized Orthodox world, from the explosion in English-language publishing to the now-ubiquitous year in Israel after graduation from day school. Eventually, many of these elements rendered Yavneh moot. The organization flourished and then gradually faded until its demise in 1980–1981, though its alumni fill the ranks of Jewish studies professors and the elite of Modern Orthodox Jewish leaders. Its story conveyed here by the late Benny Kraut tells in microcosm the story of American Jewish Orthodoxy through a critical period of dizzying renaissance on the one hand and increasingly bitter polarization and rightward shifting on the other. The draft of the manuscript was completed only a short time before the author, himself a member and national officer in Yavneh, passed away from a massive heart attack at the age of 61. Jonathan Sarna in the foreword writes movingly of the impact Benny Kraut had on many of his colleagues, friends, and students.

As the author recounts it, American Orthodox Judaism, which most observers predicted was dying in the 1950s, actually came of age in the 1960s. The renaissance went along two trajectories. One included the communities of what is labeled today the “Orthodox religious right” or by some as “haredi Judaism”—fervently Orthodox adherents of either the Hasidic movements or the Lithuanian-oriented yeshiva that are represented by the Agudath Israel of America. There was dynamic rabbinic leadership, increased fertility, greater financial support from increasingly prosperous laity, and a reduction in the stigma of the association with greenhorn immigrants. This Orthodox group disseminated an insular religious world view that included a rejection of non-Jewish culture as much as was possible and complete faith in the primacy of Torah and its sages in all affairs.

At the same time, a comparatively less insular form of what became Modern Orthodox Judaism, represented by the Rabbinical Council of America and epitomized by the revered Rabbi Joseph B. Soloveitchik, was also flowering. These Modern Orthodox Jews were moving to the suburbs, contradicting the assumption that upward mobility inevitably undermined religious traditionalism. Their children—graduates of an increasing number of Orthodox day schools—were starting to flock to colleges, including Ivy League institutions that in the past had limited their admission of Jewish students.

The far-right spectrum of fervent Orthodoxy became ascendant after the 1960s and shifted the entire Orthodox world to the right, at times affecting the morale and self-confidence of less insular Jews. By the 1970s some within the Modern Orthodox camp began to refer to themselves as “centrist” Orthodox Jews in an effort to situate themselves in the moderate middle and to mute their identification with “modernity,” a word that had developed pejorative

connotations on the right. Kraut, who was himself a national officer in Yavneh, recalls “the more open Orthodoxy of yesteryear,” when young men and women could still mingle freely together and all on the spectrum of Orthodoxy were still talking to one another and reading one another’s writing, as they did at Yavneh forums in the early 1960s. Such conversations across ideological and religious lines, he writes, would be “unthinkable” today.

The Greening of American Orthodox Judaism also documents the great changes that have occurred on the American college campus and its much greater acceptance of Orthodox Jews both by the general public and non-Orthodox Jews, some of whom in the early 1960s were actively hostile to Yavneh requests. Yavneh founders had practical day-to-day issues to deal with, such as biased professors (often Jewish themselves) who automatically gave Orthodox students a C, regardless of how well they had done in the course; the unavailability of kosher food; mandatory residence and board plans that made them pay for food they could not eat; and exams given on the Sabbath and Jewish holidays. One Barnard president, in offering a rationale for refusing to accommodate kosher students, wrote “The Rabbi [a campus chaplain] told me you are exempt from keeping kosher in a college dormitory, because being in a dormitory is like being in the Army.”

Even some Hillel rabbis of that era, who came overwhelmingly from Reform, Conservative, or Reconstructionist backgrounds, resented the “self-righteousness,” “sectarianism,” “fanaticism,” and “divisiveness” of Yavneh students and considered the group to be a “nuisance.” At one school a rumor circulated, according to one Hillel rabbi, that Conservative Jewish parents would no longer encourage their children to participate in Hillel because they were appraised that “the Orthodox students are taking over.” At the University of Chicago, the Hillel rabbis rebuffed Yavneh demands to establish a kosher dining room in the Hillel basement for the increasing number of students requesting it (more than forty in 1965) because, in their opinion, honoring this request might turn Hillel into an “Orthodox hangout” and drive away the non-Orthodox students (101). One of them, in a memo giving seven reasons why he would not push for kosher dining at the university, included that “Study is more important than eating” and that allowing kosher food would “reduce Judaism to a gastronomic activity.” He also wrote that “Hillel could not serve a segment of Jewish students in such a way as to alienate other segments of Jewish students” and that “Kashrut is one of the most easily contaminated mitzvot that we have” (118). Fortunately for kosher students, Hillel policy on these matters was to change markedly when it was reorganized and revitalized under the leadership of Richard Joel (1988–2003).

