

**Ladd, Brian. *The Ghosts of Berlin. Confronting German History in the Urban Landscape*, Chicago: University of Chicago Press, 1997. Pp. X, 27, 55 black and white illustrations, bibliography, index. US\$29.95 (cloth)**

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204) He also relies on Canadian polls that showed, for instance, that many suburban children identified with the Hippies.(210) To explain the primacy of this generational divide, Owrarn often points at the importance of the "peer group" observed by contemporary social scientists.(269)

The "symbiosis" between a "minority of political activists" and a "much broader spectrum of youth" with a "sense of alienation" was in a fragile equilibrium.(232–233) To elucidate "The End of the Sixties", and the "mixture of disillusionment and integration", Owrarn suggests that when "radicals" adopted extreme means, "totalitarian tendencies"(290) and violence, they "broke the pact" with "liberals". Then, the "many youth [...] still imbued with the liberal-democratic values of their upbringing [...] lost sympathy" for the Left.(288–89) On this point, the historian's understanding converges with the explanations campus authorities had come elaborate by the end of the 1960s. In neither case is it clear whether they think the "politicized culture" had been no deeper than "rhetoric and styles", nor is it explained why most youngsters were now ready to join Liberal "adults". One is left with the image of a minority of students ready to go to the end of their illusions) while a majority of students and nonstudents was watching them and adopting features of the rebellious apparel selectively, when these were proven not to cause too much commotion.

A closer look at the links between the surge in radicalism and the large elements of change presented in the early chapters — affluence, "ceremonialized religion"(40), "lessons of fulfillment", "post-Holocaust notions of democracy", or "a sense of peer affinity"(184) — may point towards better explanations. The contradictions existing within the broadly shared set of beliefs may deserve more attention. How, for instance, could young people explain (or not explain) to themselves the tension between on one hand their wish to conform to one's own generation and, on the other hand, their emphasis on individual inclination? The dynamic of this large "counter-culture" may also need more scrutiny: how did the "masses of university students" influence radicals in the choice of fights? Wasn't SUPA, for instance, "well aware of the potential of Vietnam as a means of radicalization"(221)? And what happened to the "school-leavers" (those who did not go to university, or to those who had just finished) for whom the "experience of the shift from school to work was relatively painless"(172)? Between the lines, can we not see, already in the late sixties, a young generation of journalists, politicians, civil servants, film-makers and professors, providing the "radicals" with much of their legitimacy? Too often, *Born at the Right Time* identifies "the institutions of society at large", "the established order", the "liberal-capitalist system" and the "state" with all that is not "counter-cultural", and all that is "adult".(217, 225, 285,289) Indeed, the world of adults and the world of youth are watertight containers and the relations between them are confined to the narrow possibilities of recuperation or confrontation.

Further incursions by the author out of the students' world may also have helped readers to see how young workers and other

groups, with whom the revolutionaries identified, came to see the "radicals". Owrarn's passages about the ill-fated Waffle within the NDP and his chapter devoted to women's history indicate how fruitful such inquiry can be. Owrarn reserves a distinct treatment to what he terms the "sexual revolutions", because "the changing relationship between the sexes provides another of the great breaks in social structure that mark the pre- and post-baby boom eras"; "the ideology and attitudes of modern feminism owe much to the mood of the 1960s".(273) Here, as well, the values of the whole "populace" (260) are introduced, when only the politics of students are closely studied. However, a more detailed statistical examination allows the changes in the "relative position of females" in high schools and universities to be linked with "higher expectations" from women.(274)

Given the ambiguity of the relationship baby-boomers established later with "liberal adults", it is difficult to consider what remained of a "generational sense of identity" that had been "sufficiently forceful to challenge the credibility of the adult world". One of the book's main contribution is to offer lines of continuity between the baby-boomers' values and the hopes of their parents, but it has little to propose about the relationships between the generation, its own offspring and the established institutions of the quarter of century that has elapsed since the end of the sixties, even when Professor Owrarn has no doubt that it "defined the political agenda for the next decades".(217–218)

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Ladd, Brian. *The Ghosts of Berlin. Confronting German History in the Urban Landscape*. Chicago: University of Chicago Press, 1997. Pp. X, 27, 55 black and white illustrations, bibliography, index. US\$29.95 (cloth).

There is no shortage of historical books, scholarly or otherwise, on the city of Berlin, its architecture, monuments, political, social and cultural life of the past and present. And recent German national re-unification has focussed the attention of historians on Berlin once again. But it is not as the former Prussian capital, or the largest metropolitan centre in Germany since the late nineteenth century, or even as the symbol of German industrial and cultural prowess that Berlin elicits so much interest. Rather, it is the city's political role as the capital of the German nation state that seems to matter most. The Ghosts of Berlin, as the book title indicates, are none other than the long shadows of German nationalism and its disastrous course during the twentieth century.

