

**Shaland, Irene.** *The Dao of Being Jewish and Other Stories, Seeking Jewish Narrative All Over the World.* CreateSpace Independent Publishing Platform, 2016. 248 pp. \$15.95. (9781522977957).

This is a collection of travel narratives, focusing on Jewish communities in ten countries and three continents. The author is an internationally published art and travel writer. It is based on her interviews during visits to known and little known Jewish communities in Austria, the Czech Republic, India, China, Norway, Sweden, Denmark, Sicily, Sardinia, Africa, and the Soviet Union. Each chapter is accompanied by a series of black and white photographs (well labeled), most taken by the author's husband and travel partner. They enhance and enrich the value of the narrative. There is a lot of historical information and detail included, which makes the book a useful travel guide for learning about Jewish communities in many parts of the world. It is an interesting, valuable addition to Judaica collections in high school, public and academic libraries, with a broad potential audience.

*Susan Freiband, Retired Library Educator and Volunteer Temple Librarian, Arlington, Virginia*

**Shapira, Elana.** *Style and Seduction: Jewish Patrons, Architecture, and Design in Fin de Siecle Vienna.* Waltham, MA: Brandeis University Press, 2016. 314 pp. \$40.00. (9781611689211).

This book examines the contribution of Jewish patrons to Viennese art and architecture from 1860 until World War I, and the Jews' subtle yet conspicuous influence on the stylistic development. Through her study of contemporary works and their contributors, the author aims to construct "the cultural meaning and relevance of buildings" financed by Jews and which she feels became, directly or indirectly, vehicles of Jewish expression.

This roughly half-century span is divided chronologically according to the four major movements (Historicists, Secessionists, Modernists, and Avant-Gardists) and covers the flourishing cosmopolitan climate of Vienna. The substantial population of Jews—and those of Jewish descent—was a catalyst behind the city's modernity, in particular the Jewish dandy, who frequented the cafes and theatres. Through collaboration with gentile artists the bourgeoisie sought "to claim authority as producers of general Austrian culture," yet assert themselves in a meaningful fashion. Facades and interiors contained statues or paintings of biblical figures (many erotically charged) and Judaic allusions. Yet the shared spaces with pagan symbolism reveal a certain contradiction. Many of these patrons, who later converted or intermarried, had clearly straddled two worlds.

The book, replete with photos and reproductions, presupposes familiarity with the artistic scene; an explanation of each movement might have been helpful. Nevertheless, there are detailed biographies of prominent figures, and a glimpse into a dazzling but vanished society. Recommended for academic libraries with Jewish or European art history collections.

*Hallie Cantor, Yeshiva University, New York, NY*

**Shenker, Noah.** *Reframing Holocaust Testimony.* Stanford, Bloomington: Indiana University Press, 2015. 248 pp. \$30.00. (9780253017130).

In the late 1970s, Holocaust scholarship saw the development of an interest in survivor testimonies for both teaching and commemorating the Holocaust. The United States Holocaust Commission was formed; the mini-series "Holocaust" aired; and the first efforts to collect survivor testimonies were organized. Now, almost forty years later, thousands of interviews have been recorded, and we are starting to see the beginning of the "post-survivor era." Noah Shenker, a lecturer at the Australian Centre for Jewish Civilisation at Monash University (ACJC), casts a critical eye on three major collections of Holocaust survivor testimonies: The Fortunoff Archive at Yale University; the collections of the United States Holocaust Memorial Museum (USHMM); and Steven Spielberg's Survivors of the Shoah Visual History Foundation.

Shenker examines the aims, scope, and methodologies of each archive. He describes the protocols for preparing survivors to give testimony, and for recording each interview. Each archive is distinct in

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