The majority of Jews in the early 1960s, according to Kraut, believed that when Jews had finally gained access in significant numbers to nondenominational, nonsectarian institutions of higher education, it was their job was to

be “sincerely grateful and melt into the cultural mainstream, not make any special Jewish ethnic and religious requests.” That Yavneh students refused to do so and worked to create an organization that would meet their religious, cultural, and educational needs makes their story a remarkable chapter within American Jewish history. Furthermore, their actions helped to prepare the ground for the accommodation of student differences that is common on the college campuses of today.

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Stewart F. Lane, *Jews on Broadway: An Historical Survey of Performers, Playwrights, Composers, Lyricists and Producers* (Jefferson, NC: McFarland and Company, Inc., 2011), 231 pp.

In 1910 the magazine *American Hebrew* asked, “Why are Jews so successful in the theatre and in the drama?” The author pointed to the “remarkable activity of Jews in the theatrical profession as managers, authors, and players.”¹ This is the topic that award-winning producer Stewart F. Lane explores in his survey of Jewish theater artists, *Jews on Broadway*. Lane writes in a breezy, chatty style, presenting a work clearly intended as an introductory text for fans of Broadway theater and those with an interest in twentieth-century Jewish American culture.

The work is broken into eight short chapters, which span the development of Jewish theater in America from the Yiddish theater phenomenon at the end of the nineteenth/beginning of the twentieth century to the newest generation of Broadway stars. While some of the work is presented in a more traditional narrative format, other sections read more like extended encyclopedia entries (for example, the sections on Fanny Brice, Irving Berlin, George and Ira Gershwin, Lillian Hellman, Leonard Bernstein, Arthur Miller, Wendy Wasserstein, Alan Menken, Mel Brooks, Idina Menzel, and many other individual luminaries). Scholars of American musical theater, Broadway, and Jewish theater will likely already be familiar with many of the figures discussed throughout the text. Few of these entries contain citations for the information they present.

In his exploration of what made certain performers successful or unsuccessful, Lane turns to Jewish stars such as Tovah Feldshuh for an assessment of how Jews have navigated the complexities of American theater and culture. Feldshuh reveals that her visibly “Jewish” name has been both an asset and a hindrance in her career—helping her secure roles when a Jewish character was essential (as in *Kissing Jessica Stein* or *Golda’s Balcony*) and proving an obstacle when producers sought a less “ethnic” performer (144). In an interview with Lane, Feldshuh noted that part of the key to Jewish performers’ success lay in the fact that, “We were always great storytellers, and we could be self-deprecating before others could deprecate us” (145).

Throughout his discussion of Jews' roles in American theater since the 1980s, Lane draws on his own rich experience as a Broadway producer, and his insights into shows such as *La Cage Aux Folles* (the 1983 production) and *The Will Rogers Follies* are some of the book's highlights. As Lane notes of his blossoming career in the 1980s and 1990s, "I was lucky to be working and living in New York City at a time when I was not a victim of the prejudice or persecution that befell so many Jewish people who had come before me" (175). Lane concludes his study with a meditation on the high percentage of Jewish artists who have contributed to the development of American theater (particularly Broadway) over the past century. He invokes the song "You Won't Succeed on Broadway" from the 2005 production of *Spamalot*, with its prophetic lines, "You haven't got a clue/If you don't have a Jew... You just won't succeed on Broadway if you don't have any Jews" (192).

While Lane's text may engage readers less familiar with the history of Broadway, American theater, and Jewish American culture, the book is unfortunately peppered with factual, grammatical, and typographical errors, from the incorrect name of the play Abraham Lincoln was watching when he was assassinated to inconsistent spellings of various artists' names such as Fanny Brice or companies such as the Group Theatre.

Numerous biographies and other surveys of Broadway and musical theater are listed in the "Further Reading" section, but since these books do not appear in the bibliography or the chapter notes, it is difficult to tell whether they were consulted in compiling the information presented here. Lane seems to rely heavily on popular Internet sources such as the Internet Movie Database (IMDB) and "Corine's Corner." Readers seeking a more in-depth exploration of the intersections between Jewish American culture and the development of the American theater may wish to turn to works by Henry Bial (*Acting Jewish*), Barbara Grossman (*Funny Woman*), Harley Erdman (*Staging the Jew*), Julius Novick (*Beyond the Golden Door*), and David Savran (*Highbrow/Lowdown*). Researchers on Jewish American theater may also wish to explore the extraordinary archival resources available at The Jacob Rader Marcus Center of the American Jewish Archives, the Billy Rose Theatre Collection, the Center for Jewish History, and the Harvard Theatre Collection.

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Notes

¹“Jews in the Theatrical Business—Are There Any Racial Reasons for Their Influx Into the Dramatic Professions?” *American Hebrew* 86, no. 24 (15 April 1910): 635.

