

or traditional elites through the consumption of American cultural products or regular day-to-day contact with the many thousands of US soldiers and civilians stationed in the Federal Republic. This omission points to a weakness that can be found in other essays in this collection. By focusing more on cultural shifts on the elite level, at times Schildt neglects the way in which social milieux outside the mainstream of West German society responded to, and then reshaped, the political culture of the Federal Republic. Occasionally, the reader is left to wonder how the debates over national identity within academic and political elites described in these articles were influenced by shifts in cultural attitudes among the wider population. Particularly in 'Das Jahrhundert der Massenmedien', an article exploring the transformation of mass media after 1945, there is a tendency to focus too much on broad cultural and ideological trends at the expense of a closer examination of the direct impact that these trends had on political behaviour among non-elite milieux. Such broad generalisations at the expense of the specificity of the response of different milieux to social change is also apparent in "'Die kostbarsten Wochen des Jahres": Urlaubstourismus der Westdeutschen 1945–1970' (p. 179), which looks at the surge in demand for tourist holidays in the 1950s and 1960s. An article exploring the role of immigrants and immigration in the political development of the Bonn Republic would have also been a useful addition to what is already quite a wide-ranging book.

Nevertheless, with 'Bürgerliche Gesellschaft und kleinbürgerliche Geborgenheit: Zur Mentalität im Westdeutschen Wiederaufbau der 50er Jahre' (p. 159), and "'Die Kräfte der Gegenreform sind auf breiter Front angetreten": Zur konservativen Tendenzwende in den 70er Jahren' (p. 259), Schildt still manages to provide some fascinating perspectives on the evolution of ideological tensions that remain at the centre of debate in the Federal Republic today. As a 1968er himself, his often wry descriptions of his generation's 'long march through the institutions' are perhaps the most enjoyable aspect of this book. Starting with the extraordinary resignation of Hamburg mayor Paul Nevermann in 1965 in 'Die Demission eines Hamburger Bürgermeisters' (p. 217), then turning to the rise of youth radicalism in the West German school system in 'Nachwuchs für die Rebellion: Die Schülerbewegung der späten 60er Jahre' (p. 231), these final articles are an excellent guide to how social change altered the parameters of acceptable behaviour in the Bonn Republic.

With its broad range of articles encompassing so many different aspects of West German society until 1990, this book is an excellent introduction to debates surrounding cultural and political change in the Bonn Republic. It certainly solidifies Schildt's position as one of the most interesting historians of the Federal Republic today.

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Consuming Pleasures: Intellectuals and Popular Culture in the Postwar World,
by Daniel Horowitz (Philadelphia: U. of Pennsylvania P., 2012; pp. 491. £23).

This volume represents the third instalment in a series through which Daniel Horowitz has explored the intellectual history of American consumer culture

from the 1870s to the 1970s. Horowitz, Professor Emeritus at Smith College in Massachusetts, has previously written about attitudes towards consumption before 1940, and critiques of consumption since 1940, but this book marks a significant departure in two ways. Firstly, it is thoroughly trans-Atlantic in its vision, weaving Roland Barthes, Umberto Eco, and Stuart Hall into its story alongside David Riesman, Tom Wolfe, and Susan Sontag. And, secondly, it tracks the repudiation of the moralising elitism that previously served as Horowitz's subject, focusing on the serious, often sympathetic, study of popular culture instead. The result is a wide-ranging account of a key shift in intellectual life, as post-war intellectuals learned to love (or at least analyse) comic books, custom cars, neon signs, freeway interchanges, and much else besides.

It is striking that so fundamental a transformation occurred in such a brief span of time. Though he does not make much of the fact, Horowitz's story is almost exactly simultaneous with the myriad transformations that collectively comprise 'the Sixties', largely falling between the publication of Bernard Rosenberg and David Manning White's *Mass Culture: The Popular Arts in America* (1957) and Reyner Banham's *Los Angeles: The Architecture of Four Ecologies* (1971). Rosenberg and White organised their volume around critiques and defences of mass culture, but in late-1950s New York the former still comfortably maintained the upper hand. What their contributors did not do, for the most part, was question the inevitability of cultural hierarchies, much less indulge the pleasures of commercial entertainment—by contrast with Banham, just fourteen years later, who lustily enjoyed hamburgers while contemplating a drive along the freeway. Horowitz situates Banham at the culmination of a movement that also includes, in addition to those named above, Jürgen Habermas, Walter Benjamin, C.L.R. James, Marshall McLuhan, Richard Hoggart, Paddy Whannel, Herbert Gans, Robert Venturi, and Denise Scott Brown. He acknowledges that this collection is not exhaustive, but its diversity—even, by some measures, its incompatibility—should be read not so much as evidence of its implausibility, but as testimony to the reach of this study and the range of its author.

