

BOOK REVIEWS

French and Russian in Imperial Russia, vol. 1, 'Language use among the Russian elite'; Vol. 2, 'Language attitudes and identity', edited by Derek Offord, Lara Ryazanova-Clarke, Vladislav Rjéoutski, and Gesine Argent, Edinburgh University Press, 2015, pp. xvi + 270 (vol. 1), and xvi + 266 (vol. 2)

The two volumes of *French and Russian in Imperial Russia*, edited by Derek Offord, Lara Ryazanova-Clarke, Vladislav Rjéoutski and Gesine Argent, leave us in no doubt about the impacts of the French language and culture on Russian high society, and on the consciousness of the Russian social and literary elite in the second half of the eighteenth and the first half of the nineteenth centuries. What is compelling about the twenty-four essays in these volumes is the way authors deploy their individual disciplinary perspectives as a lens through which to explore the historical interplay between French and Russian during that period, and consider what this interplay reveals about Russia at the time. Language is thus the central theme and the methodological point of departure of each essay.

French was an essential part of Peter I (the Great)'s Westernisation reforms, especially educational ones. French was essential if Russians were to study new modern subjects such as 'governance, taxation, medicine, architecture', and so on (Offord, Argent, Rjéoutski, and Ryazanova-Clarke, I: 15), although, in Peter's reign, German had been more important (Offord, Argent, and Rjéoutski, I: 26). French became predominant in the second half of the eighteenth century as the language of politeness, central to defining social status for the eighteenth-century Russian nobility. At the same time, the adoption of European cultural criteria such as refinement and civilisation through language and literature brought a number of 'tensions, or seeming tensions' (Argent and Offord, II: 242) about the use of and attitudes toward French. Several case studies illustrate how these tensions were negotiated and integrated into Russians' social and cultural life.

One of the most interesting illustrations of these negotiations is provided in a chapter about Princess Ekaterina Dashkova. Director of the St Petersburg Academy of Sciences and a published writer, Dashkova promoted the creation of a Russian academy for the standardisation of the Russian tongue and doing away with 'the absurdity of using foreign words' (Lamarche Marrese, II, 2: 35). She also recommended that young women learn Russian, not French, so as to foster 'traditional gender conventions' (II: 34) which the pernicious influence of French was endangering. At the same time, however, she did not discourage the learning of French by boys as well as girls, as long as tutors were 'well qualified' and it was not learned as an 'accomplishment'. She also ensured that her children learned the language because she 'equated foreign languages with refinement', and continued to use French (and, unusually, English) herself as a means of expanding her 'range of learning' (II: 41).

The study of a single family's use of French over time makes it possible to trace its importance in the late eighteenth century and the shift against it towards Russian in the early nineteenth century. Rjéoutski and Somov use Anderson's concept of 'imagined communities' (I: 62) to trace the history of the Stroganov family's use of French and other European languages and the place of Russian in this multilingualism. In the eighteenth century, French was a key element of self-fashioning for the family who also constituted themselves as representatives of Russia in Europe. They were not unusual, since, for many in the Russian elite, the 'primary imagined community was that of European Enlightened society' (Bruce, II: 17). However, by the early nineteenth century, the Stroganovs were valuing Russian more than French and increasingly

positioned themselves as belonging to a clearly defined 'national imagined community' (Rjéoutski and Somov, I: 79)

Some of the tensions regarding French were inevitable, in view of the multiple purposes and functions for which it was studied. Because French was the language of polite society, some critics argued that it was learned merely as a fashionable accomplishment; others claimed that it could have serious educational purposes, such as introducing children 'to the best fruits of Western reason or to equip them for serve to their country in some military, pedagogical or other useful role' (Chapin, II: 70). French also had 'symbolic significance as the sign of a good, traditional education for men' (II: 67), but not always for women, whom it might turn into 'coquettes' (Borderieux, I: 200–06). Knowledge of French, 'an international language' among elites in the European world (I: viii) also 'created unified fields of exchange and communication in Europe' (Murphy, I: 105). French was also taught to non-nobles in various Russian state institutions, and 'considerable effort' went into teaching and learning foreign languages in public educational institutions such as Moscow University, the Smol'nyi Institute for Noble Maidens, and the Noble Land Cadet Corps, where subjects of study such as mathematics and geometry were taught in French (Offord, Argent, and Rjéoutski, I: 30–31).

