

highly complex aspects in precise terms, cannot free himself from burdening his language with unnecessary infusions and embellishments. For example, also in the section on Hölderlin, Trop states: “The act of creativity and the foundation of ‘that which remains’ are therefore reversed: it is not that the poets create something that remains, but rather, that which remains, the poets bring into being” (63). The following lines explain much more clearly the poetic process which emerges from something that predates the very process, making certain peculiar constructions redundant.

Regardless, Trop’s study offers insights into an intriguing selection of eighteenth-century poetry and poetological texts. His philosophical approach embraces thorough philological examination. He provides an aesthetic and ontological lens through which poetry is approached and interpreted. His main concern throughout the study, however, lies in an opposition to understanding poetry purely as a representation of the unintelligible. In contrast to Heidegger and Benjamin, for example, Trop sees in Anacreontic enjoyment and play the refusal to give in to death’s “transcendental weight”; instead, the poet, without ignoring death, resignifies death “a nullity, a sign at a zero state” (311). Hence, poetry marks it as a disturbance in life which is unavoidable, but must be dealt with. The theoretical exploration of poetry’s power to represent realities and possibilities of human experience—as well as present life’s necessities—is here always grounded in close readings of a broad spectrum of texts. This makes Trop’s interdisciplinary study not only a rich source for any scholar, but also intriguing to all readers interested in German studies and philosophy. Most of all, the study aims to instill in the reader of poetry a “different form of attentiveness to the world” (326). This in itself makes the volume worthwhile reading.

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Der ganze Mensch – die ganze Menschheit. Völkerkundliche Anthropologie, Literatur und Ästhetik um 1800.

Herausgegeben von Stefan Hermes und Sebastian Kaufmann. Berlin; Boston: De Gruyter, 2014. vi + 318 Seiten + 9 s/w Abbildungen. €89,95.

This volume collects 14 essays that seek to rethink and expand the idea of a “literary anthropology” through a series of readings of German texts from the eighteenth and early nineteenth centuries. The editors observe correctly that in spite of the fact that interest in foreign cultures was central to Enlightenment anthropology, many studies in literary anthropology focusing on the period tend to omit this aspect (4). Equally promising is the claim that the eighteenth-century view of other peoples and cultures shows universalist and relativistic tendencies (6). Through an interdisciplinary and comparative approach that seeks to incorporate some of the insights of contemporary cultural studies, the volume documents how literary texts participate in and contribute to the construction of anthropological knowledge about other peoples.

On the whole, the volume succeeds at doing what it sets out to accomplish. For someone who looks at this volume from the perspective of the history of anthropology, it is strange that Camper and Blumenbach are not mentioned once and that Buffon and Alexander von Humboldt are only mentioned occasionally (the index lists three mentions for each). Herder, in contrast, is a frequent point of reference, and that is a good thing, because some of the more crucial ideas of Buffon, Camper, and Blumen-

bach do appear in the work on Herder in this volume. Stefan Hermes illustrates this in an exemplary way by using Herder's concept of a climate-based "national character" (106–109) to analyze a series of texts by J.M.R. Lenz. Lenz's acute sense for cultural differences may have had something to do with the fact that he grew up as part of the German-speaking minority in Livonia (111). In the end, Lenz does not believe that a strict separation between national characters is possible (120), in part because such identities are always hybrid products of an engagement with the other (123).

Herder's anthropology is also a point of departure for Dieter Heimböckel's essay on Kleist. Heimböckel argues that Kleist's texts live off the tension between cultural relativism and an assumed common notion of humanitarianism (*Humanität*) that, before Kleist, could be found in Herder's theories. Especially "Die Verlobung in St. Domingo" centers on the lack of comprehension (*Nichtverstehen*) (265) among cultures that results from this tension. Sicily is another location that served as a site for observing interactions between different cultures in the eighteenth century, as Robert Krause's essay on texts by Voltaire, Schiller, and Goethe shows. Voltaire sees the resulting hybridity as a bad thing (235), while Goethe and Schiller appear to take a more neutral stance. All three of the aforementioned essays convincingly show the simultaneous presence of universalist and relativist impulses in Enlightenment anthropology.