Rebecca Margolis, *Jewish Roots, Canadian Soil: Yiddish Culture in Montreal, 1905–1945* (Montreal and Kingston: McGill-Queen’s University Press, 2011), xxi + 293 pp., illus., map.

“O city metropole, isle riverain...”

A.M. Klein, “Montreal,” in *The Rocking Chair, and Other Poems* (Toronto: Ryerson Press, 1948)

Although it has long since been surpassed by Toronto as the “capital” of Canadian Jewry, Montreal retains a distinctive political, institutional, demographic, cultural, linguistic, and even gustatory profile among North American Jewish communities. The city itself casts an aura by virtue of its dramatic setting in the shadow of Mount Royal. The illuminated cross atop the mountain serves as a reminder that the boundaries between religion and state are more fluid in Canada—and especially Quebec—than they are in the neighboring republic.

The cross had a peculiar presence in poems by Yiddish writers in Montreal, we read in *Jewish Roots, Canadian Soil* (87). A glance at the “Map of Jewish Montreal 1905–1945” (xxii) helps to explain why: the city’s Jews lived in neighborhoods adjoining Mount Royal Park. The principal business and commercial artery of the old Jewish neighborhood was The Main (St. Lawrence Boulevard/Boulevard St-Laurent), the official dividing line between east and west in the city’s grid. In addition, The Main once demarcated the French- and English-speaking halves of the linguistically divided metropolis; Jews thus inhabited both a central and a liminal space within Montreal.

The institutional framework of Yiddish culture in Montreal is the principal focus of Rebecca Margolis’s monograph.¹ Large-scale immigration of eastern European Jews to Montreal started later, experienced somewhat briefer interruptions, and was of longer duration than was the case in the United States. Thus, Montreal’s Yiddish-speaking milieu maintained its vitality until quite recently. In an extensive introduction, Margolis provides historical background on the development of secular Yiddish culture, Jewish immigration to Canada, and the position of Yiddish Montreal on the world scene. The introduction is followed by chapters on the Yiddish press (focusing on the *Keneder adler* newspaper [1907–1988] and on several small literary magazines), Yiddish literary activity in Montreal (and the Jewish Public Library’s role in nurturing it), the secular Yiddish schools in Montreal, and the Montreal Yiddish theater. The final chapter discusses Yiddish Montreal after 1945—when an influx of thousands

of Holocaust survivors reinvigorated the institutions that are introduced in the previous chapters.

The network of Yiddish-centered institutions described here could not have been developed without the initiative of enterprising and committed individuals such as Hirsch Wolofsky, editor of the *Keneder adler*; Reuben Brainin and Yehudah Kaufman (Even-Shmuel), cofounders of the Jewish Public Library; the Yiddish and Hebrew educator Shloime Wiseman; and the Yiddish modernist poet and cultural impresario Melech Ravitch, who settled in Montreal in 1940. David Roskies, a scholar of Yiddish literature and postwar native of Montreal, has referred to the milieu that these individuals created as a “utopian venture” (31).

“Why Montreal and not elsewhere?” the author asks (xv). Any study on Yiddish culture in North American Jewish community is compelled to confront the dominant example of New York City. Noting that Montreal was a “minor centre of Yiddish culture before the Second World War,” Margolis refers to the “considerable and ongoing influence” of the New York Yiddish press and theater on popular Yiddish culture in Montreal (34). Yiddish “Montreal aligned itself with, and was influenced by, major centres such as New York City, Moscow, Warsaw, and Vilna,” she writes (34). Still, she contends, Yiddish Montreal was more than just “a smaller version of Yiddish New York, separated by a generation gap” (35).

The longevity of Yiddish Montreal helps to distinguish it from its U.S. counterparts. Another difference is that labor Zionists, rather than socialists, founded and ran its major institutions (36). On New York’s Lower East Side, the dominant Yiddish cultural figure was Abraham Cahan, the dictatorial editor of the social democratic, non-Zionist *Forverts* newspaper. By contrast, his Montreal counterpart was Wolofsky—businessman, labor Zionist, and publisher of the *Keneder adler*. (Wiseman and Yaacov Zipper, the leading Yiddish educators, were also labor Zionists.)

In addition, Margolis views the cohesiveness of Yiddish Montreal as a byproduct of the general political environment: “Yiddish culture was sheltered from the lure of integration by its exclusion from Quebec’s two charter groups, and it was encouraged to evolve its own infrastructure.... Montreal’s activists, organizers, and writers were simultaneously players in a transnational Yiddish cultural movement and creators of a uniquely Canadian framework designed to foster it” (38). Toward the end of her study, Margolis elaborates upon this analysis by suggesting that “Montreal’s well-developed and institutionally complete Yiddish cultural network offers an instructive example of the cultural maintenance of a minority group on Canadian soil before the advent of Canada’s official policy of multiculturalism in 1971” (190).

