

hende städtische Höhere Töchterschule (Königin Luise-Schule) zu einer Vollanstalt mit Studienanstalt, Lehrerinnenseminar und Frauenschule ausgebaut.

Der vierte Hauptteil ist der Entwicklung der höheren Schulen in den baltischen Ostseeprovinzen im 19. Jh. gewidmet. Die Vf. begründet dies in der Einleitung mit den „regen Verbindungen“ zwischen den Königsberger und den baltischen höheren Schulen (S. 14). Allerdings verweisen alle biografischen Skizzen auf preußische höhere Schulen und Universitäten, so dass eine Fokussierung auf diese Institutionen für das nähere Verständnis der Entwicklungen in Königsberg sicher hilfreich gewesen wäre.

In der Schlussbetrachtung fasst H. den Verlauf der Untersuchung zusammen. Die durch die Vf. gewählte Zäsur 1915 steht vermutlich mit der Überlieferung der Schulprogramme im Zusammenhang. In diesem Jahr erschienen in Preußen letztmalig ministeriell angeordnete gedruckte Schulprogramme. Ein umfangreiches Quellen- und Literaturverzeichnis verweist darauf, wie umfassend die Vf. in ungedruckten und gedruckten Quellen recherchiert hat.

Der Studie kommt das doppelte Verdienst zu, den Blick auf ein weitgehend vernachlässigtes Thema der bildungsgeschichtlichen Forschung gerichtet und zugleich eine Forschungslücke bearbeitet zu haben. Sie behandelt systematisch die Entwicklungen der höheren Schulen der Stadt Königsberg im 19. Jh. und gibt Einblicke in Bildungsbiografien und akademische Karrieren der Rektoren und einzelner Lehrer. Vor dem Hintergrund der Fragestellung wäre eine geistesgeschichtliche Kontextualisierung der Genese der Königsberger höheren Schulen mit den bildungsgeschichtlichen Entwicklungszusammenhängen des preußischen Gesamtstaates insbesondere in der zweiten Hälfte des 19. Jh. wünschenswert gewesen. Auch wenn die Schulprogramme der höheren Schulen Königsbergs in Umfang und Qualität nicht denen traditioneller Gelehrtenschulen entsprachen, hätten über Vergleiche – beispielweise mit den Schulprogrammen des Goethe-Gymnasiums in Frankfurt am Main oder der Berliner Gelehrtenschulen – die spezifischen Königsberger Entwicklungslinien schärfer herausgearbeitet werden können. Umgekehrt wären die Einflüsse bedeutender Königsberger Rektoren – wie die von Harry Brettschneider (1854–1934)<sup>3</sup> – auf die gymnasiale Bildung in Königsberg und Preußen insgesamt näher zu untersuchen. Das Werk bietet somit eine ausgezeichnete Grundlage für weitergehende Arbeiten über die Entwicklungen des höheren Schulwesens in Königsberg sowie den gegenseitigen Einfluss zwischen der höheren Bildung in Königsberg und dem Königreich Preußen insgesamt.

Leipzig

Jonas Flöter

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- 3 HARRY BRETTSCHEIDER: Hilfsbuch für den Unterricht in der Geschichte an höheren Lehranstalten, Teil 1–7, Halle (Saale) 1902–1906.

**City of Modernity.** Łódź. Hrsg. von Katarzyna Badońska, Tomasz Cieślak, Krystyna Pietrych und Krystyna Radziszewska. (Studien zur Multikulturalität, Bd. 6.) Harrassowitz Verlag. Wiesbaden 2023. 566 S. ISBN 978-3-447-12026-5. (€ 98,–.)