Notwithstanding the reasons why Russians learned French, they chose to use it as well as Russian. French was 'the language of social relations expressed in codified forms' (Baudin, I: 121) and was used when strict rules of etiquette were expected to be followed, such as in letter writing, where French closing epistolary formulas were used even if the letter was in Russian (Tipton, I: 138), or in courtship, where 'French was the proper language for writing to a lady' or a fiancée. Russian was used for more intimate correspondents such as a wife or friends. In fact, writing in French rather than Russian to a friend would be taken as 'a sign of coldness towards the addressee' (Baudin, I: 121). Pushkin's language choices for his voluminous correspondence are a particularly interesting illustration of these complexities. He used French, virtually his 'second native language' (Dmitrieva, I: 173), when writing to his future wife and mother-in-law, but Russian when writing to people for whom 'he felt personal sympathy' (I: 174). Thus, when Pushkin was close to his brother, he wrote to him in Russian, but when discord separated them, he wrote him in French. Nikolai Karamzin, author of the multi-volume *History of the Russian State* (1816–29), used French to express his feelings to his second wife, but Russian for everyday deeds and actions (Sapchenko, I: 159).

One key feature of bilingualism is code switching. While code switching in the oral register has been studied for many years, historical code switching, which can be accessed only through texts, is a more recent development. The study of Russian–French code switching in the two volumes adds significantly to this burgeoning scholarship. Using 'ego texts', life writings, diaries, and travel diaries as well as formal and informal letters, most of the chapters in Volume I (especially Chapters 5–8, 12) analyse how different individuals used or resisted code switching and how the practice contributed both to supporting Francophonie and to generating linguistic nationalism. Pushkin so disapproved of code switching that he reprimanded his brother for writing a letter half in French, half in Russian. Yet, he practised code switching 'quite frequently' in his Russian correspondence (Dmitrieva, II: 186). The travel diaries and personal life writings of aristocratic Russian women (Murphy, I: 5) display much code switching. Baudin's discussion of a case of resistance to code switching suggests that, in practice, language choices were more complex than formal distinctions allow. If choice can be informed by 'one's state of mind' — as it did for Aleksandr Radishchev (Baudin, II: 126) — then factors other than formal linguistic ones play a role, and account for the instability of specific choices.

Language choices could also be governed by the subject being discussed. In the late eighteenth century, French was the main 'lingua franca' for discussing the fashion Paris provided for European elites (Vassilieva-Codognet, II: 156). Russian ladies wore French designs at Court from the 1770s, and French 'items of clothing, fabrics and decoration migrated to Russia with

their names' (Borderioux, I: 194) and were disseminated in Russian fashion journals. Even when French's importance waned in the first part of the nineteenth century, some French words remained, as technical vocabulary and 'to provide tokens of authenticity and lend distinction to any attempt to import French fashion'. Thus, notes the author wittily, the 'invisible armies' of French words — *mousseline*, *peignoir*, *batiste* — which 'percolated little by little into Russia', succeeded where 'Napoleon's troops had woefully failed: they conquered the immense Russian Empire' (Vassilieva-Codognet, II: 175).

The complexity of translating 'working language' is illustrated in the study of the growing professional communities of architects and engineers in late eighteenth and early nineteenth century Russia (Klimenko and Klimenko, I: 223). Although there were attempts to translate the French architectural texts, it was difficult to render French specialist terms into Russian. The employment of French specialists contributed to 'entrench French architectural vocabulary', still part of architectural 'lexical stock' (I: 218, 223, 226) in Russia today. Russians' attempt to articulate a specific Russian notion of 'Patrie' in the Napoleonic era, at a time when patriotic rhetoric was 'heavily shaped by French usage and contexts' (Dickinson, II: 179), illustrates another aspect of the complexities of translation.

