

généalogiques et de la célèbre broderie de Bayeux. On lira volontiers les passages sur les diagrammes des six âges du monde, qui schématisent iconographiquement toute une tradition de commentaires augustiniens sur l'histoire dans des représentations circulaires et orientées d'un temps historique intégré, enchâssé dans le mouvement cyclique du cosmos.

On retrouve enfin au fil du sixième jour, qui porte sur l'arythmie, les changements de rythmes et les événements extraordinaires, des thèmes chers à Jean-Claude Schmitt à l'instar de la question de la «naissance de l'individu», de l'apparition de l'anniversaire, du rituel du charivari et du sacre royal. L'examen de ces dossiers vise à comprendre comment naissent et changent les rythmes, comment ils survivent à l'arythmie (l'épidémie de peste noire, par exemple), mais aussi la manière dont les groupes sociaux se structurent par les rythmes.

Richement illustré, pertinent dans son propos, l'ouvrage de J.-C. Schmitt constitue un florilège que le lecteur consultera, au gré de ses recherches ou de ses intérêts, pour la qualité individuelle des différents dossiers reliés par la notion polymorphe de rythme. Son apport réside certainement dans la démonstration efficace et réactualisée de l'intérêt scientifique de l'étude des documents iconographiques, qui devrait aujourd'hui constituer un incontournable du travail de tout historien, de même que de l'ouverture aux autres disciplines des sciences humaines, à commencer par l'anthropologie et la sociologie.

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STRATIGAKOS, Despina – *Hitler at Home*. New Haven: Yale University Press, 2015. Pp. ix, 373.

As scholars of the French Revolution (and almost every revolution since) have noted, national identity and ideological convictions can be expressed in the smallest items of dress, interior decoration, and domestic habits; such manifestations usually trumpet their owners' values. In *Hitler at Home*, Despina Stratigakos examines how Hitler collaborated with architects and interior designers, in a more subtle fashion, to produce a private life that could be marketed to the public. The goal was to create the desired impression on visitors, both German and foreign, building on widely shared notions of German domesticity and respectability. Stratigakos asserts that "scholars of architecture and fascist aesthetics have focused on monumental building projects and mass spectacle, overlooking the domestic and the minute" (p. 3). Illuminating, meticulously researched, and beautifully illustrated, her study underscores the importance of including the domestic, and ostensibly private, side of fascism in our scholarly field of vision.

The book examines three residences renovated by Hitler: his private apartment in Munich, purchased and furnished using the affluence that sales of *Mein Kampf* brought him, during a period when his public respectability had been called into

question by a lurid scandal; his alpine retreat in the Obersalzberg, which connected Hitler to German tropes of nature and the essential Germanness of mountain landscapes; and the Old Chancellery in Berlin, the official residence of the German Chancellor. The first half of the book explores how Hitler and his favourite interior decorator, Gerdy Troost, worked to renovate and decorate all three venues, while the second half draws upon visitors' memoirs and photojournalism of the period to examine how the "private" Hitler was then marketed and seen by the German and international public (including photo spreads and positive descriptions of Hitler at home in *Home and Gardens* and *The New York Times Magazine*), along with the eventual fates of these properties after 1945.

Stratigakos was able to gain access to Troost's archive, which she uses to uncover Troost's role in the renovation and expansion of an alpine chalet that Hitler first rented and then purchased (compelling its original owner to sell, probably against his will), which became known as the Berghof. Here, Hitler could play the role of "the mountain king" (pp. 168-169). German photojournalists celebrated Hitler against this backdrop in many popular coffee table books, connecting him to traditional peasant life in the mountains and also linking him to popular legends about "slumbering kings" interred beneath the mountains (Frederick Barbarossa and Charlemagne) who would awaken to defend Germany when the nation needed them. Stratigakos argues that domestic architecture became a powerful propaganda tool for Hitler during the 1930s. The Berghof in particular became the primary setting within which Hitler publicized a carefully curated performance of German domesticity that was marketed internationally.