Because Margolis concentrates on a particular subculture within the Jewish community, she devotes limited space to other aspects of Jewish culture and institutions in Montreal. Most Jewish immigrants living in Montreal from

1905 to 1945 sent their children to English-speaking Protestant schools; supplementary education was provided not only—probably not even mainly—by the Yiddish schools, but also through the more traditionally minded (and Hebraist) Talmud Torah. Even though prospects for genuine assimilation were limited, the trajectory of the second and third generations (as outlined in the concluding chapter) is nevertheless a familiar one: mastery of the English language, professionalization, upward economic mobility, suburbanization, and geographic mobility across Canada and the United States.

The hothouse environment of Jewish Montreal during and after the period under discussion yielded a remarkable flowering not only of Yiddish culture but also of English-language literary culture and the visual arts. On page 104 of *Jewish Roots, Canadian Soil*, there is a group photograph taken at the Jewish Public Library in 1942, on the occasion of the visit of the Yiddish novelist Sholem Asch. Behind Asch (though not identified in the accompanying caption) stands Abraham Moses Klein, lawyer, editor, publicist, and one of the most influential English-language poets in Canada. Klein's attendance at that event symbolizes an unheralded aspect of the Yiddish achievement of Montreal: the ability of its seemingly inwardly directed institutions to serve as a bridge to a wider world.² Moreover—and exceptionally so (as Klein's presence in the group photo suggests)—that particular bridge was even, at times, a two-way street.

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Notes

¹Interestingly, much recent academic scholarship on Yiddish Montreal has been in French, by Québécois scholars such as Pierre Anctil, Jean-Marc Larrue, and Esther Trepanier.

²Klein, born in 1909 in Ratno, Volhynia (Ukraine), was a small child when he and his family immigrated to Montreal. Though he received his formal Jewish education at the Talmud Torah—and not in Montreal's Yiddish schools—he maintained close ties with the city's Yiddish literati. See the article by Rebecca Margolis, "Ken men tantsn aftsvay khasenes? A.M. Klein and Yiddish," in *Failure's Opposite: Listening to A.M. Klein*, ed. Norman Ravvin and Sherry Simon (Montreal and Kingston: McGill-Queen's University Press, 2011), 79–97.

Linda Nesvisky, *Jewish Philadelphia: A Guide to Its Sights and Stories* (Charleston, SC: History Press, 2010), 160 pp.

A new, up-to-date guide to Philadelphia holds promise for many visitors to this historic city. Linda Nesvisky's recently published guide is actually two books. The first section is a wide-ranging selection of "personalities, places, and resources" of Jewish interest in Philadelphia. The second section is based on walking tours that the author leads focused on the city's historic district. The book concludes with a selected list of synagogues as well as kosher and nonkosher restaurants.

The first section includes the city's Holocaust memorial (dedicated in 1966), as well as a few synagogues of note—among them, Beth Sholom (designed by Frank Lloyd Wright), Rodeph Shalom, and Keneseth Israel. The latter two also house Judaica museums. Nesvisky also incorporates a number of libraries and archives of interest, including those with genealogical resources, such as the Rosenbach Museum, the Philadelphia Jewish Archives Center at Temple University (with illustrations of sample documents), the Free Library, and the Historical Society of Pennsylvania (which includes the collections of the former Balch Institute). There is much useful information here for the casual visitor or potential researcher. The second section, the walking tour of "Jewish history in colonial Philadelphia," seems aimed at the visitor to Independence Hall and other historical sites (13). The tour goes significantly beyond the colonial period. The conversational tone is easy to read but sometimes exceeds what historical evidence will support. However, she calls attention to many details that a visitor might miss.

As a practical contemporary guide for tourists to Philadelphia, Nesvisky's segment on sites, museums, and libraries around the city is most successful. Her section based on the walking tour includes useful information, but numerous errors and largely neglects sites near Independence Hall settled by East European Jews. This section would benefit from more careful fact-checking and by including additional nearby sites of note.

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Monty Noam Penkower, *Twentieth Century Jews: Forging Identity in the Land of Promise and in the Promised Land* (Boston: Academic Studies Press, 2010), 420 pp.

In *Twentieth Century Jews*, Monty Penkower has published a series of essays centered around a central theme: Jews in the first half of the twentieth century carved out their Jewish identities and understood what it means to be Jewish in

ways that were very different from each other. By exploring both biographical studies of individuals and how groups of Jews responded to particular historical events, Penkower shows how these different perspectives of Jewishness often led to tensions that erupted among Jews.

