"distressed" quality (55), just as new clothes can sometimes be sold with a nicely worn look. In a series of nimble interpretive readings of well-known ballads, Daub demonstrates that the poems sustained the overarching cultural fiction of the genre's rootedness in an ancient past, but also ironized and punctured it.

In this context, Daub repeatedly considers the genre's entanglement with ideas of nationhood. The book's subtitle spells out the connection between the popular literary genre and the consequential political ideology. On the one hand, it was apparent that ballads were creative authorial products. On the other hand, the genre's patina of historicity could nonetheless suggest that ballads were the shared possession of the German *Volk*. With its rustic aesthetic, Daub writes, the ballad was "cannily constructed as a found object" or a "fabricated memory" (18) that embodied a fantasy of an ancient "commonality" (6) or collective "Germanic spirit" (101). This evocation of a deeply rooted communal culture, in turn, served to validate the historical character of the modern nation. In this way, the ballad genre reinforced a shared sense of nationhood and served as a literary prop for a new mass politics.

The paradoxes of the ballad seem to encapsulate some problems with the ideology of the nation. Like the ballad, the national community is an ambiguous, even dubious product: it is a decidedly modern phenomenon that presents itself as if it were sprung from ancient sources, a construct that successfully engages the imagination of a mass public. Yet it is not fully clear what we can learn from this parallel. The book shows that the unmasking of the ballad as an invented tradition does not diminish its potent charm; the ballad remains effective, eminently transmissible, even enchanting. The book also shows that the literary form of the ballad is enmeshed with the political form of the nation. But does the nation, like the ballad, also remain seductive after its demystification?

Attempts to expose the supposedly natural national community as a recent invention rarely succeed in corroding popular attachment to it. National identity may be debunked as fictitious, contingent, engineered, but the revelation of its artificiality tends to become yet another contribution to an ongoing debate about the character of nationhood, a debate that augments collective identity rather than destroys it. Adrian Daub shows how complex individual ballads slyly subverted a putative national identity, and yet the book itself is recognizably a work on German literary and cultural history featuring Herder and Goethe, Heine and Fontane. In an indirect way, it ends up sustaining some version of the national culture that it handles with such expert skepticism.

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Schinkels Brunnen und das Königsgrab an der Saar. Eine Gedächtnisgeschichte und politische Affäre Preussens

By Heinz-Dieter Heimann. Berlin: Duncker & Humblot, 2022. Pp. 187. Hardcover €39.90. ISBN: 978-3428183852.

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In August 1346, John of Bohemia died during the Battle of Crécy, fighting as an ally of the French king; six hundred years later, in August 1946, John's remains were returned from the German town of Kastel to Luxembourg and re-interred in the cathedral of Notre Dame. In this book, Heinz-Dieter Heimann relates the fascinating story of how the

fourteenth-century Bohemian king from Luxembourg died in France and, venerated in Germany, became a symbol of exemplary medieval knighthood to represent Prussian dynastic claims and, ultimately, on his return to Luxembourg, served as an assertion of Luxembourg's sovereignty after the Second World War.

Schinkels Brunnen centers around three key dates: 1346, 1838, 1946. Heimann meticulously extricates the strands of the story from a tangle of historical and historiographical records that have been wrapped over time in dynastic imaginations and national myths. First, Heimann tells the story of John of Bohemia and the various resting places of his remains from the fourteenth to the eighteenth centuries. The monument of the book's title, designed by Karl Friedrich Schinkel, was installed in the Saarland town of Mettlach in 1838, while John's remains were re-interred in a newly dedicated tomb in Kastel on the river Saar. Both Mettlach and Kastel belonged to Prussia at that time, though they had been part of territorial Luxembourg in John's lifetime. Heimann traces the reception of the monument and the establishment of new rituals and ceremony around the monument as a symbolic entrenchment of Prussian authority. The book ends with the circumstances of the return of John's remains to Luxembourg around the 600th anniversary of his death at Crécy. The complex tale reflects the role of medievalism in perceptions and constructions of history as constituent of national identities, particularly emerging from the time between 1750 and 1850.

The first chapters of the provide extensive background that initially seems extraneous but the patient reader is rewarded with an intricately complex tapestry of memory, *memoria*, history, politics, and national and regional identities that adds much to an understanding of the role medievalisms play in creating the narratives that various groups (scholars, artists, historians, poets) weave from their respective histories to shape the present in which they live and which they wish to see – this is what Heimann calls *Mittelaltergegenwarten*, or the need of any present time to shape and utilize its own understandings of the Middle Ages. Part A establishes the book's methodological and theoretical foundations by toggling between a discussion of the monument in Mettlach and the life (and death) of John of Bohemia. Heimann identifies several key concepts for his argument, such as history, memory, medievalism, and mythmaking. All of these, he asserts, play a role in the culture of monuments (*Denkmalkultur*), tomb sculpture (*Sepulkralkultur)*, and memory (*Gedächtniskultur*) that intersect in the narrative of John of Bohemia and the memorialization of his remains – physically, ideologically, politically.