From this perspective, it is one of history's ironies that Berlin made the transformation from the focus of Nazi terror and the brutality of war to become, as a politically divided city during the Cold War, the icon of competing ideologies about political

freedom and human rights. Until 1989 the western world defended democracy in Germany and in its outpost West Berlin against communist aggression. In contrast, during these years East Berlin was the capital of the former German Democratic Republic and its torchbearer against capitalist imperialism, as well as the showcase of socialist achievement. As this book shows, two very different German societies and popular cultures emerged on each side of the wall. It is this deep division that now weighs heavily on Germany, and on Berlin in particular. Today, it is difficult to find any consensus among Berlin citizens and German politicians about how to interpret and deal with the city's troubled historical past. But large-scale urban reconstruction and architectural representation, necessitated by Berlin's renewed role as the capital of a united Germany, make the past, immediate or distant, an unavoidable fact in everyday life.

It is one of the many strengths of this book that it succeeds in connecting the past with the present in an imaginative way, and on different cognitive levels. For instance, in the first chapter, entitled "The Wall" the author's innovative methodological approach is demonstrated. He keeps his focus on that physical barrier — which has defined, and still defines, the identity of Berlin citizens, while at the same time outlining Berlin's earliest history and geographical characteristics in the context of present-day politics and popular culture. This ability to fuse the past with the present is evident throughout, and particularly in the second chapter on "Old Berlin". Here the author provides a delightful and thorough account of Berlin's architectural treasures and history, and a sophisticated assessment of its many aesthetic qualities, despite the fact that the city's architectural past sports only the occasional gem. But what makes this historical journey truly fascinating is the context of divergent visions in East and West Berlin during the 1980s on how to best reconstruct the remnants of the Hohenzollern past. It is a story not only of different theories of aesthetics — not unexpected given the different ideological foundations of East and West Germany — but it is also a case study of how governments attempt to use the past to serve the present. This story's political relevance emerges fully when the author presents his analysis of the ongoing acrimonious debates about how to acknowledge the Hohenzollern legacy in Berlin today.

The book's discussion of the Nazi period and its monumental legacy of terror, and accompanying bad taste, is even more revealing given that the subject is a virtual minefield. Fortunately, the author keeps a balanced view of the many debates that have raged over the use of public space for public atonement of Nazi crime and mass murder. Not only does he refrain from stereotypical explanations, he also dares to probe further than the frequently arid arguments offered by feuding German politicians, intellectuals and artists. In fact, he is at his best when he turns to the neighbourhood level, probing such divisive issues as the renaming of streets and the replacement of monuments. Reworking the city's memory has a long tradition in Berlin, but expunging the East German legacy since 1989

has proven to be a most contentious undertaking. While names of former East German or Russian politicians are not a problem, the case for public oblivion is not as easily made in the case of Weimar socialist leaders or communist resistance fighters against the Nazi regime. Also, public inscriptions to mark the many sites of Nazi terror are not always welcomed by local residents. It is to the author's credit that he shows how the ordinary German has accepted political and cultural change, and it is in this way that he succeeds in presenting new insights into popular mentalities and existing social divisions in Berlin, and in Germany. Certainly, his technique of intertwining historical facts and architectural history on the one hand, with politics, and popular and artistic culture on the other, makes this book a very informative and enjoyable historical journey.

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McDonald, Donna. *Lord Strathcona: A Biography of Donald Alexander Smith*. Toronto: Dundurn Press, 1996. Pp. 600. 47 illustrations. \$34.99 (cloth).

Driving the last spike into the "CPR" track at Craigellachie, in the B.C. interior, is an image that has embellished Canadian text books for over a century, as it does the dust jacket of this book, which recounts the life of Donald Smith, the elderly man swinging the hammer at the centre of the photograph.

Donald Alexander Smith, son of a Scottish tradesman, came to Canada in 1838. He immediately entered the service of the Hudson's Bay Company and worked his way through the ranks from apprentice clerk to chief commissioner in 1871. He left the fur trade in 1874 to take the office of land commissioner for the company, reporting directly to London. In 1889, having become, after years of shrewd investments, the company's largest shareholder he was elected governor of the Hudson's Bay Company. Notable for settling the terms of union between Riel's provisional government and Canada in 1869, Smith entered politics. He represented Winnipeg in the Manitoba legislature (1870–1874), and Selkirk in the House of Commons (1871–1878). A Conservative, Smith broke with John A. Macdonald in 1873 when details surfaced about the government's role in the "Pacific Scandal". In 1887, he was elected president of Canada's first bank, the Bank of Montreal. A decade later, he was raised to the peerage of the United Kingdom as Lord Strathcona.

McDonald's biography is the most extensive account of Smith's public and private life we possess to date. It offers new insights into his investments, health, personality, donations, conspicuous and clandestine diplomacy) and his marriage to Isabella Sophia Hardisty. The work is more representation than analysis. It is heavily factual and contains few speculations that go beyond the evidence. What emerges from it is a picture of a