

A few other scholarly examinations of German American internment have appeared in recent years, including, most notably, Arnold Krammer's *Undue Process: The Untold Story of America's Alien Internees*. Although they differ somewhat in terms of details and emphasis, what sets *America's Invisible Gulag* apart from these others is the manner of its presentation. As he did in *The Unknown Internment*, Fox relies heavily upon the reminiscences of internees and their family members, interweaving them with conventional narrative. These extended recollections are both a strength and a weakness of the book. They personalize the story and create a sense of immediacy. But as Fox's subtitle intimates, "history" and "memory" are two separate things. In some instances Fox seems a bit too ready to accept memory at face value, such as the characterization of Nazi paraphernalia on display in one German American household as "souvenirs" (p. 16) rather than as evidence of pro-Nazi sympathies.

Fox has an axe to grind, and it occasionally slips out of his hands. While he has ample reason to condemn the policies of the Roosevelt administration as they relate to German Americans, it is gratuitous, for example, to dismiss Doris Kearns Goodwin as "FDR's most recent hagiographer" (p. 6). Fox has, nevertheless, produced a well researched and compellingly presented account of a little known chapter of American history.

Dale Steiner
California State University, Chico

Building the Future: Jewish Immigrant Intellectuals and the Making of Tsukunft. Edited and translated by Steven Cassedy. New York/London: Holmes & Meier Publishers, Inc., 1999. xv + 316 pp. Illustrations, notes and index. \$39.50.

Di Tsukunft (The Future) is among the most important and longest-lived Yiddish periodicals in the world. Founded in 1892 by a group of radical young Jewish intellectuals who had only recently before emigrated from Russia, the journal devoted itself to the life of the mind. Poetry, fiction and criticism; science, history, and biography; and, of course, politics—mostly of the Marxist variety—occupied its pages. Practically everyone who wrote seriously in Yiddish appeared, at some point, in the *Tsukunft*, and so did a great many other writers, European and American alike, who were published in translation. In its earliest years, some 3,000 immigrant workers read the magazine. During its heyday, in the inter-war years, its circulation reached 20,000 and, according to Arthur Hertzberg, "everyone who read seriously in Yiddish paid attention to each issue."

Steven Cassedy, Professor of Slavic and Comparative Literature at the University of California, San Diego, and the author of *To the Other Shore: The*

Russian Jewish Intellectuals Who Came to America (1997), provides in this volume an anthology of the *Tsukunft* during its first quarter-century (1892–1918). Following an introductory essay that surveys the history of the journal, he offers annotated translations of some thirty-nine different articles covering everything from the magazine’s political agenda and history to arts and letters, Yiddish culture, “new images of women,” contemporary events in America, and “war, revolution and the question of a Jewish homeland.”

Readers of Cassedy’s previous book will find much that is familiar here, including his exaggerated emphasis on Nikolai Chernyshevsky and his dubious claim that “when the first émigré intellectuals arrived in New York, most . . . concealed their Jewish origins behind the adopted status of ‘Russian intellectual’” (p. 6). The more serious problem with this book, however, is Cassedy’s selection policy. First of all, by choosing to include only non-fiction in this anthology, he provides a distorted portrait of the *Tsukunft*, which published a wide range of highly important fiction and poetry. Second, by ending the anthology in 1918, he deprives the reader of some of the magazine’s most influential articles, which were published later, during the crowning years of its gifted editor Abraham Liessin.

The articles that Cassedy does include here are of mixed value. Some, like Liessin’s own emotional article on the trial and lynching of Leo Frank (“Only now, after experiencing the Frank tragedy, can we Jews properly comprehend what a hell our renowned republic is for the black race”) have retained their literary and historical value. Others, like Jacob Gordin’s “Realism and Romanticism” and some of the Marxist pieces, are simply tedious. In every case, Cassedy has supplied a bountiful number of helpful headnotes and footnotes. Some, however, must be read with caution. On p. 49, for example, he manages to get two wrong: *Ma yofes*, in the context used by the author, means kowtowing to the gentiles, and “You who give victory” (Ps.144:10) is not “a prayer for deliverance by God from one’s enemies,” but rather the first line of the traditional Jewish prayer for the government.

Nonetheless, in the absence of any other English-language anthology of the *Tsukunft*, this volume, for all its faults, should be welcomed. It offers the English reader a taste of the bountiful intellectual feast that the *Tsukunft* set forth for its readers during the great era of mass immigration. Those seeking to understand the *Tsukunft*’s popularity and staying power, however, will learn more from Arthur Hertzberg’s moving tribute to the journal (“Speaking the Reader’s Language: How A Yiddish Magazine Has Stayed Alive”), published in the *New York Times Book Review* in the year of the *Tsukunft*’s centennial (December 20, 1992).

Jonathan D. Sarna
Brandeis University