French, perhaps not surprisingly, created the 'Russian lexicon of gallantry' (Zhivov, II: 228) in the first decades of the eighteenth century, as there had been no 'cultural tradition' or language for expressing 'amorous relationships' in Russia (II: 214). This might help explain why, despite his ambivalence towards the language, Pushkin used French and French literary models 'as a language of flirtation and courtship' (Dmitrieva, I: 180) when pursuing his future wife. The diverse functions French and Russian performed suggest, Dmitrieva and Argent argue, that the language situation in Russia was diglossic, though not rigidly so (I, Ch. 12).

One consequence of Russians' language choices was the conviction that the Russian nobility had 'turned its back both on its native language and customs' and that 'speaking Russian and knowing its grammar were not considered essential' (Lamarche Marrese, II: 41) by the end of the eighteenth century. Although Lamarche Marrese argues that there is no archival support for such anxieties, which were rather 'part of pan-European preoccupations with identifying the "spirit" of the nation' (II: 42), they prevailed at the time and comic drama was an important a medium for their expression. Indeed, 'Russian comic dramatists reflect the dilemma of Westernization' (Offord, II: 94). Comedies written over a period of fifty years show how the focus of satirical plays shifted from mockery of Gallomania, personified by the man infatuated with the French tongue, manners, and fashion in the eighteenth century to linguistic Gallophobia and 'stirrings of national consciousness' (II: 90) in the early nineteenth century. French fashion, too, was a target for satire, especially linguistic, both because of the 'dangerous disorder' (Borderioux, I: 204) its code switching created and the danger of its excess. The figure of the Coquette embodied these concerns in the ineluctable Frenchness of fashion.

The historical approach which informs the two volumes provides a unique perspective on the emergence and gradual development of linguistic consciousness. A number of debates testify to a growing questioning of the 'relative merits of the two languages and the effect of Francophonie on Russia and Russian' (Chapin, II: 64). One debate concerned the 'purity' of the Russian language in the absence of an existing 'standard', and how this standard should be developed. Karamzin, a 'very popular author', argued for 'using European models as inspiration', while Shiskov, a 'patriotic statesman', argued for 'studying Church Slavonic and using its resources' (Argent, II: 101, 114). A debate between three leading Russian conservatives is significant because, despite differences in their analysis of language issues, it was predicated on 'the intrinsic worth of the Russian language as compared to the value of the French language' (Hamburg, II: 118), and they shared a profound belief in the link between language and national identity. Offord, however, proposes that multilingualism 'paradoxically' helped the formation of the nation's sense of identity (II: 197), and that the assimilation of foreign languages and cultures prepared the ground

for the 'creation of a culture that would eventually be conceived as authentically Russian' (II: 210). It was Pushkin who most contributed to this, as 'principal founder of modern Russian literature' (II: 197).

There has been very little investigation of the history of Western European languages in Russia, but these two volumes richly and successfully redress the balance. Although each volume has a specific focus — the first on 'language use among the Russian elite', and the second on 'language attitudes and identity' — taken together, the essays 'sharpen focus on linguistic matters' (Offord, Ryazanova-Clarke, Rjéoutski, and Argent, I: ix) and paint a fascinating picture of the shifting interplay between French and Russian at the heart of the social, political, and cultural history of Russia. They thus open up ways of thinking about the multi-layered uses of language in the construction of the nation and the national character. Yet, while they show how French could be desired, deployed, criticised, parodied, satirised, none of the authors appears to have engaged with scholarship on the similar role of French in eighteenth- and nineteenth-century England.¹ Russia and England shared many gallo-maniacs-phobias in that time, such as the anxieties about the male figure who is 'infatuated' with French, lards his speech with French expressions, and apes 'French fashions and mannerisms' (Chapin, II: 70–71), called the 'fop' in England. A study comparing Russia's and England's attitudes to French would be one fascinating outcome of this publication. That said, the two volumes constitute an original, thought-provoking, and absorbing contribution to language studies and the history of Russia. They should be of enormous interest to specialists, students, and many general readers.