While most of the essays focus on Jews in America and in British Mandatory Palestine, the first essay discusses how Jews responded to the Kishinev Pogrom in 1903. The Kishinev Pogrom is presented as a defining moment of the twentieth century because of the varied responses Jews had to it. Not only did it spark a massive emigration of Jews from Russia and spur American Jews to act on behalf of their Russian brethren, but it also had a profound affect on Zionists, many of whom became more militant.

When Penkower turns to America, he offers studies of three very different individuals. A biographical study of Rabbi Abraham Isaac Selmanovitz portrays him as representative of the large number of Orthodox Jews who immigrated to America from eastern Europe during the early twentieth century. After living in Manhattan, Selmanovitz eventually moved his family to Williamsburg, where he emerged as the leading Orthodox rabbi in the area. But Penkower seems most interested in the rabbi's children, some of whom followed a traditional Orthodox lifestyle while others assimilated as they embraced American culture. The story of the assimilated American Jew is examined further in studies of Justice Felix Frankfurter and Arthur Hays Sulzberger. Penkower argues that Frankfurter struggled to balance his American and Jewish identities. In public, Frankfurter sought to present himself as an American. Penkower suggests, though, that "his ambivalence about" his Jewish identity "crept into" some of his Supreme Court opinions (106). Sulzberger, publisher of the *New York Times* from 1935–1961, also had an ambivalent sense of his Jewish identity, according to Penkower. In addition to these biographical studies, Penkower also examines the origins of the anti-Zionist American Council for Judaism, especially its founder, Morris Lazaron. Penkower argues that members of this organization were anxious about the effects Zionism would have on their efforts to assimilate into American culture.

In discussing the Jewish experience in British Mandatory Palestine, Penkower looks for meaning in the difficult and sometimes tragic events involving particular famous individuals. Why did Hayim Bialik, the most well-known Hebrew poet of his day, become so bitter during his years in Palestine? What we discover is that as he saw a new generation of Zionists—especially Revisionists—emerge in the 1920s and 1930s, he became increasingly worried that Zionism had become devoid of Judaism. This essay illuminates the diversity within the Zionist movement. Perhaps more than any other essay in his book, the examination of the murder of Haim Arlosoroff reveals the bitter divisions among Zionists. Penkower not only highlights the intense conflict between Labor and Revisionist Zionists during the 1930s but also how the controversies

surrounding the murder of Arlosoroff affected the ongoing battles between Labor and Likud into the 1990s. The conflict between Labor and Revisionists is further illustrated in an essay on Shlomo Ben-Yosef, a young Revisionist Zionist executed by the British for being part of a failed attack on an Arab bus in 1938. Penkower demonstrates in meticulous detail not only why Labor Zionists and Revisionist Zionists responded so differently, but how the Herut party and later the Likud party invoked the execution of Ben-Yosef for their own political purposes. The conflicts that emerged among Zionists are also examined in Penkower's study of two Orthodox Zionist organizations during the 1920s and 1930s, the Mizrahi religious Zionist organization and Agudas Israel.

Penkower's research is thorough. His overall argument, that American Jews have struggled historically to balance their American and Jewish identities, and that the opposing understandings of Zionism among Zionists have led Jews in Israel to intensely bitter conflicts, is convincing partly because his evidence in support is so exhaustive.

In many of the essays, however, the writing is too detailed. In his essay on Rabbi Selmanovitz, for example, Penkower spends five pages summarizing the life stories of each of Selmanovitz's eight children, leaving the reader wondering why we need to know all of these details. Penkower's essays are also focused on men exclusively, creating the impression that the construction of Jewish identity in the twentieth century, and the conflicts among Jews that they ignited, revolved solely around men. Women played extremely significant roles in the history of Jews in the twentieth century, and that they are absent in this book is a glaring omission.

That said, *Twentieth Century Jews*, in exploring the variety of Jewish identities that emerged during the last century, provides an interesting lens through which we can try to understand the Jewish experience in the twenty-first century.

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Marc Lee Raphael, *The Synagogue in America: A Short History* (New York: New York University Press, 2011), 245 pp.

Marc Lee Raphael's title undersells his book. *The Synagogue in America: A Short History* is, as one would expect, a succinct summary of historical trends in Jewish worship, starting with the earliest Jewish communities in the United States. But Raphael offers more than that. His book also shows, through the prism of the shul, a broader sketch of Jewish life in America. This book starts with how Jews have prayed, but it is also about how they have worked, played, eaten, related to their Christian neighbors, and related to each other.

Raphael's conclusions are based on an impressive feat of historical archaeology. The author has sifted through the records of dozens of synagogues from around the country, many of them uncatalogued. The result is a book that provides both keen details and a broad overview of American Jewish life.

The book is divided by time periods into six chapters, most of them subdivided by topic or by branch of Judaism. Each could be read as a standalone essay, but there are themes that recur, and it is this combination that makes the book such a rich contribution to the field.