This book, edited by scholars from the University of Łódź, is the sixth volume in Harrassowitz's series on multiculturalism, which is conceptualized as a forum for interdisciplinary research on multi- and pluricultural spaces and the interactions that develop in such a framework. The reviewed book is the first to focus on a specific urban case study. It is followed by another work dealing with Łódź—this time examining the Jewish avant-garde in the early interwar years.<sup>1</sup>

*City of Modernity* consists of 33 chapters that examine Łódź from different disciplinary perspectives, such as cultural anthropology, history, sociology, and literary, theatre, and

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- 1 DARIUSZ DEKIERT, IRMINA GADOWSKA et al. (eds.): *Enchanted We Whirl in the Dance of Youth: The Jewish Avant-Garde in Łódź and the Artist Books of Farlag Achrid*, 1921, Wiesbaden 2023.

film studies. The profile of the book series and the editors can explain the focus of the book on literal explorations of the city. In terms of the period, the book examines the issues at stake from the late nineteenth century to the outbreak of World War I, with a small excursion into the post-industrial period (the essay by Małgorzata Nieszczerzewska on ruins).

After *From Cotton and Smoke* from 2019,<sup>2</sup> this is the second major English-language book on the city of Łódź to appear in recent years. Both volumes put the question of modernity at their center but have a somewhat different understanding of the phenomenon, not least when it comes to the time period. *City of Modernity* draws the line at 1939 without ever explaining or problematizing this choice. Modernity is defined not in the introduction but in a separate essay by Kamil Śmiechowski. Developing on the ideas of Ryszard Nycz, he conceptualizes it as an “ideological formation [that] was always oriented towards the future and developed in a sui generis opposition to all that which existed,” which is additionally characterized by the rapid pace of change (p. 25). However, this does not explain why the period after 1945 did not fit into this understanding of modernity. Krzysztof Stefański, in his excellent essay “Building Modern Łódź,” describes, among other things, an unsuccessful attempt to build a representative city theater in the interwar period (pp. 156–158). This, however, did happen after the war; *Teatr Wielki* was finally opened in 1967 after 17 years of construction. Of course, it was far from being the only example of projects coming to fruition in the socialist period. Why they did not meet the editors’ understanding of modernity remains unclear. While the cutoff date in 1939 can be well understood from the editorial point of view—the volume is already over 500 pages long—it is much less convincing regarding the book’s contribution to scholarship. It seems like a missed opportunity to join a broader discussion on modernity in Eastern Europe, particularly soc-modernism.<sup>3</sup>

The sheer number of essays gathered in the volume means that, out of necessity, they must be short, 13–15 pages on average. As a result, topics cannot be examined in the detail they might deserve. Nevertheless, on the plus side, one can get a basic grasp of such topics as interwar cinemas, comic strips, and Jewish female artists. Of course, it is debatable whether the choice of topic is balanced enough. However, one should appreciate the diversity of viewpoints on the city provided by the book, including some that are relatively rare, like the issue of the urban soundscape.

In other respects, the volume is not as innovative. Like so many other works on urban history, the city is treated in isolation without looking at the wider context of other cities of that kind or in the region; such an approach creates weaknesses in the work.<sup>4</sup> For in-

2 AGATA ZYSIAK, KAMIL ŚMIECHOWSKI, KAMIL PISKAŁA, WIKTOR MARZEC, KAJA KAŻMIERSKA, JACEK BURSKI: *From Cotton and Smoke: Łódź—Industrial City and Discourses of Asynchronous Modernity, 1897–1994*, Kraków 2019.

3 DAVID CROWLEY, JANE PAVITT (eds.): *Cold War Modern: Design 1945–1970*, London 2008; GREG CASTILLO: *Cold War on the Home Front: The Soft Power of Midcentury Design*, Minneapolis 2010; KIMBERLY ELMAN ZARECOR: *Manufacturing a Socialist Modernity: Housing in Czechoslovakia, 1945–1960*, Pittsburgh 2011; MARK ESCHERICH (ed.): *Denkmal Ost-Moderne: Aneignung und Erhaltung des baulichen Erbes der Nachkriegsmoderne*, Berlin 2012); MICHAŁ WIŚNIEWSKI: *Socmodernizm: Historii późnej nowoczesności w architekturze Polski Ludowej [Socmodernizm: Early Modern History in the Architecture of People’s Poland]*, in: KATARZYNA KLUCZWAJD, MICHAŁ PSZCZÓŁKOWSKI (eds.): *Toruński modernizm: Architektura miasta 1920–1989*, Toruń 2016, pp. 107–138; MARTIN KOHLRAUSCH: *Ein eigener Weg in die Moderne? Architekten in Ostmitteleuropa zwischen 1910 und 1948*, in: *Moderne Stadtgeschichte* (2017), 1, pp. 140–158.

