

the five main guilds of Madrid: silk, canvas, jewellery, broadcloth and spices. By the 1770s the *Gremios* had gained 'absolute control... over army victualling'. Paradoxically enough, it was war with France in 1793 which disrupted several of the privileged areas upon which the fortune of the *entente* between government and *Gremios* had been built (trade with the Americas, banking operations, bullion exports...). By then Spain had amassed a fleet of 198 ships (England had 220). The author devotes some 70 pages to showing that this was an achievement of the *asiento* system, as a result of 'the pressing need to rebuild the navy after the War of the Spanish Succession'. This is all the more remarkable since up to the mid-eighteenth century expenditure on shipbuilding had languished, as shown in Figures 6.1 and 6.3 (117 and 132). Spain could not keep pace with England (with 129 compared with 261 ships of the line), but perhaps it is worth noting that while Spain definitely relied on private entrepreneurs, England relied mainly on the royal dockyards.

The author declares the results of the Spanish contractor state during the first Bourbon century a 'success' without hesitation. This could certainly be the case in comparison with the Habsburg period. It is important to stress, for example, as the author does, that while default went hand in hand with the war effort between 1550 and 1700, the Spanish finances only became bankrupt, and for the last time, in 1739. The management of the process was also entirely in Spanish hands, while foreigners (mainly Genoese, for the Navy) had been responsible for it since the 1530s. Supplies also arrived from the vast geographical area controlled by Spain, and 'gains... remained largely within the national economy', in accordance with the mercantilist maxims shared by both entrepreneurs and the state (230). The list of benefits can be extended to: (a) improvement in the integration of the Spanish economy, including colonial areas such as the Caribbean; (b) merchant elites from Basque, Navarrese and Catalan territories became integrated in the national economy despite customs barriers still extant between them and Castile; and (c) economic integration also eased political identification of these territories with the new Bourbon dynasty, eventually reinforcing royal authority. Given the benefits derived from this partnership between entrepreneurs and the state, it is highly surprising to conclude, as the author does, that 'management of military supplies... made the state, military entrepreneurs, and the Spanish nation as a whole weaker and less developed than it might have been'. Would the state have been able to 'go further' had it followed the English model? But should societies conform to or follow a particular pattern in order to get *further*?

Elana Shapira, *Style and Seduction: Jewish Patrons, Architecture, and Design in Fin de Siècle Vienna*, Brandeis University Press: Waltham, MA, 2016; 336 pp., 30 illus.; 9781611689211, \$40.00 (pbk)

**Reviewed by:** Hillary Herzog, *University of Kentucky, USA*

Elana Shapira's study of Jewish patrons of modern architecture in Vienna during the long turn of the century takes as its point of departure a mid-1990s debate between two eminent historians, Ernst Gombrich and Steven Beller, about the role

that Jewish identity played in Viennese modernism. Whereas Beller emphasized the centrality of the Jewish presence in the culture of Viennese modernism, Gombrich countered that Jewish identity played little or no role in it. Shapira seeks to reframe the terms of this debate, turning from a notion of Jewish identity to a more dynamic and flexible notion of 'Jewish identification'. Her focus is on Jewish patrons of modernist architecture and design. She argues that Jewish professionals and writers actively worked to inscribe Jewish elements into the objects that they financed and helped to design.

Shapira's history is neatly divided into four chapters, each of which treats a distinct art historical period from the 1860s until the eve of the First World War. Chapter 1 examines the Historicists who were prominent in the 1860s and 1870s. The two central Jewish patrons in this period were Eduard von Todesco and Gustav von Epstein, who cooperated with the architect Theophil von Hansen in the design of the neo-Italian Renaissance palaces that grace the Ringstrasse. Shapira argues that Todesco and Epstein embraced classicist historicist architecture for its ties to a Hellenist heritage that they shared with their Gentile fellow citizens. Subsequent chapters follow the argument and format established in the first chapter, taking key Jewish patrons and demonstrating how their often ambivalent identification with their Jewish heritage helped to inform art historical movements.