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Dos autores de manuais aos métodos de ensino das línguas e literaturas estrangeiras em Portugal (1800–1900), edited by Sónia Duarte, Fátima Outeirinho, and Rogelio Ponce de León. Porto, Faculdade de Letras da Universidade de Porto, 2014, 174 pp., €13,50, paperback, ISBN 978-989-8648-32-7

This book presents an innovative analysis of manuals and foreign language teaching methods from 1800 to 1910. The Portuguese Association for the History of the Teaching of Foreign Languages and Literatures (APHELLE), founded in 1999, has organised conferences (2000, 2002, 2005, 2007, 2009) on various topics on the history of teaching and learning of languages: textbooks, models, institutions (Amado Laurel 2001; Teixeira, Salema, and Santos 2005), gender studies (Santos and Simonot 2007). The VI Colóquio held in Porto on 23–24 November 2009, focused on a) (re)discovery of foreign language teaching materials in Portugal and Spain; b) analysis of textbooks and manuals taking into account the period in which they were published, prospective users, and readers; and c) analysis and description of the theoretical models in such books.

¹See Michèle Cohen, *Fashioning Masculinity: National Identity and Language in the Eighteenth Century* (Routledge, 1996) and 'Manliness, Effeminacy and the French: Gender and the Construction of National Character in Eighteenth-Century England', in T. Hitchcock and M. Cohen (eds), *English Masculinities 1660–1800* (Longman, 1999).

The volume contains twelve papers. Luis Alberto Marques Alves opens this study focusing on school textbooks as expressions of the predominant knowledge of a period. Marques Alves describes the history of the textbook and introduces research groups, projects, and institutions working in the field in Portugal. He also describes three lines of research: didactics, socio-economic history of publishing houses, and cultural history. He offers some ideas for future research.

Ausenda Babo introduces an innovative approach to the study of foreign language teaching. She focuses on newspaper advertisements for private lessons in eighteenth-century Lisbon, studying three parameters: languages, space, and methods. Starting from some real examples, she describes the teachers' nationalities and educations, and the type of classes advertised. First, foreigners offered their services, specifying their nationality and the method, place, time, and price of lessons. Then the teachers' qualifications and the interval required to learn the language became important, as well as the number of students per class. This paper registers the history and evolution of those advertisements (and that of foreign language lessons) as witnesses to a certain society.

Luzia Blard and Maria Herminia Amado Laurel analyse the teaching methods of G. Rudler and N. Berthonneau in their two volumes on French published in Paris at the beginning of the twentieth century (1910 and 1911), focusing on literature and its scientific study. According to Rudler and Berthonneau, whose books were aimed at both French and foreigner readers, teachers had to pay attention to cross-curricular teaching and the students' mother tongue to create a comfortable learning environment. Observation and experience were their key words.

Daniel Coste studies the historic and synchronic aspects of didactics and foreign language teaching. He defines the terms 'manual' and 'didactics' to explain what can be studied and what can be compared. He states that, from the nineteenth to the twentieth centuries, models and pedagogical tools changed due to politics and commerce. He concludes with ideas for new research topics focusing on teaching and evolution.

Sónia Duarte analyses the work of José Urcullu and his English grammars, focusing on verbal theory. She compares two different editions of the same grammar, one aimed at Spanish learners (Urcullu 1840) and the other at Portuguese readers (Urcullu 1848), both based on a previous English grammar for Portuguese learners published in 1830. Comparative study of these two grammars shows how Urcullu used the reader's native language contrastively to explain English grammar and ultimately to compare Spanish and Portuguese. Duarte includes tables describing the organisation, length, and development of both grammars.

Juan F. García Bascuña works on a historical register of manuals for the teaching of French in Spain. He describes the first bibliography of French manuals, by Suárez Gómez (1961). García Bascuña and colleagues compiled a new descriptive bibliography of French manuals, anthologies, and compilations published in Spain from 1565 to 1940. To simplify research their organisation is alphabetical, but they end their chapter with a chronological listing. García Bascuña describes the books' readers and teachers, and annexes a list of ninety-five manuals published between 1857 and 1900.