One key theme is the general decline of the synagogue as the central vehicle of American Jewish life. In colonial times, Raphael notes, "the synagogue was ... the Jewish community" (2). In the twenty-first century, so many Jews attend no service regularly and identify with no movement that it is debatable whether the Jewish community is still a community at all. In between, American synagogues went through cycles of reform and reaction to cope with immigration, assimilation, and America's ever-changing culture.

Indeed, some form of the reform-versus-tradition debate in American synagogues is about as old as the United States itself. Raphael traces dissatisfaction with the status quo as far back as the 1790s, when German Jewish immigrants began breaking from the Sephardic rites that had prevailed in the eighteenth century. While the German shuls began with traditions brought from Europe, changes were not long in coming. In fact, the process of reform was under way even before Rabbi Isaac Mayer Wise set foot in America. Some of the innovations that would become hallmarks of Reform Judaism, including instrumental music, mixed seating, and a shortened liturgy, were widespread even before the founding of the Union of American Hebrew Congregations in 1873. When the Reform movement organized itself, it ratified a spirit of experimentation that had been percolating in individual congregations for decades.

The spirit of reform existed in Europe as well, but some of the concerns of American congregations reflect the influence of American Christianity. For most congregational leaders in the nineteenth century, Raphael writes, "a decorous, traditional service was as American as the 4th of July" (35). The evidence here suggests, however, that socializing in services is as Jewish as matzo ball soup. In fact, Raphael argues, concerns about decorum led many worshipers away from the more chaotic Orthodox service to what would become the Conservative movement. Orthodox Judaism, on the other hand, once it began to define itself, did so partly by its conspicuous indifference to American norms. Even the early "modern" Orthodox rabbis, with extensive secular as well as Jewish education, "rarely made any comments on the events unfolding on the American scene in the 1920s or early 1930s" (90). Eventually, however, the high-church influence seeped into even Orthodox expectations. Orthodox rabbis in the pre-World-War-II years sounded like Reform rabbis of the nineteenth century and Conservative rabbis of the 1920s in their calls for a reverent, decorous worship

service. Even today, across the denominational spectrum, the battle against inattention goes on.

The fact that even Orthodox Judaism adapted to America does not mean, of course, that any of the periodic calls for American Jewish unity would be heeded. The postwar years would see Orthodox Jews become ever-more observant and insistent in their separateness, even as many Reform congregations restored some pre-Reform traditions. One of the lessons of Raphael's book, however, is that no matter their theology, American synagogues have faced some common challenges. The responses to those challenges helped fracture American Judaism into the synagogue movements we know today.

Though written skillfully, Raphael's book is meant to be brief, not exhaustive, and as such it is sometimes light on the context of the changes it describes. Those knowledgeable about American social history will recognize topics and trends that Raphael might only allude to or lightly touch on. But even though readers who bring more to the book likely will get more out of it, nearly anyone with an interest in American Jewish history can find something illuminating in this engaging work.

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Kevin M. Schultz, *Tri-Faith America: How Catholics and Jews Held Postwar America to Its Protestant Promise* (New York: Oxford University Press, 2011), 264 pp.

In 1954, the Reverend Norman Vincent Peale, author of *The Power of Positive Thinking* (1952), walked into a bookstore to check on his best-selling book. Alfred Kinsey's account on female sexuality was on the shelves and the minister wanted to know how his sales compared with Kinsey's. The clerk told Peale that his book was way ahead, adding, "Religion is much more popular than sex this year."

Peale wasn't the only one benefiting from religion's then-newfound popularity. The postwar religious revival in America and a Cold War embrace of the country's "Judeo-Christian" tradition proved salubrious for Catholics and Jews, too, as Kevin Schultz demonstrates in his *Tri-Faith America: How Catholics and Jews Held Postwar America to Its Protestant Promise*. For scholars of twentieth-century American Jewish history, this book is a must-read.

Unlike their fascist and communist enemies, Americans took pride in their God-centered moral authority that was tolerant enough to include non-Protestants. A new tri-faith image of America replaced the old ideal of America as a Protestant country and gave Jews and Catholics the security to challenge American ideas about which groups deserved power and social and

cultural recognition. Given Jews' tiny numbers, the idea that America was a tri-faith nation was definitely a sociological myth, but, as Schultz points out, it was a myth that produced "very substantive results, as "the pluralism subtly acknowledged in the tri-faith concept helped soften the ground for the civil rights movement of the 1960s."

The first part of Schultz's book traces the history of the concept of a tri-faith nation, which had its origin in the 1910s and 1920s, as a response to the revitalization of the KKK. Similar to the capital-labor divide of the 1930s and the racial divide of the 1960s "sits another ideological division that has been mostly forgotten, that of Tri-Faith America."

