

in German memorial culture (p. 231). In a similarly thought-provoking contribution, Stefanie Kreibich considers the 2012 film *Barbara* and the Lernort Demokratie – DDR-Museum in Pforzheim, demonstrating what she describes as a “paradigm shift” (p. 247) in German visual culture. She introduces the term “post-Ostalgie” (p. 248) in order to offer a reading of the GDR that moves beyond the dichotomies of victim versus perpetrator, everyday life versus repression, inferior East versus superior West. Continuing in similar vein, Susanne Wernsing, in her chapter on performative memory (of life in the socialist state) as curatorial practice, argues for the importance of new, transdisciplinary approaches that “reach beyond the presentation of fixed historical narratives” (p. 263).

Despite the manifold disciplinary perspectives, the volume is a remarkably cohesive and rewarding read. As we approach the thirtieth anniversary of the fall of the Berlin Wall, this assured and thought-provoking collection is a timely reminder of the need to rethink our approaches, scholarly and otherwise, to the GDR.

Deirdre Byrnes (University College Galway)

Leesa Wheatley: Forging Ireland. German Travel Writing from 1785-1850.
Trier: Wissenschaftlicher Verlag Trier, 2018. 318 pp. ISBN-13 978-3-86821-771-1.

German travellers’ accounts of Ireland have already received sustained attention in monographs by Dohmen, Oehlke, Holfter and articles or chapters by Bourke, O’Neill, Sagarra and Klieneberger among others. As Wheatley’s new intervention revisits many texts discussed in those studies, her corpus includes few surprises; her originality mostly lies in her method. Her explicit aim is to complement and go beyond imagological analyses: she approaches travel texts as unpredictable and sometimes contradictory products of a confrontation between the stereotypes and expectations that imagologists focus on, and first-hand experience of Ireland. Next, she sets out to contextualize travel accounts within broader conceptual frameworks that enable specific ‘ways of seeing’, and examines the impact that changes in aesthetic, philosophical, scientific and political discourses had on travel writing during a period that encompasses much of the *Sattelzeit*. These developments structure the book’s seven chapters: the picturesque, the sublime and the cult of Ossian in ‘Framing Ireland’ and ‘Populating the Picture’, conceptions of the savage in ‘Constructing the Individual’, Herderian definitions of culture and discourses of folklore, philology and physiology in ‘Constructing the Collective’ and ‘Racialising the Irish’, the interplay between the German *Vormärz* and Irish politics in the time of O’Connell in ‘Changing Perspectives’ and ‘Explaining Ireland’.

The book provides ample quotations from German originals with systematic translations into English by the author in footnotes, which combine reader-friendliness and (as far as this reviewer could judge) accuracy, though one might quibble that they sometimes duplicate translations undertaken in e.g. Bourke’s

annotated anthology *Poor Green Erin* (2013). Wheatley's own English prose, while generally lucid, is marred here and there by unidiomatic phrasing and spelling mistakes that careful editing should have caught. There is an appendix with biographies of authors, and usefully arranged bibliographies and thematic indexes.

The monograph inevitably retreads some well-worn ground, e.g. in its observation of a key shift in German accounts of Ireland around 1830, or in stressing the predominance of Protestant travelogues (only four of those Wheatley discusses were written by authors who were or claimed to be Catholics). The fulsome engagement with broader discursive contexts still makes this treatment of German travel writing on Ireland distinctive. It allows Wheatley to correct some undue generalizations in previous scholarship, regarding individual texts by Venedey, Clement, Hartmann etc. which she unpacks at some length, as well as broader tendencies in her corpus – to name but one example, she argues that the reception of Thomas Moore and Thomas Crofton Croker helped shape German ideas of the Irish *Volk* more decisively than any Ossianic influences. Wheatley further draws out the specificity of Irish travelogues by providing systematic comparisons with German travellers' comments on Wales and especially Scotland. Many visitors to the British Isles toured different nations; their journeys often dispelled any misconceptions about the homogeneity of His/Her British Majesty's kingdoms. Wheatley's contrastive approach is a judicious move and yields valuable insights (e.g. concerning German visitors' remarkable reluctance to connect the Irish language with Irish identity, while they often linked Gaelic to Scottishness), even though the occasionally limited number of texts that illustrate such contrasts can prompt questions about representativity.

