

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 1894,⁵ while Cracow boasted a municipal electricity works since 1900.⁶ 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

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.

The introduction by Thomas Stammers creates a solid foundation for readers, as it offers a short, though very accurate and relevant, literature review on the subject. The focus then shifts towards the meta-nature of collecting, that is the relationship between people and their possessions, explored through psychoanalytical lenses and the study of material culture.

The first section of the volume, "Aristocracy: Art Collecting in the Twilight Era," is opened by Kamila Kłodkiewicz's account of the legacy of an immensely influential Polish art collector Edward Aleksander Raczyński. The image of the collector serves as an example of the nineteenth-century aristocracy's attitudes towards contemporary art. Following this, Maria Ponomarenko sheds light on the figure of Prince Wladimir Nikolaevich Argoutinsky-Dolgoroukoff, an art collector with Georgian and Armenian roots who, as the author of the essay claims, instrumentalized the craft of art collecting to consolidate his social position in St. Petersburg and, after the Russian Revolution, Paris. Rounding off this first section is the text by Whitney Dennis, which explores the reality of women's art collections in Spain and a history of its royal house.

The next and most substantial part of the book, "Modern Reinterpretations," shifts the focus towards the later end of the period. Agnieszka Kluczevska-Wójcik's essay introduces the reader to Feliks Jasiński, perhaps the most influential, as well as colorful and unconventional Polish art collector who was deeply engaged in the art worlds of Cracow, Warsaw, and L'viv at the beginning of the twentieth century. As we learn, his collection of modernist art, as well as Japanese paintings, graphics, clothes, and artefacts had a direct impact on the subjects of Polish artists with whom he was in close contact. In a similar vein, Léo Rivaud Chevaillier contributed the next text which focuses on an influential and modernist collector: Paul Gallimard. This Parisian connoisseur was born into generational wealth which he, similarly to his father, used to not only satisfy his artistic tastes but also to invest and secure the family capital. This chapter is followed by Pauline Guyot's contribution on Adele Caussin, a woman of lower-class origins who used her first years in the French capital as a *demimonde* to gather exceptional wealth. This wealth she then invested in art collecting, which in turn propelled her towards a very privileged social status, otherwise unavailable for most women of her time. In the next chapter, Agnieszka Wiątrzyk introduces the reader to the person of Camille Gronkowski, a French collector and curator and a son of a Polish insurgent, who practiced art collecting alongside his professional involvement with the Palais des Beaux-Arts. The following text takes the reader to Bavaria at the turn of the century with Felix Steffan's focus on Max Bram's collection. Blending modern styles of acquiring and exhibiting art with a preference for traditional subjects resulted Bram's collection gaining a rather unexpected, as well as disreputable, popularity during the era of National Socialism. Marcela Rusinko's account of the freshly emerged "new middle class" in the territories of Bohemia concludes this section.

The third part, "Art and the Art of Collecting," begins with Bénédicte Garnier's portrayal of Auguste Rodin as an artist-collector. Then, leaving the realm of "high art" per se, Fiona Piccolo introduces the reader to the art of collecting print portfolios in Germany and Austria at the turn of the nineteenth and twentieth centuries. Finishing this compact part is Debra DeWitte's text on the rivalry between the English and the French in the field of exhibiting and appreciating the medium of drawing.

The fourth section of the book dedicated to Jewish collectors consists of four contributions. The first is Nawojka Cieślińska-Lobkowitz's one centered around the Gutnagers, a family of art dealers particularly influential in interwar Warsaw. Following this is a text by Woźniak-Koch, which keeps the focus on Warsaw but is particularly interested in art collecting as a means of creating and upholding one's national identity. Closing this section of the book, and shifting the reader's attention to Cracow, is Tomasz Dziewicki's engaging history of Róża Aleksandrowicz's life, work, and art collection.