As Stratigakos notes, Hitler badly needed to rehabilitate his domestic life. He had lived alone (renting a single room) for years, disdaining norms of bourgeois respectability. His living situation took a more affluent and domestic turn after 1929 when, using the royalties from *Mein Kampf*, he rented a spacious apartment in Munich and moved his beautiful 21-year-old niece in with him. When she committed suicide in 1931, Hitler's private life was exposed to ugly speculation and publicity. Hitler chose not to conform to familial norms that his regime demanded of ordinary Germans, however. He remained a bachelor in a regime that promoted marriage and childrearing as a duty for all ethnic German citizens and only married his long-term lover, Eva Braun, a few hours before their joint suicide in 1945. He never had children. His actual private life thus stood in contradiction to the idyll of happy, large families with stay-at-home housewives that the regime promoted for other Germans. He and Troost worked to promote his domestic respectability not with his family life, but rather through architecture and interior design, carefully showcased in popular culture. Soon after his niece's suicide, Hitler purchased the Alpine property that became the Berghof and began to create a more respectable (and certainly more photogenic) domestic life.

Stratigakos painstakingly analyses before and after photos of these residences' interiors to uncover how Troost changed the orientation and decoration of the rooms to suit Hitler's tastes and needs. Visitors, for example, were offered overstuffed armchairs in which they could not sit upright, while Hitler's chair was upright (like a throne) and allowed him to dominate discussions. The dining

room was set up at the Berghof with a traditional middle-class German table and benches that seated only Hitler and his intimates, which meant that lesser guests would be seated at a distance.

The decoration of Hitler's homes—particularly of the Berghof—included warm colours with much wooden trim: comfortable, solid, and respectably bourgeois. Troost became a set designer for Hitler's performance of a distinctly German but idealized domesticity, which was photographed and publicized by Hitler's photographer Heinrich Hoffman. Hoffman created photograph essays and books (for example, *The Hitler That Nobody Knows*, *Hitler Away From It All*, and *Hitler in His Mountains*) that incorporated both the comfortable and tasteful interiors of the Berghof and the beauty of the Alpine landscape around it, showing Hitler with visiting foreign dignitaries, but also with dogs, children, and celebrities who made pilgrimages to the Berghof. This weaponization of his domestic life was effective in both popular and middlebrow media outlets around the world.

Stratigakos also analyses Hitler's domestic architecture and interior décor, and their celebration in photojournalism, against the larger backdrop of National Socialist propaganda. Her study deftly evaluates how these staged performances served Hitler's needs by finessing the ways in which his private life was far from the domestic respectability that the regime promoted for its subjects.

The final section of the book treats the "afterlife" of these residences, particularly the Berghof. The celebrity of the retreat drew the Allies' attention, and the entire complex was the target of an enormous Allied air raid in April 1945, which shattered and transformed the resort. The area became a prime tourist attraction for American GIs and Allied tourists after the German surrender and a centre of the American command forces for years. In later years, however, the ruins began to attract Nazi sympathizers, and, to avoid it becoming a shrine for Hitler's admirers, the entire complex was razed in 1952. As the *New York Times* noted, "the restless ghost of Hitler will have to look for another place to haunt" (p. 302). Thanks to Stratigakos' careful research and deft analysis, however, the Berghof and Hitler's other residences will not be forgotten.

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TERPSTRA, Nicholas – *Religious Refugees in the Early Modern World: An Alternative History of the Reformation*. Cambridge: Cambridge University Press, 2015. Pp. 348.

Much has been written on religious refugees in the early modern period: on Jews, the Ashkenazim and the Sephardim, on Moriscos, on Anabaptists, Dutch and English Catholics, Moravian brothers (and sisters), Huguenots, Salzburgers, Bohemian Protestants, and many others. Much of this scholarship, however, treats of one religious refugee group and does not look at the phenomenon of