

attitudes through songs; that is, the Wobblies were not the only trade unionists who used songs to express their frustrations, anger and aspirations.

Regarded as social documents, the songs add new and important dimensions to our knowledge of nineteenth-century, working-class culture. They tell us the concerns, fears, turmoils and goals of a people encountering rapid social change and economic dislocation. "The Factory Bell" reveals the anxieties of a young girl attempting to cope with the harsh realities of industrial discipline, while "There Must be Something Wrong" reflects the utopian, if not escapist, dreams of those who were unable, or unwilling, to adjust. "After the Strike" tells of the workers' hatred for those who stood against the mainstream of the labor movement (the "bosses" and the "scabs") while "John Chinaman" tells of their hatred (that is, bigotry) for those they never let into the mainstream of the labor movement. "America" and "Tenth Ward Battle Song" demonstrated that the nineteenth-century worker possessed a political consciousness and an innate radical tradition which historians have failed to recognize.

The Popular culturalists and folklorists will probably be amused with the "Introduction," in which Foner devotes four pages to defending the need to study the "folk"—which historians still condescendingly label "the inarticulate." Foner's book vividly illustrates that the nineteenth-century workers were hardly inarticulate. It demonstrates that they understood their political oppression and economic exploitation and articulated their protests as well as, or better than, the supposedly more articulate elite. At any rate, the book is a breakthrough for the historical profession. It represents the first time an established historian has been persuaded to reverse gears and study the rank and file. Hopefully others will follow Foner's lead.

This much needed book will be a valuable addition to any library, and especially to persons interested in life and labor in nineteenth-century America. It is a welcome and important contribution to the University of Illinois Press "Music in American Life" series.

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BERTOLT BRECHT'S BERLIN: A SCRAPBOOK OF THE TWENTIES.
by Wolf Von Eckardt and Sander L. Gilman. New York: Doubleday-Anchor,
1975. 170 pp. \$15.00

When Bertolt Brecht arrived in Berlin in 1920, he exclaimed, "Everything is overflowing with dreadful tastelessness. But on what a level!" (p. 11). Von Eckardt and Gilman's volume is a testament to that tastelessness on a highly marketable level: *Bertolt Brecht's Berlin* is a 'coffee-table book' for literate but moderately affluent celebrants of the Weimar revival. Recently Peter Gay¹ and Walter Laquer² have given us excellent historical profiles of the

¹Peter Gay, *Weimar Culture: The Outsider As Insider* (New York and Evanston: Harper and Row, 1968).

²Walter Laqueur, *Weimar: A Cultural History 1918-1933* (New York: G.P. Putnam's Sons, 1974).

German intellectual community during the Weimar years. But the focus of this book is different: the authors advise, "This book is not about Bert Brecht. It is not about the playwright, but his stage. It is about Bert Brecht's *Berlin*" (p. xiv). Acknowledging a special debt to "junkmen with a sense of history" who retrieved old photo albums from Berlin's trash barrels (p. xix); the authors reconstruct Brecht's 'stage' with a magnificent collection of snapshots of street vendors, soup kitchens, revolutionaries, the mongols of the 'paper-empires' of the inflationary period, amusement parks, workers on holidays, beer gardens, vaudeville performers, homosexual night clubs, procurers, pushers, the 'wrestling clubs' of criminal gangs, relay races, jogging clubs, members of the youth movement romping in the nude, ostrich races, six-day bicycle races, boxers, camp fires, and brown shirts. Von Eckardt and Gilman complete their scrapbook with the resources of more conventional graphics: photographic archives which yield stern portraits of eminent political and cultural figures; reproductions of covers of popular magazines and the front pages of leading newspapers; 'stills' from films; publicity shots of entertainers; sketches, prints, and photographs from museum collections of the "new architecture" of Mies van der Rohe, Taut, Mendelsohn, Gropius, and Breuer, as well as a limited sample of the art of the expressionists, futurists, and constructivists. The scrapbook theme also prevails in the composition of the text. The authors rely heavily on contemporary accounts and incorporate long excerpts from newspapers, diaries, and memoirs, into their narrative. Occasionally this tactic is belabored and disruptive but generally the authors are masters of their technique.

Any short attempt to evoke the 'spirit of the times'—or as Von Eckardt puts it, to describe the "great binge" after the party is over (p. xiii)—is probably destined to be faulted by specialists for its ambition and by generalists for its lack of it. Von Eckardt and Gilman address many of the same topics as Gay and Laqueur. Unquestionably the historical scholarship of the latter is far superior in treating such topics as art, the intelligentsia, revolutionary politics, and the youth movement. But historians of Weimar have generally given only peripheral attention to popular culture and it is in this area that Von Eckardt and Gilman make a real contribution. Their Baedeker to Berlin's night life, underworld, popular music, dance, and sport's world supplements the tableau outlined by previous Weimar historians. A long excerpt from Albert Einstein's opening address to Germany's seventh radio exhibition in August 1930 makes particularly fascinating reading and the chapter on architecture (which is Von Eckardt's specialty) is also highly literate and superbly illustrated. For the authors, this book was obviously a labor of love. A 'scrapbook' is likely to disappoint the specialist and delight the devotees of Dietrich, Zille, Reinhardt, Jessner, Piscator, Bergner, Jannings or *Brecht*. It is a particularly effective format for recreating the atmosphere of an era which Einstein characterized as suffering from a "perfection of means and confusion of aims" (p. 119).