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Colors 1800/1900/2000: Signs of Ethnic Difference (review)

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Monatshefte, Volume 99, Number 1, Spring 2007, pp. 114-116 (Review)

Published by University of Wisconsin Press

DOI: <https://doi.org/10.1353/mon.2007.0001>



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männliche Autoren nicht oder anders thematisiert und leistet. Weitere Fragen wären etwa, ob bestimmte Epochen oder politische/persönliche Konstellationen bestimmte Genvermischungen begünstigen oder ob weibliche Autoren öfter und überzeugender biographische und autobiographische Themen gestalten.

In dem vorliegenden Band gehörten zur ersten Gruppe Werke, die ein Programm weiblicher Geschichte aufstellen (Morgner), an historischen Persönlichkeiten einen weiblichen Selbstentwurf bieten oder auch Entwürfe männlicher Subjektivität, also Geschlechterrollen behandeln (Naubert, Unger, Bölte, Huch) und weibliche Identität historisch verankern (Unger, Paalzow). Die zweite Gruppe nutzt Historie dazu, die eigene erlebte Geschichte im größeren Zusammenhang zu verorten (Schirmacher, Andreas-Salomé), zu Maskenspiel und Empathie (Huch), als Rückzug aus der Gegenwart (Bäumer) bzw. Utopie (Wolf), schließlich als bloßen Vergleich ohne Moral (Gmeyer) oder gar zur Enthistorisierung (Aman). Zu den möglichen Genres, die mit dem Historischen vermischt werden, gehören Autobiographie (Schirmacher, Andreas-Salomé, Wolf), Biographie (Naubert, Bölte), Nationalgeschichte (Naubert), Gegenwartsdarstellung (Fouqué), Stadtgeschichte (Unger), aber auch Entwicklungsroman (Huch, Bölte), Familienroman (Paalzow, Fouqué), Märchen (Naubert) und Mythos (Bäumer, Wolf).

University of Iowa

—Waltraud Maierhofer

Colors 1800/1900/2000: Signs of Ethnic Difference.

Edited by Birgit Tautz. Amsterdam: Rodopi, 2004. 283 pages. €60,00.

This anthology on questions of ethnic difference in German culture is divided into an introduction and three parts, which are organized according to the three historical moments indicated in the book's title. The collection brings together scholars from Germany, Great Britain, and the United States, and the essays are written in English and German. In her introduction, Birgit Tautz does not elaborate on the historical contexts chosen as the anthology's chronological foci; rather she identifies several key theoretical questions that hold together individual contributions. She reviews the current state of discussions regarding the concept of "ethnicity" in German Studies today and calls for a more extensive dialogue between scholars located in the United States and across the Atlantic. Her exploration of the notion of ethnicity addresses its varying historical and geopolitical dimensions. Of central concern to Tautz is the interrelatedness of questions of visibility and ideas of ethnicity, which in fact emerges as a central link connecting most of the essays. She also addresses the relationship of ethnicity to other categories of difference and—in her discussion of Paul Gilroy's work—problematizes the political implications of the focus on ethnicity and race.

The first group of essays is devoted to the time around 1800. Gudrun Hentges discusses the idea of race in Immanuel Kant's writings, which emerge as foundational texts of racial science, and highlights the link between ideas about race and the nation in Kant, situating these ideological constructs in the context of European expansionism. Wendy Sutherland's close reading of Karl Friedrich Wilhelm Ziegler's *Die Mohrinn* compares the play to G. E. Lessing's *Miss Sara Sampson*. She shows convincingly that Ziegler combines social and racial conflict in this bourgeois trag-

edy about an interracial relationship; it ends with the eloping of the lovers, which Sutherland interprets as the banishing of the interracial couple from Europe. Based on an analysis of writings by Winckelmann, Goethe, Herder, and Hegel, Daniel Purdy presents an insightful discussion of the role that whiteness played in the classicist fascination with Greek sculpture. Assenka Oksiloff's discussion of texts by Adalbert von Chamisso focuses on the role of the visual in the narrating subject's exploration of the world. Chamisso's narrators struggle in their attempt to retain a stabilizing, rational gaze and often succeed in developing a self-reflexive mode, particularly when engaging with cultural difference.

Thomas R. Miller's contribution to the second group of essays, located around 1900, focuses on the work of the anthropologist Franz Boas, in particular on the role that the visual played in the development of Boas's school of thought. The next essay, Andreas Michel's discussion of the art historians Wilhelm Worringer and Carl Einstein, highlights the impact of non-European art on the development of early twentieth-century art theory. Nana Badenberger's analysis of the idea of "Mohrenwäsche" (the whitewashing of the Moor) draws attention to a cultural idea that—like other examples of racist terminology which are part of everyday German language to this day—reflects deeply ingrained attitudes toward Africans. The last essay in this section, by Fatima El-Tayeb, traces the emergence of anti-miscegenation laws, which were first implemented in 1905. Her discussion shows that the severity of the German laws has to be understood in connection to the fact that German citizenship was (until 2000) exclusively tied to bloodlines.