Monica Lupetti analyses Antonio Michele's 1807 *Thesouro*, written for Portuguese learners of Italian. Lupetti describes the three sections of the book — lexica, grammar, and notions of the Tuscan language — providing examples and highlighting errors. She then compares this work with Caetano de Lima's 1734 Italian grammar. Michele gave detailed explanations of grammatical concepts, copying most of Lima's examples. Although Michele's organisation was traditional, his manual was quite innovative in its linguistic explanations, and in annexing a small Italian–Portuguese dictionary containing a word list, sentences, and around forty dialogues.

Fernando Carmino Marques studies the narrative and methods in foreign language teaching manuals in Portugal from 1850 to 1900. He analyses seven works, focusing on the prologues and their *topoi*, publication dates, titles and subtitles, and authors and readers. These authors described their methods — as simple, easy, quick, concise and practical — established a period

of learning (from an ambiguous 'little time' up to six months), and encouraged readers to listen to native speakers.

Fátima Outeirinho explores the pedagogical strategies and sociocultural contexts of French didactical books in the second half of the nineteenth century. She analyses three didactic books (Chèze 1897; Roquette 1897; Sá 1897), focusing on their authors, readers, internal structure, and organisation. She also describes their inclusion of literature — from Molière and the classics to modern excerpts and poems — and lists the authors whose texts were used to teach French.

Alicia Piquer Desvaux examines the literary texts included in three French manuals published in nineteenth-century Spain focusing on selection criteria, topics, and textual typology. Piquer Desvaux also includes a list of essential French literary works compiled by Rueda y León in 1801. She highlights the literary anthology by Tramarria (1864), who preferred French classics as models for language learners, while Miracle (1889) attended to famous female writers, and Bergnes de las Casas (1883) opted for technical and scientific texts.

Rogelio Ponce de León analyses the *Curso da Língua Hespanhola* (Course of the Spanish Language) (1888) by Henrique Brunswick published in Porto. Quite innovative at the time, it followed the method designed by the German Franz Ahn. Ponce de León studies its motivations (cultural and commercial proximity), structure (one-page lessons with two annexes; a thematic vocabulary; twelve pages of dialogues), and methodology. He highlights the pedagogical importance of this manual since it seems to be aimed at prospective teachers of Spanish, which was unusual in Portugal at the time.

Finally, Maria José Salema highlights the role of José Justino Teixeira Botelho on the modernisation of foreign language teaching in Portugal at the beginning of the twentieth century. Salema explains Teixeira Botelho's objectives — to disseminate the Direct Method — his inductive method, and the organisation of the books, which first systematised foreign language pedagogy in Portugal.

In conclusion, this work is welcome in the context of history of teaching and learning foreign languages in the Iberian Peninsula. It covers a wide range of topics, from the detailed study of certain authors, historic and synchronic aspects of textbooks and manuals, to nineteenth- and early twentieth-century methods and strategies.

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German through English eyes. A history of language teaching and learning in Britain 1500–2000, by Nicola McLelland, *Fremdsprachen in Geschichte und Gegenwart* 15, Wiesbaden, Harrassowitz, 2015, xiv, 444 pp., €78, hardback, ISBN 978-3-447-10148-6

Nicola McLelland's latest book is an absorbing, informative, and entertaining read for anyone interested in the history of the teaching of German. It is the distillation of painstaking analysis of hundreds of textbooks — an enormous programme of reading, documented in the 'chronological bibliography of German textbooks for English speakers, 1600–2000' (341–406) and the bibliography of secondary literature (407–44) — supplemented for the twentieth century in particular with material drawn from first-hand interviews with former practitioners and the recollections of their pupils, and enhanced still further by McLelland's own wide knowledge and experience of not only the English but also the Irish and Australian education systems.