4 NANCY HAEKYUNG KWAK: *Research in Urban History: Recent Theses on International and Comparative Urban History*, in: *Urban History* 35 (2008), 2, <https://doi.org/10.10>

stance, Szymański, when discussing civil infrastructure in the city, states that the “municipal electrical network was constructed relatively late” with a contract that was signed “only in 1900” (p. 108); the electric plant was finally inaugurated in 1907. True, the “Manchester of Saxony”—Chemnitz—got its power plant already in 1894,<sup>5</sup> while Cracow boasted a municipal electricity works since 1900.<sup>6</sup> Seen in this context, Łódź joined the club with a delay compared to other cities in the wider region. However, one could argue that it was also not entirely out of step with them either, especially considering how big it was. It would be unreasonable to expect Szymański or other authors to use the limited space they had at their disposal to discuss the city comparatively, but maybe limiting the number of chapters and expanding their length would have benefited the final product.

The lack of a city map is a significant and challenging drawback of the volume. Considering that the book is written in English and published in Germany, one can assume that it is at least as much aimed at an international public as it is at a Polish readership. If this is the case, one can only wonder why the editors seem to have assumed that the audience would know the city’s topography. This is especially striking in the chapters dealing with precise locations, like Grażyna Ewa Karpieńska’s essay on Wschodnia Street, where one is expected to create a fragment of a map of Łódź in one’s head based on the author’s description. Also, other chapters could benefit from a more nuanced treatment in terms of the spatiality of the city (e.g., Elżbieta Rybicka on soundscapes of Łódź).

Despite its shortcomings, *City of Modernity* is a valuable work for those wanting to get a general sense of the cultural landscape of Łódź from the late nineteenth century to the outbreak of World War II. It provides meaningful insights into a city that remains underrepresented in international scholarship despite being a fascinating laboratory of modernity in Eastern Europe.

Erkner

Piotr Kisiel

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17/S0963926808005518; ANDREW LEES: Cities Compared: Europe and North America in the Late Nineteenth and Early Twentieth Centuries, in: *Journal of Urban History* 40 (2014), 6, pp. 1174–1180, <https://doi.org/doi.org/10.1177/0096144214536860>.

5 Karl-Marx-Stadt: *Kleine Stadtchronik*, Karl-Marx-Stadt 1974, p. 14.

6 ZBIGNIEW PORADA, JAN STRZAŁKA: Elektrycy krakowscy i krakowskie elektrownie do roku 1939 [Cracow Electricians and Cracow Power Plants to the Year 1939, in: *Maszyny Elektryczne: Zeszyty problemowe* 116 (2017), 4, pp. 219–226, here p. 220.

**Mapping Art Collecting in Europe, 1860–1940.** Eastern and Western Sociocultural Perspectives. Hrsg. von Milena Woźniak-Koch. (FOKUS, Bd. 10.) Brill | Schöningh. Paderborn 2023. 346 S. Ill. ISBN 978-3-506-79543-4. (€ 129,—)

The publication consists of texts developed from papers presented at the 2021 online conference “Collection, Modernism and Social Identity: Art Collecting in Europe Between 1880–1940,” organized at the Centre for Historical Research of the Polish Academy of Sciences in Berlin by Milena Woźniak-Koch. Following an introduction from the editor and an opening essay from Thomas Stammers, the volume consists of five thematically grouped sections helping the reader find the texts most relevant for them.

The book deals with a wide spectrum of subjects relating to art collecting, within the temporal frames of the second half of the nineteenth and the first half of the twentieth centuries. With a short introductory text, Woźniak-Koch brings our attention to differences between the phenomenon of art collecting in Western and Eastern Europe, at the same time reminding us that a large number of records were lost during the war years and that it is extremely difficult, if not impossible, to reconstruct a full history on this topic. The scope of the volume’s subjects, including art collections with feminist, post-colonial, and culture-building foci, presents an impressive pan-European panorama that will be of interest to anyone interested in the pre-1945 art world.