

complicating assumptions of Manichean splits between radical and traditional wings of religious denominations.

Fittingly, a sense of entanglement pervades the volume, and the reader is continually reminded of the numerous and complex ways in which migrations in Canada and the U.S. are intertwined, mutually constituted, and enmeshed in global processes. Yukari Takai's chapter is a particularly striking example, exploring the transmigration of Japanese sugar cane workers from Hawaii to the West Coast of the U.S. and Canada. Hawaii, Takai argues, was a "crucial nodal point for Japanese transmigrations" (p. 142). Complex migration systems emerged as cane workers adapted to changing regimes of immigration control to find ways of settling on the North American mainland. Benjamin Bryce demonstrates the deep entanglements of German-speaking Lutherans in Ontario with their counterpart communities in the U.S. and Germany, arguing that the "institutional networks" of Lutheranism at regional, national, and transnational scales played profound roles in shaping the Ontario communities.

If there is one significant blind spot in a book so open to transgressing borders and shifting scales, it is in the lack of attention paid to migrants *within* national borders. The reader may wonder: how were intra-national migrations entangled with international ones? What insights might we gain from comparing these two types of mobility? To give just one example, how might we compare the "Great Migration" of southern Blacks to the northern U.S. with French-Canadian movement to New England? Indigenous Americans are also largely absent from the book, and there is little consideration of the entanglement of transatlantic migrations with the mobilities of aboriginal peoples. A smaller quibble is with the subtitle, "Borderlands and Transnationalism in the United States and Canada," which undersells a book that goes far beyond these two countries. It discusses other locations in the Americas (especially Mexico), as well as Japan and Germany. Despite these issues, *Entangling Migration History* represents a superb contribution to North American migration history. The book—either in its entirety or excerpted chapters—would serve well in graduate or upper-level undergraduate seminars, particularly as a way for instructors to present some of the core concepts and current debates in transnationalism and migration studies.

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Fox, James – *British Art and the First World War, 1914-1924*. Cambridge: Cambridge University Press, 2015. Pp 233.

*British Art and the First World War, 1914-1924* is a compact, well-researched and illustrated national case study on the relationship between art, society, and the Great War in the United Kingdom. In six chapters, it chronologically examines the business of wartime art and the new relationships established between art and its

publics over a 10-year period ending with the British Empire Exhibition in 1924. The book is based on James Fox's doctoral dissertation. His nearly decade-long exploration of his subject is reflected in the slim volume's 30-page bibliography. If Fox's argument that the First World War catastrophically affected British art is perhaps too strongly put, certainly the evidence he provides for a complex, transformational and, at times, contradictory wartime relationship between art and society, including the state, puts any such dispute conclusively to bed. The nature of British art was altered fundamentally by the conflict as it was, albeit differently, in every other belligerent country. Fox quotes from John Ruskin's 1866 *The Crown of Wild Olives: Three Lectures on Work, Traffic, and War*: "there is no great art possible to a nation but that which is based on battle." (p. 3)

*British Art and the First World War* is a remarkably easy read. Fox writes clearly, fluidly, and concisely, presenting a thematic portfolio that never strays from the book's overlying chronological structure. To be fair, he acknowledges the restrictions of this arrangement stating "all of these themes overlapped and coexisted throughout the war years." (p. 10) While in an era of transnational studies it would have been interesting to see some evidence of comparative work, it has to be recognised that on the basis of the bibliography, no such research exists in accessible form. Dispensing in the Introduction with the possibility of art holding itself aloof from wartime society, Fox sets the scene in chapters 1 and 2 for his central argument, that the war's artistic consequences were enduringly productive. He describes wartime hardship in the form of the absence of sales, dealers, commissions, materials, exhibitions, art organisations, and travel and study opportunities. He shows how artists adapted to the challenging conditions they found themselves in as they sought income to enable them to continue practicing their craft. Within this context, Fox also explores how the state began to revise its early wartime attitude to art as elitist and its possession a luxury in favour of its usefulness to the achievement of military goals. He divertingly discusses how artists had to actively demonstrate that they were not spies when painting or sketching outdoors, skills he later shows to be valued and essential to the work of camouflage and observation.

In chapter 3 we learn that museums—before the war bulwarks of elitist notions of knowledge and art—transformed into centres of national identity to the extent that in 1917 "the War Cabinet approved the decision to form a National War Museum," now the Imperial War Museum in London. (p. 68) A transformation of past history also occurred in wartime poster design. If the conflict can be posited as having brought the prewar Modernist experiment in British art to a halt, "bold and confrontational" poster design proved the opposite. (p. 69) Chapter 4 explores the expansion of a military visual culture that the proliferation of posters had already demonstrated was growing in strength. The pre-war public was familiar with photography and film and demanded its presence in their wartime lives. The result was the creation of official films like *Battle of the Somme* (1916) and new and popular illustrated publications such as *War Pictorial*. Beginning in June 1916, the need for visual images growing ever stronger, artists too became part of the state apparatus with the appointment of Muirhead Bone as the first

British official war artist. His work, and that of the other official war artists, was widely distributed in published form. In this chapter, Fox explains how veracity was easily attributed to war art through its links to the artists' own witnessed experiences and by their not infrequent reliance on photographic images whose indexicality was already assumed by the public. Furthermore, artists, he argues, had the ability to find the universal in the particular. Paraphrasing John Ruskin, the critic P. G. Konody wrote for the Canadian 1919 publication, *Art and War*, "the book of a nation's deeds would be meaningless, or at least indecipherable, without the book of art which supplies the key." (p. 102)

In Chapter 5, Fox explores the less well-trodden field of peace pictures. He shows how the public craved reproductions of familiar images of the British landscape, sentimental redemptive images like James Clark's 1914 *The Great Sacrifice*, and commissioned, if they could afford it, comforting portraits of their menfolk created both before they left for the front or posthumously. He shows how important art was to this generation of soldiers, quoting a Canadian captain describing how sketching afforded him indescribable comfort. (p. 127) Its value to society at large increasingly appreciated, Fox explores how art was increasingly used in therapy to combat trauma. The author focuses on public reactions to art in his final chapter, exploring the popular response to the July 1919 temporary cenotaph in Whitehall, London, designed by Edward Lutyens and to the December 1919 exhibition of official war paintings at Burlington House, London. He surveys the immediate post-war memorial business that eventually saw tens of thousands of stone and bronze plaques and figures erected in Britain, and he demonstrates the importance of ex-servicemen's grants for postwar education citing the example of celebrated sculptor Henry Moore, whose art education was government funded. This chapter also outlines how in the wake of conflict some of the better-known London department stores like Heal's and Derry & Tom's began to show and sell art. He argues, however, that it was posters that were the art form that most infiltrated postwar society concluding with their effective use in persuading 17.5 million people to visit the 1924 British Empire Exhibition at Wembley, London. Visual art was a major component of this event and, as we know from the story of Canada's artistic participation, its visible and acknowledged presence consolidated the growing role of art in Canadian postwar society.

Fox concludes with the point that if art can be considered to have become integrated into society as a consequence of the First World War, its ultimate achievement was to become both the memory and the meaning of that conflict. He writes "art's role in the social reception of the First World War has become so fundamental that the conflict might even be unimaginable without it." (p. 158) For his readers, understanding the complex transformations that illuminate the British experience of war, art, and society would have been unimaginable before he published his work. This is a book worth having.

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