Chapter 1 discusses the challenge of writing a history of foreign language learning in Britain, outlining the current, rather parlous state of research and considering the theoretical and methodological problems posed by the task. The next three chapters focus respectively on 'The birth

of a subject: the first hundred years of German as a Foreign Language in England (1615–1715); 'Learning and teaching German in the "long" nineteenth century', and 'Teaching German in the twentieth century. What to teach and why?'. She guides us from the earliest textbooks, such as Minsheu's *Guide into Tongues* (1617), Aedler's *High Dutch Minerva* (1680), and Offelen's *Double Grammar* (1687), through many decidedly less familiar grammars and learning aids of the eighteenth and nineteenth centuries to the school textbooks some readers may well have experienced themselves in the twentieth century. A striking feature of the eighteenth century is that, whereas earlier books focused on German for purposes of commerce or the needs of young gentlemen embarking on the Grand Tour, textbooks now reflect an interest in German intellectual life and culture, with formidable lists of recommended authors. McLelland provides valuable in-depth discussion of several textbooks from around 1800 and of the beginnings of German in schools, the universities, military academies, and other institutions. Especially fascinating is the account of nineteenth-century school examination papers — one wonders how many of today's pupils would even understand the following question from Rugby school's 1890 German grammar paper: '2. Give the *crasis* of the Article with the Prepositions *zu, auf, für, bei*.' (100). She notes the impact of philological discoveries such as Grimm's Law and Verner's Law on textbooks for German, and especially that of the so-called 'Reform Movement' in the late nineteenth century with its emphasis on the mastery of phonetics (influenced particularly by Wilhelm Viëtor) and the increasing importance attached to speaking the language. Extremely interesting here is her discussion of two prominent figures: the ubiquitous Walter Rippmann (later Ripman) and Otto Siepmann who considered it 'pitiful' that anyone might learn the language of a great and cultured people with no other object than to 'bandy light prattle deftly at a railway station or a dinner table' (132). Rippmann, she notes later (372), inveighed against 'foolish sentences'. Making their material interesting and relevant for their pupils has been a perennial problem for teachers, and, as McLelland shows, it took some time for more authentic German to establish itself in textbooks.

Coming to Chapter 4, on the twentieth century, McLelland begins with useful statistical information about the position of German in British schools and the numbers of examination candidates in the early years of the century (one is astounded to learn that there was not a single cadet at the military academy at Sandhurst learning German in 1919), and goes on to discuss the somewhat precarious position of German vis-à-vis French, always the dominant modern language, and of course the impact of the First World War and later the rise (and fall) of Nazism on the subject. To her account of the various arguments advanced in favour of German one might add that, after the Second World War, German was unique among modern languages taught in British schools inasmuch as it was the only significant language in use as a mother tongue on *both* sides of the Iron Curtain, a fact that could be exploited — until the fall of the Berlin Wall! — as an argument for furthering it as an instrument of international understanding. The chapter then ranges over a large number of other interesting topics: the impact of Chomskyan linguistics; audio-visual courses; language laboratories; textbooks such as *Deutsch heute, Vorwärts, Sprich mal deutsch, Deutsch 2000*; methodological fashions such as 'Languages for all' (but I miss 'Languages across the curriculum'); and German for adult learners. Especially interesting is the brief account of German being taught to military recruits during the Cold War. The chapter concludes with the telling observation that, despite the perceptions of many of those involved at the time, overall there were many continuities with long-established practices. One is also left with the impression that the question of the teaching and learning of grammar has been characterised by an all-too-pervasive defeatist attitude ('Teaching grammar to moderate-ability classes is largely a waste of time' (cited on 192)), reinforced by modern linguists' despair over the lack of rigour in the teaching of English grammar. Altogether, it has to be recognised that foreign-language teaching and learning in Britain has been and continues to be bedevilled by two uncomfortable circumstances: the learners already speak the world's *lingua franca*, which

is demotivating; and the widespread belief, promoted in adverts, that languages can be learnt 'without tears'.