Uli Linke's essay on post-Holocaust memory opens the third and last section of the anthology. Linke investigates the changing meanings of what she calls the "Aryan aesthetic, with its tropes of Germanness, whiteness, and nakedness," as expressed in multiple ways throughout the twentieth century (209). The figure of the "black drug dealer" is at the center of Christine Achinger's analysis of recent Hamburg media representation. Although, according to Achinger, contemporary images of blackness differ from those circulating one hundred years ago, they do employ tenacious discursive modes of anti-Semitic stereotyping. Helen Cafferty's contribution raises once more the question of the compatibility of blackness and Germanness. Her analysis of two films from the 1990s bespeaks the persistence of racist parameters in today's multicultural Germany. The final contribution to the anthology explores the contemporary situation in Germany. In her epilogue, Birgit Tautz raises questions with regard to the relationship between different minorities, the impact of reunification on discussions of multiculturalism, and the radicalization of the debate over multiculturalism and citizenship in recent initiatives such as "KanakAttack."

The anthology amounts to a substantial contribution to a critical debate. One could question the correspondence between the conceptual framework as indicated in the anthology's title and the actual overarching themes. Given the centrality of the connection between visibility and ethnic difference, for example, it may have deserved to be acknowledged in the title in order to facilitate the reception of this important concept. Although the specific historical context is addressed in the individual contributions, I would have liked the introduction—at least briefly—to consider various changes and continuities in light of historical events such as colonialism, nationalism, expansionism, and immigration. Altogether, the thought-provoking and informative anthology fills significant gaps regarding the discussion of ethnicity in German

Studies, adds to a growing corpus of scholarly investigations of questions of alterity in German culture, and lays the groundwork for further investigations.

Ohio State University

—Nina Berman

Clio the Romantic Muse: Historicizing the Faculties in Germany.

By Theodore Ziolkowski. Ithaca: Cornell University Press, 2004. 240 pages. \$36.95.

This elegant, erudite essay demonstrates “how profoundly Clio, the muse of history, permeated every aspect of thought during the Romantic era” (ix). Concentrating on the first decades of the 19th century and the four traditional “faculties” of the university, Ziolkowski explores the sudden conviction that, in Karl von Savigny’s phrase, “the historical sense has awakened everywhere” (cited, 124). The French Revolution—together with the “epistemological revolution” associated specifically with Kant but culminating a longer and wider “disenchantment of the world”—triggered “an intensified awareness of time itself” (9). (Less convincingly, Ziolkowski throws in the “industrial revolution” as a third revolutionary rupture. It does not play much of a role in his detailed exposition.) This awakening historical sense was *Romantic* in “the shared view that human knowledge constitutes a vital whole [which could be] grasped in its totality only through a twofold approach employing both history and system” (173).

Ziolkowski’s narrative touchstone is the foundation of the University of Berlin in 1810. His key exemplars from the four “faculties” of the traditional university all passed through the University of Berlin in its moment of crystalizing impact: Hegel in Philosophy, Schleiermacher in Theology, Savigny in Law, and Hufeland and Reil in Medicine. Moreover, the new University of Berlin embodied “a wholly Romantic theory of the university” (16) envisioned primarily by a group of brilliant thinkers who had gathered in Jena in the 1790s—Schiller, Fichte, Schelling, Wilhelm von Humboldt—all of whom believed utterly in what Schelling called “the living unity of all sciences” (cited, 18). They believed further that this “unity of knowledge should be incorporated institutionally” (23). The university must be an “organic whole” where *Wissenschaft* could be conceived as a worthy end in itself, devoted to the “realm of hitherto unsolved problems” (25). The so-called “higher faculties”—theology, law, and medicine—were too career-oriented to fulfill this ideal. As Schleiermacher summarized this whole body of thought in his crucial *Occasional Thoughts on Universities in the German Sense* (1808), “the faculty of philosophy should constitute the center of the university” (23). Only under such a structure could the individual come to “understand how his particular discipline is related to the harmonious structure of the whole” (18).

This systematic holism could only be achieved—individually or culturally—through historical reconstruction. “For the individual, education or *Bildung* consists in acquiring for himself what the world spirit has already learned in the course of history” (55), in the exemplary formulation of Hegel. As he argued, “the consciousness of the individual in its development recapitulates the historical development of the world spirit” (43). This idea that “ontogeny recapitulated phylogeny” held sway across the Romantic moment from its literal exposition in von Baer’s laws of embryological physiology to its extended sense as a philosophy of self-formation, or *Bildung* (139). More precisely, the key thinkers of the Romantic moment came to believe that *histori-*