Chapter 2 deals with the Secession around 1900. This avant-garde movement, Shapira argues, brought not only new ideas of cultural progress, but can be read as an effort at Jewish acculturation through modernist art and architecture. The design of the Secession House itself works hand-in-hand with the manifestos and essays associated with the movement to fashion a new type of acculturation that embraces cultural difference through design. The Oriental motifs of the Secession Building are thus echoed throughout Vienna in the Moorish synagogues, tying them together and tying both to the Near Eastern origins of assimilated Viennese Jews.

The third chapter takes up the modernist movements of the first decade of the twentieth century that followed in the wake of the Secession. The Wiener Werkstätte and its designs stand at the centre of this chapter, which also looks at the Cabaret Fledermaus, the Beer-Hofmann Villa and the Telegraph Office. Behind Otto Wagner's ground-breaking designs were the Jewish patrons who hired him, Isidor Singer and Heinrich Kanner, and their desire to continue the politically liberal modernization project that the secessionists had begun. The chapter continues with another pair of Jewish patrons, Richard Beer-Hofmann and Fritz Waerndorfer, two self-styled Jewish dandies who presented distinctly different versions of self-styled Jewish identity. Waerndorfer sought to reclaim a central space for the body in his Cabaret Fledermaus, while Beer-Hofmann embraced architectural classicism in the decoration of his villa in Vienna's eighteenth district.

The fourth and final chapter deals with Adolf Loos, Peter Altenberg and the pre-World War I avant-garde. Shapira looks beneath the surface of the avant-garde to find in it a continuation of the modernist tendencies towards abstraction and an embrace of a new ideal of cultural difference as a free and deliberate choice.

The diverse array of Jewish patrons addressed in this monograph differed in notable ways, but all shared essential elements in common. From the mid-nineteenth century historicism of Todesco and Epstein to the early-twentieth-century modernism of Beer-Hofmann and Altenberg, these men all consciously sought to seize control of their public representations and assert their mastery over anti-Semitic prejudice. They both identified with and were ambivalent about their Jewish heritage, a complex interplay that found concrete form in the works of design and architecture that they supported and a succeeding series of modernist movements that they influenced and helped to fashion.

Elena Shapira has succeeded in telling a provocative and convincing history that inserts itself into a long tradition of scholarly debate and recasts our understanding of the role of Jewish identity – or *identification*, as she would insist – in the influential modernist movements in Vienna during the long turn of the century. It is tightly organized into four main sections that in turn focus on key figures and works in order to build its argument. Shapira is especially gifted at evoking these buildings and their architectural features. Even if it were not so generously illustrated with dozens of black-and-white photographs and color plates, the reader would feel as if he or she were standing in front of these structures and paintings or sitting across the table from these individuals. This evocative writing style combines with an insightful and precise style of argumentation to produce a history of Jewish patrons and the architecture and design that they so keenly influenced.

Grzegorz Strauchold and Rafał Eysymontt, *Wrocław / Breslau*, Herder-Institut für Ostmitteleuropaforschung: Marburg, 2016; 80 pp., 114 illus.; 9783879694112, €40.00 (pbk)

**Reviewed by:** Tomasz Kamusella, *University of St Andrews, UK*

After World War II, the interdisciplinary and comparative study of urban history came into its own across western Europe, culminating in the European city atlas programme, as formulated in the mid-1960s. The programme's main fruit has been multiple series of historical atlases of towns and cities in different countries; so far over five hundred atlases of this kind have been released for 18 countries. Until 1989, the Cold War division of the continent limited the programme's scope to Western Europe only, but West German scholars – in the framework of the German City Atlas (*Deutsche Städteatlas*) – covered some towns and cities in the pre-1945 German territories east of the Oder-Neisse line, including in Silesia. After the fall of communism Poland joined the programme in 1993; two years later the Czech Republic followed suit. The atlas under review (produced by a team of 15 researchers led by the two authors) is from the series Historical-Topographical Atlas of Silesian Towns, which uniquely is a joint German-Polish initiative, led by the Herder Institute. As the historic territory of Silesia is now split among the Czech Republic, Germany and Poland, the plan is also to cover some towns in Czech Silesia, entailing cooperation with Czech scholars.