Chapter 5, 'Rules for the neighbours: the German language presented to English-speaking learners', considers views on what variety or varieties of German English-speaking learners should be exposed to. Here we encounter the influence of sociolinguistics and the recognition of German as a pluricentric language and thus such issues as register, regional and dialect variation, pronunciation (Upper Saxon? Hanoverian?), phonetics, stress and intonation, forms of address, and word order. Particularly interesting is McLelland's extended discussion of the presentation in grammars of various periods of such tricky issues as the conjugation of the verb *backen* (has anyone actually ever come across the alleged subjunctive form *büke*, she wonders (236)), the form of the imperative 2nd singular, and the vexed question of whether the prepositions *wegen* and *trotz* take the genitive or dative case.

Of all the European languages commonly taught in British schools, German has had to struggle the hardest under the cloud of the prevailing political situation. Chapter 6, 'Don't mention the war', broaches the difficult issue of teaching German culture and history in the fraught climate of the twentieth century. It begins with a discussion of previous research on the representation of German culture and life in British textbooks. One of the most interesting among early investigations was Ernst Stöbe's 1939 Göttingen dissertation *Das Deutschlandbild in englischen Schulbüchern für Deutsch* in which the author expressed himself 'largely satisfied' with the depiction of National Socialist Germany in the thirty-five books he had examined. McLelland's account of how British textbooks portrayed National Socialism in the 1930s is fascinating, ranging from depictions of a jolly life in labour camps in Macpherson's much-used series *Deutsches Leben* to the uproariously subversive humour of a German couple deciding to donate unread copies of Hitler's *Mein Kampf* and Alfred Rosenberg's *Der Mythus des 20. Jahrhunderts* to the Winter Relief Fund in Grundy's *Brush Up Your German*. After the war, McLelland shows, most textbooks reverted to depicting Germany as an idyllic land, as enshrined in touristy photographs of the Lüneburg Heath, the Rhineland, and the Alps (in the case of Clair Baier's *Deutschland und die Deutschen* (1956)). Books of this period made scant mention of the recent past or, indeed, of the then prevailing division of Germany, and McLelland carefully outlines the problems textbook authors had in eventually coming to terms with Germany's Nazi past, the Holocaust, the division of Germany, and her ever-changing borders. Further topics discussed here include the impact of a seemingly never-ending diet of Second World War-themed material on British television (in which context it is interesting to note that on 16 August 2015 *The Sunday Times* reported that a new survey has revealed that a third of the British population has not heard of the Battle of Britain and that one in twenty thinks that Britain and Germany had been allies in the war!);¹ national stereotypes; and the changing representation of sport and fitness in textbooks. A subject clearly dear to McLelland's heart, if not indeed a sore point, is the question of gender roles as portrayed in British textbooks: she is particularly hard on Fowler's *Manual of German Prose Composition for Advanced Students* (1966) for generally depicting women as 'either subjugated to a man, silly, or both' (328). After all this, she perspicaciously concludes that we need to recognise 'that our sense of what pupils *ought* to be taught about the culture(s) of the language they are studying is largely determined by the prevailing educational ideology of the "home" culture, not the culture(s) of the language being taught' (334). This is perhaps nowhere more tellingly illustrated than in Beresford Webb's *A Second German Book* (1903) which quite bizarrely contains Colonialist pictures relating to India and Australia which were meant to promote British notions of character-building.

¹ The continuing fascination with the language of National Socialism is also evident in some recent works by British academics such as Felicity Rash (2006) and Geraldine Horan (2009, 2013). None of these studies is noted in McLelland's bibliography.

