Downloaded from by guest on September 10, 2026. Copyright 2016

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.

University of Illinois at Urbana–Champaign —*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/

material dichotomy in ways that prove productive for considering the poetic deployment of language. Her conception of *Klang* thus overcomes stalled media-theoretical debates about whether voice or writing ("Stimme" or "Schrift") is more subversive, irreducible, or primary, as her discussion of twentieth- and twenty-first-century theorizations of linguistic material (I.3) demonstrates.

After a brief introduction outlining recent contributions to the growing field of "sound studies," Holzmüller sketches what she describes as the marginalization of *Sprachklang* from two sides. In the first, so-called "logocentric" strain, linguistic material is at best functionalized or semanticized in the service of a hermeneutic interpretation of meaning. In the second, which Holzmüller tags as "romantic," the specifically linguistic nature of *Sprachklang* is discarded in the privileging of sound that brings attempts to assimilate language—especially poetry—to music. The two poles of this dichotomy are represented in the first section by Hegel (I.1) and (the early) Nietzsche (I.2); Holzmüller analyzes each philosopher's discussion of the relation between language, music, and sound. Holzmüller herself acknowledges the oversimplification that results from reading Hegel and Nietzsche as models for contrasting positions (20). In particular, despite the extensive space in the volume devoted to Hegel and Nietzsche, there is no mention of either thinker's own treatments of elements such as prosody and rhyme, which might have added nuance to the schematic account of marginalization Holzmüller uses them to establish. Instead, Hegel and Nietzsche appear as exegetes of a hierarchy whose terms are reversed from one thinker to the other and then ultimately left behind in Nietzsche's "sprachkritische Wende" (63). Holzmüller argues that Nietzsche's later understanding of linguistic material frees such material both from logocentric semanticization and from musical-metaphysical assimilation to pure will, feeling, or expression, enabling for the first time an adequate account of the aesthetic powers of *Sprachklang*.

Despite the somewhat reductive depictions of both Hegel and Nietzsche from which Holzmüller develops this account of linguistic material, the notion itself is productive, particularly as she elaborates it in a meticulous and sophisticated treatment of "Klang in Sprach- und Literaturtheorie des 20. Jahrhunderts" (I.3). Holzmüller offers a masterful overview of the development of what she calls a "neues Materialbewusstsein" in the work of (among others) David Wellbery, Hans Ulrich Gumbrecht, (briefly) Roman Jakobson, Jacques Derrida, and Garrett Stewart; in a discussion of *Klang* and performativity, she adds J.L. Austin, Wolfgang Iser, Sybille Krämer, and others. From this dizzying catalogue of names Holzmüller produces a coherent outline of the complex positions the authors represent (often in clearer prose than the originals) and derives from those positions five premises that guide her subsequent analyses: "Sprachklang," she asserts, is "(1) hermeneutisch unhintergehbar, (2) genuin sprachlich, (3) in seiner Phänomenalität bedeutsam, (4) an eine rezeptive Instanz—den Leser bzw. Hörer—gebunden, (5) äußerlich" (178). Holzmüller's nuanced conception of *Sprachklang* thus enables her to avoid the marginalizations she traces in both literary and musical scholarship, where the former tends to subsume linguistic material to thematic content (22) and the latter tends to ignore the materiality of language in favor of that of music (25–27).

It is thus not surprising that her readings of Goethe's "Wandrers Nachtlied" and "Ein Gleiches" are a tour de force; the detailed analyses illuminate the mutual imbrication of linguistic material, formal structure, historical contextualization, and

Downloaded from by guest on September 10, 2026. Copyright 2016

Downloaded from by guest on September 10, 2026. Copyright 2016

semantic meaning (sometimes exceeding the precepts of the post-hermeneutic theoretical approach). Given the strong connection between the readings and the specific qualities of the poems, Holzmüller's readings do not yield abstractly summarizable 'results,' per se, but it is worth mentioning a few particular strengths. First, her treatment of previous scholarship on the poems (and, in the next section, their settings) is thorough and effective, as for example when she reflects on the claims of a long line of scholars about the "Unantastbarkeit" of "Wandrers Nachtlied II" and lists the words whose removal each claims would destroy the poem (232–233) before explaining the phenomenon as a result of the work's material-linguistic qualities (233ff.). Moreover, in contrast to many approaches focused on formal structuration, Holzmüller keeps the historical-cultural development and connotations of various forms in view (for example in her analysis of the relation between lineation in "Wandrers Nachtlied I" and the "Abendlied-Strophe" [200–211]). Finally, her reading of the tensions and conflicts between various schemata for formal organization (in "Wandrers Nachtlied II") provides a model for readers striving to give non-reductive accounts of formal interactions and effects (259–261).

The third section, which analyzes and compares settings of the two poems by Johann Friedrich Reichardt, Carl Loewe, Franz Schubert, and Hugo Wolf ("Wandrers Nachtlied I") and Carl Friedrich Zelter, Schubert, and Robert Schumann ("Wandrers Nachtlied II"), is similarly impressive. Holzmüller acknowledges Goethe's virtuosic shaping of *Sprachklang* as a problem or challenge for musical setting (one attested to by Felix Mendelssohn-Bartholdy and Johannes Brahms, among others [289]) and reflects on the rarity of music-theoretical analyses that take into account the fact that song settings always involve the interaction of *two* sound systems (linguistic and musical), not merely the fitting of a (musical) sound system to a thematic (linguistic) content. In addressing this shortcoming, her own analyses attend above all to the ways in which composers' settings take up the material-structural components of Goethe's poems: how, for example, does each composer handle Goethe's deviations from the traditional Abendlied-Strophe in the first Nachtlied or the ambiguous groupings of lines in the second? Holzmüller likewise gives an illuminating account of the ways in which composers respond not only to the poem but to one another's treatments of linguistic-material quandaries. There is some risk here that readers with a background in only one of literary studies or musicology will struggle with the poem or song sections, but Holzmüller's exceptionally clear prose and obvious expertise in both fields should ameliorate such difficulties. As a whole, the volume draws on the sophistication of post-hermeneutic thought while avoiding many of its pitfalls; Holzmüller's study is a model for work that takes linguistic material seriously in its own right while remaining attentive to the historical and cultural as well as aesthetic forces shaping that material.

University of Wisconsin–Madison —*Hannah V. Eldridge*

Jewish Philosophical Politics in Germany, 1789–1848.
By Sven-Erik Rose. Waltham, MA: Brandeis University Press, 2014. xiii + 381 pages. $40.00.

With *Jewish Philosophical Politics in Germany*, Sven-Erik Rose has written an important study that does much to illuminate the ways in which German Jewish intel-