In part two, Schultz examines the ways the tri-faith image popularized certain ideals from the mid-1940s to the early 1960s. Catholics and Jews used their new acceptance in society to challenge ideas about Protestant domination and to erect a high wall of separation between religion and state. Communalism, too, gained traction during these years—not in the 1960s, as commonly assumed—making Schultz's book especially important for proving that anticonformist and anticonsensus ideas circulated during the years following World War II and that "it was not race, class, or gender that served as the central provocateur, but religion."

America's becoming a "tri-faith nation" was not without its struggles, Schultz ably shows. The country's status as a Protestant nation had been forged on the assumption that Catholicism and Judaism were threatening to an America in the throes of the Cold War. Differing opinions about religion in the public schools revealed the country's strong divisions along religious lines. In this ideological crossfire, prejudices were revealed, and tensions between Catholics and Jews ran high. Jews were known as godless and Catholics seemed anti-democratic, with their claim to possessing the sole route to salvation and their support of school prayer and public funding for parochial schools. Still, Jews and Catholics forged unity around the desire to banish established Protestantism, and if the resulting increase in secularity in American culture was not exactly what anyone had bargained for, it did help further freedom of religious expression in the long run.

The author's focus on the mid-century fight for separation of religion and state demonstrate the importance of the Supreme Court in this struggle. Schultz's choice of case studies, including the U.S. Census and college fraternities, are particularly apt for revealing Catholic and Jewish anxieties around religious differences and identity. These anxieties included race, a facet that Schultz explores in a chapter called "From Creed to Color." Here, he shows the limits of the tolerance promoted at midcentury.

Schultz's concluding chapter, "The Return of Protestant America?" is interesting because it suggests the temporary nature of tri-faith America. Signs of a backlash against tri-faith America were apparent even before the 1980s and

the rise of the religious right, Schultz shows, as Protestants began efforts to take back “their country” in the 1960s. In the 1970s, America’s religious divisions were increasingly those between liberals and conservatives, rather than among Protestants, Catholics, and Jews. Tri-faith America has had its heyday, Schultz’s book argues, but its effects have proved enduring.

Rachel Gordan received her doctorate from Harvard in American religious history and is now a postdoctoral fellow in the religious studies department at Northwestern University. She is working on a book on post-World-War-II American Judaism.

Harold Troper, *The Defining Decade: Identity, Politics, and the Canadian Jewish Community in the 1960s* (Toronto: University of Toronto Press, 2010), 356 pp.

Historian Harold Troper has produced a highly readable, engaging, and well-researched study of Canadian Jewish communal life in the 1960s. Troper has assembled a vast array of sources: close to ninety interviews with key Canadian Jewish leaders and activists from the 1960s; a wealth of archival material from major Jewish organizations; reviews of the Jewish and non-Jewish press for the decade; and much of the published historical scholarship on Canadian Jewish life in that period.

Troper convincingly argues that the 1960s marked a turning point for Canadian Jews. During that time, Canadian Jews definitively emerged from the shadow of the Holocaust and a self-image as a marginal immigrant community. They sought to assert full and equal status as Canadian citizens while at the same time retaining their Jewish culture and social and political commitments. The Jewish community was committed to full participation in the new multicultural Canadian reality at all levels, yet at the same time displayed a new energy when defending its own particular interests. In this sense, Canadian Jews were an early poster child for Canadian multiculturalism and, indeed, continue to be.

Troper builds his rationale through a judicious use of key case studies of public events and controversies during the 1960s that helped define the decade. In a sense, the volume is a history of the Jewish polity in action and emphasizes the role of organized community leaders as they relate to each other, to both the federal and provincial governments, and to rank-and-file Canadian Jews. This volume is thus not social history and does not trace changes in factors such as assimilation, intermarriage, synagogue attendance, and the like. Rather, it is a fascinating chronicle of the responses to key public issues that shaped the collective Jewish agenda. Many of these responses in the 1960s flowed through the Canadian Jewish Congress. Key players were Sam Bronfman, the wealthy Montrealer who controlled the CJC from its offices in Montreal, and Saul Hayes, who served as national director and was in many ways Canadian

Jewry's leading public servant. Of course, at the same time organizations such as B'nai Brith, and the Federations in Montreal and Toronto were becoming increasingly active and vocal.

One case Troper examines was the rise of French nationalism and then separatism/sovereignty in Quebec and the gradual shift in communal power and population from Montreal to Toronto, which began in the 1960s. The Jewish community in Quebec was essentially frightened by and opposed to the rise of Quebec nationalism and any threat of independence from Canada. This opposition stemmed largely from a history of old-style Catholic antisemitism in Quebec that was perhaps unique on the continent. In addition, the large majority of Quebec Jews were English speakers in a province where French was increasingly prioritized in every sphere. Meanwhile, the federal government was crafting its response to the rise of French nationalism, in the form of an official bilingual and multicultural policy. Troper illustrates how the Jewish community was involved in all of these developments.