Part B picks up John's story as it migrates to the equally complex political landscape of Prussia, France, and Luxembourg in the early nineteenth century. At this time, intellectuals looked toward the Middle Ages to find an alternative to the tradition-changing chaos that seemed to follow in the wake of the French Revolution. The Prussian kings were also cognizant of the need for an aesthetic program that would provide a firmer ideological and political foundation to support the monarchy. The Middle Ages thus became the new future. Three key players emerge in the nineteenth-century chapter of John of Bohemia's story: the entrepreneur Jean Francois Boch-Buschmann, founder of the famous (and still successful) company Villeroy and Boch (chapter B.II); the architect and engineer Karl Friedrich Schinkel, who worked closely with Prussian Crown Prince Friedrich Wilhelm on various cultural projects (chapter B.III); and, last but not least, Friedrich Wilhelm himself (chapter B.IV). Boch-Buschmann provided the inspiration and the place for the new monument that would be dedicated in John's memory in 1838 – he also had possession of John's remains, which he gifted to Friedrich Wilhelm in November 1833. Schinkel provided the design to frame John's new story in Hohenzollern medievalism. Friedrich Wilhelm provided the dynastic anchor to validate, and be validated by, the revival of John's memory.

The book's conclusion returns to the introductory discussion of what Heimann calls *Mittelaltergegenwarten*, which I might loosely translate as "medieval presents," with a look at the return of John's remains to Luxembourg in 1946. Each new present time establishes its idea of the Middle Ages. As Heimann deftly demonstrates, the case of John

of Bohemia represents a particularly convoluted example of this medievalism at work. What "medieval" means or what "history" means is reimagined at key moments in this story: the gift of John's remains to Friedrich Wilhelm in November 1833, the creation and installation of the monument between 1833 and 1838, the demand for and return of John's remains to Luxembourg in 1946. Schinkel's monument still stands today, a point of regional pride and identity for the Saarland, much of its story lost to the archives. As a story of medievalism and mythmaking, politics and history, the monument's tale deserves to be told.

In sum, *Schinkels Brunnen* is an impressive interdisciplinary contribution to a number of fields ranging from art and architecture to medieval studies and European history, as it weaves together an impressive array of sources (French, German, Czech) from across Europe from the fourteenth to the twentieth centuries. A particular achievement of this book is its focus on sometimes marginalized geographical and historical areas (Luxembourg, Bohemia) to highlight the unexpected centrality of John of Bohemia to Prussian dynastic ambitions, where John's story became a powerful way to leverage medievalism in the formation of emerging national identities in nineteenth- and twentieth-century Europe.

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At Eden's Door: The Habsburg Jewish Life of Leon Kellner, 1859-1928

By David Rechter. London: The Littman Library of Jewish Civilization in association with Liverpool University Press, 2023. Pp. xii + 199. Cloth $45.00. ISBN: 978-1789621037.

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In this lively and well-written book, David Rechter seeks to demonstrate how Leon Kellner – scholar, public intellectual, and Zionist activist – reflected the Jewish experience in Habsburg Austria in the late nineteenth and early twentieth centuries. Rechter argues that Kellner was "one of the great and good of Habsburg Austria" (1, 126-127), a man living in a society willing to tolerate "a degree of difference" (163) even while it erected barriers to full Jewish success.

Rechter does an excellent job delineating Kellner's life. Leon Kellner was born into a traditionally religious, lower-middle-class Jewish family in Tarnów, Galicia, in 1859 and received a traditional Jewish education. His family, however, provided him with a German tutor, and after he mastered German – the language of upward social mobility in Habsburg Austria – they sent him to obtain a modern education at the secondary school division of the Jewish Theological Seminary in Breslau, Germany. Kellner had no interest in becoming a rabbi, and he lost interest in Jewish religious observance. After a few years in Breslau, he finished Gymnasium in Bielitz, Austrian Silesia. Kellner then studied at the University of Vienna, obtaining his Ph.D. in comparative linguistics and English philology in 1883. Because of antisemitic prejudice, he did not obtain a job as a Gymnasium or university professor, but he did teach Jewish religion and, later, English at a Viennese secondary school, gave lectures as a *Privatdozent* at the University of Vienna, began a long career writing