Through a series of sharp biographical portraits, each ending with the publication of a landmark work of cultural criticism, Horowitz shows how these figures came to question the distinction between high and low culture. The continental thinkers, such as Habermas and Eco, followed the founding generation of the Frankfurt School by analysing mass media and culture, but they did so more sympathetically than had Theodor Adorno and Max Horkheimer. The British cultural critics pursued a similar trajectory, but they were led to commercial culture through the literary criticism of F.R. and Q.D. Leavis. The social sciences offered a third point of departure, as when the sociologist Herbert Gans moved to Levittown, New Jersey, to complete three years of 'fieldwork' on suburbanites. And, while no formal anthropologist appears here, a number of Horowitz's subjects—most notably the artists, writers, and architects affiliated with London's Independent Group—adopted what they understood to be an 'anthropological' perspective upon their own societies, and this was the position most likely to lead to cultural relativism. In short, while these subjects shared no common point of departure and arrived at no single conclusion, from various quarters and for various reasons they all pushed their analyses towards a more sustained—and increasingly sympathetic—engagement with popular culture.

The range, depth, and pace of this transformation leads to the question of how and why it happened. Why did so many intellectuals, working in such disparate settings, adopt similar approaches and arrive at related conclusions at more or less the same time? Horowitz identifies numerous factors, including generational turnover, material prosperity, and new social movements, but he is ultimately more interested in examining these ideas than forging an explanation for their emergence. The obvious cause would seem to be the sheer fact of unprecedented prosperity, but we know (not least from Horowitz's prior work) that the confrontation with abundance could lead to critiques as readily as appreciations. Horowitz's method implies that biography offers the key to understanding the development of ideas, but he also acknowledges that a number of these figures never knew about, much less read, each other's work. Horowitz's preferred explanation would seem to acknowledge that the case is complicated, the reasons various, and the routes diverse, but that prudent demurral may leave the reader longing for the interpretative snap of something like Barbara Ehrenreich's contention, writing about a different subject, that it was the 'postwar revolt of men' that 'preceded women's liberation' (p. 140).

But Horowitz's ambition is less to offer an interpretation of post-war culture than to excavate a rich seam within it, and in this he succeeds magnificently. His book offers a fascinating study of more than a dozen major figures on both sides of the Atlantic, and it demonstrates beyond question that their work was part of a seminal shift in post-war—indeed, modern—intellectual history.

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Smoking Typewriters: The Sixties Underground Press and the Rise of Alternative Media in America, by John McMillian (Oxford: Oxford U.P., 2011; pp. xvi + 277. £25).

Student cultures are taken far more seriously by American historians than by British historians. In the United States students are seen as active agents in history; as creators and shapers of cultural change. In British historiography they are largely ignored as somehow existing outside the social structure. Working-class adolescents and youth movements, such as the Boy Scouts, have received far more scholarly attention in Britain than, say, the student protesters at the London School of Economics between 1966 and 1970. Whereas so much British social history of the post-1945 period has been preoccupied with 'the working-classes', trade-union history, and working-class 'subcultures' such as Punk, in the US monographs on student cultures have been appearing for over thirty years—W.J. Rorabaugh's pioneering study of campus protest in the US, *Berkeley at War: The 1960s* (1989), being an early example of the genre. John McMillian's highly original, and at times brilliantly evocative, study of the subterranean world of Sixties student journalism offers not just an illuminating study of American youth culture, but also a new angle for probing the legacy of the Sixties in British culture.

The book, based on a recent History Ph.D. thesis undertaken at Columbia University in New York, consistently reveals that cultural history in the US,