Wheatley's comparative method does not extend to the German travellers' perspective. Contrasting their views of the Emerald isle with those of visitors from other countries would arguably have broadened the book's remit beyond manageable proportions. Yet many of the discourses that shaped German perceptions of Ireland were shared by travellers from other countries, whose texts have been analysed in studies of Ireland as a tourist hotspot in the eighteenth and nineteenth centuries. The craze for the picturesque and the sublime was a European phenomenon; tellingly, few of the drawings that illustrate the relevant chapters are actually German. Was the German pursuit of the picturesque in Ireland in any way different from the French or English equivalents? Herderian definitions of culture and nation, folklore studies, and philology all had German origins, but the international influence of German thought in the period soon made their concepts widely available to educated Europeans. Wheatley still implicitly addresses the idiosyncrasies of her chosen travellers' views when she points out how Irish realities challenged the conceptual divisions that inhere in German words like *Volk* and *Nation*. The last two chapters on contemporaneous developments in Germany and Ireland after 1830 are of course more clearly focused on typically German concerns. Wheatley finally links a decrease in German travelogues about Ireland after 1850 to the passing of O'Connell, whose figure had fascinated *Vormärz* writers. But a mid-century glut of travel narratives in European

book markets and the lure of more distant destinations for European travellers and readers could also have been factors.

This being said, the monograph's blind spot about a (lack of) German specificity causes relatively few problems for a period that predates German unification. Likewise, Wheatley does not always pause to consider the implications of the non-German roots of some writers (Dalem was Dutch, Otto Danish, Hartmann a Bohemian Jew), but their choice to work with German publishers highlights the reality of a German reading culture where descriptions of Ireland were in demand, for reasons that Wheatley attempts to map comprehensively. In that respect, her book takes its rightful place among studies of foreign perceptions of Ireland.

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Gisela Holfter and Horst Dickel: An Irish Sanctuary – German-speaking Refugees in Ireland 1933-1945. Oldenburg: De Gruyter, 2017. 451pp. ISBN 978-3-11-035144-6

An Irish Sanctuary – German-speaking Refugees in Ireland 1933-1945, co-authored by Gisela Holfter and Horst Dickel and published by de Gruyter in 2018 is an outstanding academic monograph. It gives a detailed account of the history of German-speaking refugees in Ireland in the aforementioned period, covering both governmental and local policy as well as the varied experiences of the actual refugees and their helpers. The material is meticulously researched and referenced and the monograph gives a comprehensive and detailed account, something that is aided by the relatively small number of German-speaking refugees who fled to Ireland, however, as a comprehensive account it is impressive and of a standard rarely achieved by other works of this kind. *An Irish Sanctuary* clearly makes an original contribution to Exile Studies, the study of refugees from National Socialism, as well as German Studies, and the study of the history of Ireland.

The book is divided chronologically and the three parts focus on Passage to Ireland, Exile in Wartime Ireland and After the War. Within these parts Holfter and Dickel give detailed information based on extensive archival research in Ireland, Britain, Germany, Austria, and further afield. It is possible to read the volume as a collective biography as well as a scholarly study. *An Irish Sanctuary* is written in an accessible manner and it is successful in portraying refugees from all walks of life including academics and students, medical professionals, business people and factory workers. Hopefully, it will also find a readership beyond academia.

Better-known individuals are discussed, including George Clare who fled like many others after the German annexation of Austria in 1938, and chronicled his experience in the well-known *Last Waltz in Vienna: the Destruction of a Family 1842-1943*. But *An Irish Sanctuary* never dwells on the well-known stories long and this is another of its strengths: it uncovers new insights into exile from National Socialism