How accurate was the cultural and anthropological knowledge contained in the texts analyzed in this volume? Giving a truthful depiction of other peoples and cultures was not everyone's intention. Carsten Zelle shows that Johann Gottlob Krüger engaged with other cultures in the form of a series of satirical dreams (*Träume*, first published 1754) which, although based on ethnographic work with empirical ambitions by—among others—Bernard Picart and Joseph-François Lafitau, was primarily intended to criticize institutional religions across the globe and to relativize Christianity's universalist claims at home. Wieland's *Beyträge zur Geheimen Geschichte des menschlichen Verstandes und Herzens* (1770), in Michaela Holdenried's analysis, embrace Rousseau's paradoxical thinking as an alternative to anthropological models that looked for a consistent world view (59). Wieland's texts are meant allegorically or as exemplary narratives (62, 68) that at the same time shed light on Rousseau's strange psychology. Gleim's poems in *Halladat oder Das rothe Buch* (1775) were inspired by a new, more accurate, and (in comparison to its predecessor) less prejudicial German translation of the Koran; however, as Olaf Krämer shows, the poems contain no references to Islam, the Koran, or Mohammed. Instead, they promote basic Enlightenment ideas regarding religion and shepherds' idylls, in the style of Geßner (86). Christoph Meid, in contrast, demonstrates how rather stereotypical portrayals of China (among them Goethe's poem "Der Chinese in Rom" and Schiller's "Sprüche des Konfuzius"), in particular in the last three decades of the eighteenth century, make way for a more rigorous examination of genuine Chinese topics and texts and an interest in ethnological knowledge (146–147). An example of this latter trend is Gottlieb Konrad Pfeffel's didactic poetry, which uses specific Chinese stories to investigate interpersonal dynamics in their specific cultural contexts. Pfeffel links these dynamics to ethical conflicts of universal importance (159).

Other essays in this collection focus on aesthetic issues and genre-specific modes of staging the encounter with the other. Sebastian Treyz and Alexander Ko-

šenina focus on intercultural encounters and cultural stereotypes in Enlightenment comedy and texts written about these comedies (Treyz), as well as in historical dramas featuring Columbus (Košenina). Jutta Heinz discusses Herder's naturalistic (i.e., empirically based) aesthetics of the *Volkslied*. The link between anthropology and aesthetics is also made in Sebastian Kaufmann's highly original contribution on Kant's and Schiller's aesthetic writings. Kaufmann documents how often—and in how many different and sometimes contradictory ways—'savages' are discussed in these writings. Alexander Honold examines the intersection of astronomy and anthropology in Hölderlin's aesthetics, based on ideas by Rousseau and, again, Herder (230). Ralph Häfner discusses the roots of oriental despotism in Schiller's *Geisterseher*, and Maximilian Bergengruen studies the discourse on Romani people as liminal and yet central figures in E.T.A. Hoffmann's writings.

The contributions to this volume are, without exception, rich in information and well written. Above all, the essays are nuanced in their acknowledgement of the profound ambiguity underlying the European view of non-European peoples and cultures. As a whole the collection mirrors the current state of the study of what, for lack of a better term, has been called "literary anthropology." As convincing as the individual readings are, they communicate little about what one could call the canon of eighteenth-century anthropological thinking: texts by figures such as Buffon, Camper, and Blumenbach, but also by writers like the Abbé Raynal and Cornelis de Pauw—thinkers mostly forgotten today but highly influential at the time. The collection's essays also omit discussion of the extent to which literature and aesthetics helped define 'foreign' peoples and cultures. In France, for instance, the impact of Diderot and Rousseau was profound. But maybe the merit of good scholarship is that it always leads to further questions.

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—Carl Niekerk

Lyrik als Klangkunst. Klanggestaltung in Goethes Nachtliedern und ihren Vertonungen von Reichardt bis Wolf.

Von Anne Holzmüller. Freiburg: Rombach, 2015. 467 Seiten + zahlreiche s/w Abbildungen. €58,00.

In this impressive, innovative, and clearly written volume, Anne Holzmüller sets out to develop an account of the sound(s) of language as vital for both the reading of poetry and the analysis of musical settings; the elements she subsumes under *Sprachklang* include not only "der gesamte Bereich der Phonemik, Strukturelemente wie Reim, Metro-Rhythmik, Vers- und Strophenbau" but also structures such as "Syntax, Rhetorik, Wortwahl" and even "visuelle Repräsentation des Klanglichen in Buchstabenschrift und Textbild" (17). This expansive conception raises two questions: first, what is the relation between *Klang* (or material in general) and form or structure, and, second, can one still speak of *Klang* or sound when the phenomena under discussion seem to exceed the territory of the acoustic? Holzmüller does not answer either question directly, but both her list of elements and her opening description of *Klang* as "poetisch[e] Inszenierung des Sprachmaterials als eines sinnlich Erfahrbaren" (9) imply a greater focus on material in general than on the acoustic in particular, while her critiques of formalism (in I.3.1.1) and her own readings break down any structure/