In her final chapter, 'Outlook', McLelland invites us to reflect on why, where and how, and what should be taught, and above all to consider 'Where to now?'. Throughout the book she repeatedly stresses that she cannot deal exhaustively with all the topics addressed, but she deserves full credit for drawing attention to and making a promising start on many neglected areas. Thus she remarks that 'very little is known' about the teaching of German history in Britain (278). Other areas where further investigation is highly desirable include the history of the teaching of German literature, film, and music; gender and the history of language education; the history of student and staff exchanges (which must include town-twinning; the work of the former Central Bureau for Educational Visits and Exchanges, and so on — useful here is Finkenberger (2005)); the recording of oral history; biographical studies of textbook authors; language education in the armed forces; the study of textbooks as sources for the history of language description; the history of methodology as part of the history of applied linguistics; the history of assessment; book history and bibliography. To these topics one could add the history of phrase-books; the contribution of German-speaking exiles to the teaching profession; the BBC's radio programmes for schools; the work of organisations such as the Association of Teachers of German (ATG, eventually absorbed into ALL, the Association for Language Learning) and its journal *Treffpunkt*, and of support institutions like the Goethe-Institut, the German Academic Exchange Service (DAAD), the Austrian Cultural Forum (formerly the Austrian Institute), the Anglo-Austrian Society, and the Britain-GDR Society (on the last, see Golz (2004)). We should also note that, apart from some discussion of German at British universities in the nineteenth century, McLelland says relatively little about universities, even though very many of the authors of textbooks she lists were university teachers.

The 'chronological bibliography of German textbooks for English speakers 1600–2000' (actually from 1576 to 2010) will prove a most useful tool for further research. Many items, it should be noted, are described as being held in the 'Taylor Collection' (located at the University of Bamberg and thus not to be confused with the Taylor Institution at Oxford) or in the Hathi Trust Digital Library (www.hathitrust.org). Perusing this list (which does not pretend to be exhaustive) serves not least to highlight the extreme longevity of some books (I recall having Beresford Webb's *Practical German Grammar*, first issued in 1886, still recommended to me around 1960). A useful feature of the list is the additional information McLelland sometimes gives about the individual authors (she is extremely interesting on the 1928 Olympic athlete Alex Natan (320), for instance) but there is much scope for further detail of this kind. One study she has overlooked is Glass (1996) on Karl Buchheim (1890, 363) who succeeded Adolphus Bernays as professor at King's College London. Seeing that many of the textbooks listed were written by university teachers, biographical information about many of them is readily accessible in such works as *Who Was Who*, the *Oxford Dictionary of National Biography*, and Christoph König (ed.), *Internationales Germanistenlexikon 1800–1950*. Also invaluable for bio-bibliographical information but, like König's *Germanistenlexikon*, also missing from the bibliography, are the various editions of the *Handbook of Germanists in Great Britain and Ireland* issued by the DAAD between 1973 and 1998 (now available, essentially in the 1998 version, at www.germanistenverzeichnis.de).

In a book of such scope and ambition, it is not surprising that there are a few slips of varying seriousness. It is anachronistic to speak of SSEES as 'University College London's School of Slavonic and East European Studies' (183) — SSEES was an independent School of the University of London until 1999. McLelland describes a row of writers depicted in Siepmann 1913 as showing 'Ibsen, the Austrian playwright Friedrich Hebbel, and Gerhart Hauptmann' (259), whereas in fact they represent Hebbel (who, in any case, was no Austrian — he was actually born a Danish citizen, in Dithmarschen), Ibsen, and Hauptmann, in that order. Thorough proof-reading would have eliminated many irritating misspellings, and a good editor would have picked up such errors as 'Martin Coverdale' for 'Myles Coverdale' (22), 'Julian Groos' for 'Julius Groos'

(92, 93), 'Alan Horney' for 'Hornsey' (156 and 421), and 'Verner 1975' for 'Verner 1875' (109). On 85 something has gone seriously wrong with Figure 3.6, for, instead of showing 'The inter-linear method applied to Goethe's "Erlkönig"' from Sonnenschein and Stallybrass (1857, 92), the picture shows page 82 from that book which has nothing to do with Goethe's poem. Many of the illustrations are badly reproduced. But, above all, it is highly regrettable that the book lacks indexes of names and of topics, which renders finding anything in this fascinating study an exceedingly laborious matter.

In her acknowledgements McLelland thanks 'the British taxpayers [...] who funded half the year's research leave that went into writing this book'. In their turn, they should be grateful to her for having used the opportunity to such good effect. But, as she herself writes in her concluding sentence, 'Much remains to be done'.

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