A second case was the defense of Israel before, during, and after the Six Day War. Troper illustrates how Israel emerged as a defining issue on the Jewish agenda and reshaped patterns of Jewish fundraising and political lobbying. The Canada Israel Committee was created by Congress, B'nai Brith, and the Canadian Zionist Federation, to act as a more effective Ottawa-based voice in defense of Israel. Troper traces the multidimensional ways in which the defense of Israel took shape: ramping up fundraising operations, mobilizing influential Jews and Jewish voters, lobbying public servants and politicians, and engaging with the new anti-Israel forces on Canadian campuses.

A third issue was the defense of Jews at home and abroad in the face of antisemitism. Troper, who includes interviews with several key figures, traces the fight in Canada against neo-Nazi antisemitism, from mobilizing against a neo-Nazi rally in a Toronto park to protesting the coverage of neo-Nazis by the CBC. This was an issue in which organizations of Holocaust survivors in particular played a role, prodding the Jewish establishment to more actively oppose antisemitism. Troper also traces the fight by Canadian Jews, mainly in Toronto, to gain access finally to the major elite private clubs. Another case was the conflict between the Jewish community, and notably Toronto Rabbi Stuart Rosenberg, with the United Church Observer and its influential editor, Rev. A.C. Forrest. The reverend was a harsh critic of Israel and Zionism during the period of the Six Day War and after, and to many Jews the Observer's caustic comments seemed to cross over into antisemitism.

Of course, another major political issue of the period was the rise of the Soviet Jewry movement. In this case, as in the communal response to antisemitism and the need to defend Israel on campuses, it fell at times to younger Canadian Jews to galvanize a more staid Jewish communal establishment.

Indeed, Troper is well aware of the role of Jewish student activism in that decade, as part of the general 1960s *zeitgeist* of student movements.

Troper does not seek to draw grand conclusions in the superb chronicle of what was indeed a defining decade for Canadian (and American, it might be added) Jewry. He simply sets out the evidence that supports his argument about the decade's centrality. Moreover, he links this change in Canadian Jewish life with other contextual facts, such as the close links of Canadian Jewry with the federal Liberal party, in power for most of that decade, and with the emergence of the charismatic Pierre Trudeau as Prime Minister in 1968, representing the flagship Montreal Jewish riding of Mount Royal. What emerges from his account is the story of the transformation of Canadian Jewry from a still insecure minority group to a group that was at home in Canada, both as a full participant in Canadian life and as a staunch defender of Jewish interests at home and abroad.

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BOOKS RECEIVED

Mark K. Bauman, *Jewish American Chronology: Chronologies of the American Mosaic* (Santa Barbara, CA, and Denver, CO: Greenwood Press, 2011).

Bauman offers short encyclopedia entries, including illustrations, on the history of Jewish life in the United States from colonial times to the present. Organized chronologically, the book offers information on individual personalities and overarching themes found in areas such as business, culture, immigration, government, organizations, religion, and sports.

Rafael Medoff, ed., *Great Lives from History: Jewish Americans*, 4 vols. (Pasadena, CA, and Hackensack, NJ: Salem Press, 2011).

This four-volume reference work gives one- to two-page coverage to hundreds of Jewish personalities from the 1840s to the present, ranging from actors and politicians to rabbis, authors, and social workers. Each entry offers a short biography of the person's early life, as well as his or her life's work and lasting significance in the greater Jewish and secular worlds.

Jack Nusan Porter, *Happy (Freilich) Days Revisited: Growing Up Jewish in Ike's America* (Newtonville, MA: The Spencer Press, 2010).

Jack Porter, Gerald Glazer, and Sanford Aronin each recount their childhood and teenage memories of growing up in Milwaukee, Wisconsin, in the 1950s and early 1960s. Their stories explore the intersection between Jewish and American identity and offer commentary on how Jewish life has changed from Eisenhower's time to today.

Julian H. Preisler, *Images of America: Jewish West Virginia* (Charleston, SC: Arcadia, 2010).

Preisler has collected photographs of people and places spanning Jewish life in West Virginia throughout most of the twentieth century. Each chapter covers a different geographical area in the state, with many of the pages containing two to three photos ranging from the early 1900s to the 1990s. Lengthy captions explain each photo and add fuller historical context.

Jack Ross, *Rabbi Outcast: Elmer Berger and American Jewish Anti-Zionism* (Washington, DC: Potomac Books, 2011).

Elmer Berger served as the executive director of the American Council for Judaism, an anti-Zionist organization, from World War II until after the 1967 Six-Day War. Ross traces Berger's professional life during this period and offers facts and analysis of his role in the circle of twentieth-century liberal Jewish anti-Zionism.