The last part of the book, "Museums and Institutionalised Collections," offers a sweeping account of art collecting across Europe, from Stettin, through Frankfurt and Hamburg,

to the Netherlands. Its first text, contributed by Dariusz Kacprzak, recounts the legacy of the Dohrn family, most notably Heinrich Wolfgang Ludwig Dohrn and his involvement in establishing the City Museum of Szczecin in 1913. Marina Beck deals with the role of the bourgeois class in nineteenth-century Germany. For this purpose, she focuses on the case studies of the Städel Museum in Frankfurt and the Kunsthalle in Hamburg. Laurie Kalb Cosmo's text on the museums of modern art in the Netherlands concludes this section, and with it, the volume.

The volume is an enriching contribution to the broad field of art collecting. In particular, it fills the niche in scholarship on art collecting within the geographical and cultural scopes of Central and Eastern Europe. At the same time, while the general scope of the texts is already included in the book's title, the few contributions from other areas provide an invaluable context for readers not verse in the subject. It bears noting that all contributors are well established within the field of art collecting, which grants the publication high credibility and ensures that it will remain within the scholarship interest for many years to come. Additionally, and it is a particularly appealing aspect for a volume on this subject, all texts are accompanied by thoughtfully selected color and black and white illustrations. The volume concludes with notes on contributors, a full list of illustrations, and an index of names mentioned throughout the book.

Mapping Art Collecting in Europe is a successful study, which should be of interest not only to readers engaged with art collecting, but also those in the fields of history, art history, or fine arts in general. Moreover, its sophisticated, but also accessible, language makes it appealing for professional scholars as well as anyone simply attracted by its subject. Following a single, coherent goal set out by the original conference, all texts work well in tandem with each of them offering its own set of enriching observations and information.

Gießen

Kacper Radny

Felizitas Schaub: Stadtnomaden. Mobilität und die Ordnung der Stadt: Berlin und Prag (1867–1914). Vandenhoeck & Ruprecht. Göttingen 2023. 267 S. ISBN 978-3-525-37107-7. (€ 55,-)

Felizitas Schaub beschreibt und analysiert in ihrer Veröffentlichung die innerstädtischen Migrationsbewegungen im ausgehenden 19. Jh., und zwar am Beispiel Berlins und Prags. Für den Zeitraum 1867–1914 geht sie der Frage nach, warum bestimmte Bevölkerungsgruppen innerstädtisch besonders mobil waren. Die häufigen Wohnortwechsel innerhalb Berlins bzw. Prags führten z. B. nicht selten zu einer Überbevölkerung und damit auch zu einer Überlastung des Gesundheitssystems. Sch. hat die beiden Städte aufgrund ihrer geografischen Nähe und der Ähnlichkeit in Bezug auf innerstädtische Mobilitätsbewegungen gewählt. Zudem fanden auch zwischen diesen beiden Hauptstädten Migrationsbewegungen statt, die von der Autorin ebenfalls beschrieben werden.

Die Vf. versucht aufzuzeigen, wie sich unter den Bedingungen innerstädtischer Fluktuationsbewegungen überhaupt eine soziale Ordnung innerhalb der Gruppe der Migrant:innen herausbilden konnte. Interessant ist dabei vor allem die Beobachtung, dass innerhalb der städtischen Gesellschaft eigene Organisationsformen aufgebaut wurden und dadurch eigene Lebenswelten entstanden. Sch. beschreibt dabei vor allem Strategien und Praktiken, mit denen Migrant:innen – vor allem mit Hilfe von Netzwerken – sich in sozialer, finanzieller und lokaler Hinsicht Stabilität verschafft haben. Im Zuge dieses Prozesses bildeten sich innerhalb der einzelnen *communities* auch neue Identitäten aus.

Migrantische Gesellschaften funktionierten auch als Netzwerke. Als Beispiele wählt Sch. chinesische Straßenhändler und italienische Gipsfigurenmacher, die sich in Berlin niederließen, und zeigt auf, wie etwa die Beziehung zwischen ihnen und den deutschen Hausbesitzern aussah. Am Beispiel der Geschichte einer italienischen Migrantenfamilie zeigt die Autorin auf, mit welcher Flexibilität und welchem Einfallsreichtum Migrant:innen mit städtischen Verordnungen und Verboten umgehen mussten, um in ihrem neuen