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Remapping Black Germany: New Perspectives on Afro-German History, Politics, and Culture ed. by Sara Lennox (review)

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that arises in the chapter on the law of the single remedy has to do with Hahnemann's (and German Romanticism's) reception of John Brown's theories of medicine. Kuzniar relates how Novalis criticizes Brown for not attending to the specifics of each patient's illness and treating the body as "pure abstraction" (62), two points of criticism very much in line with the homeopathic perspective. In this particular case, a curious reader will likely desire even more detail given that, on the one hand, Novalis also had several quite positive comments to make about Brown's medicine and, on the other, the editors of the English translation of Novalis's *Notes for a Romantic Encyclopaedia* suggest that Novalis did not read any of Brown's texts first-hand but most likely received them through contemporary discussions and the writings of others such as Schelling, Eschenmayer, and Röschlaub. These additional details do not necessarily detract from Kuzniar's argument; they rather make the picture more complex and interesting to scholars of the time period.

The third chapter, on the law of minimum, contains an extremely clear and provocative description of what is usually considered to be Hahnemann's strangest and most counterintuitive idea: that the more diluted a dosage is, the more it can do to provoke a reaction in the body. Readers familiar with Romantic interest in electric and galvanic phenomena will be intrigued to learn how Hahnemann uses the metaphor of a "pure current" and also to see the connections Kuzniar makes between this aspect of homeopathic thinking and Romantic science, which, as she notes, has a history of attempting to demonstrate something invisible through experimentation (106). The argument in the third chapter also helps to add balance to the portrayal of Romantic science, which has traditionally struggled for legitimacy in light of those who would emphasize the irrational and purely speculative (which Kuzniar occasionally does, such as when she refers to the "dark spectre of conjecture in Romanticism") at the risk of excluding an equally valid legacy of technical knowledge and empirical research (96).

I agree with the self-assessment, as stated in the introduction, that *The Birth of Homeopathy out of the Spirit of Romanticism* is worthy of attention both by scholars of Romanticism and the history of medicine. I also concur that a more general audience has much to gain from this book particularly if it is comprised of readers who, like Kuzniar herself, are either practitioners of homeopathy or interested in its history.

California Institute of Technology

—Jocelyn Holland

Remapping Black Germany: New Perspectives on Afro-German History, Politics, and Culture.

Edited by Sara Lennox. Amherst, MA: University of Massachusetts Press, 2016. viii + 303 pages + 18 b/w illustrations. \$90.00 hardcover, \$31.95 paperback.

The much-anticipated volume *Remapping Black Germany: New Perspectives on Afro-German History, Politics, and Culture*, edited by Sara Lennox, is a pertinent text that highlights the heterogeneity of the Afro-German Diaspora and its multiple points of historical and contemporary contact. Following recent publications including Peggy Piesche's *Euer Schweigen schützt euch nicht* (2012), Robbie Aitken and Eve Rosenhaft's *Black Germany* (2013), Mischa Honeck et al.'s *Germany and the Black Diaspora* (2013), Natasha Kelly's *Souls and Sisters* (2015), Quinn Slobodian's *Comrades*

of *Color* (2015), and Denise Bergold-Caldwell et al.'s *Spiegelblicke* (2015), its appearance comes at a time in which scholarship written both by and on Black Germans is flourishing. As a whole, *Remapping Black Germany* encompasses the rich diversity of interdisciplinary research in the field and conveys the need for engaging in Black German Studies from a multi-perspectival lens, within and beyond Germany's geographic borders.

Not broken up into cohesive subsections, the contributions represent historical studies and theoretical reflections spanning the twentieth and twenty-first centuries, with Robert Bernasconi's piece being one exception. Comprised of thirteen individual contributions with an additional preface, introduction, and epilogue, Black German voices are centered in ways that many recent scholarly volumes on the Black German Diaspora elide. In this vein, it includes the work of four prominent Black German scholars, incorporates interviews, and presents a republication of Black German Martha Stark's "My 13 Years Under the Nazi Terror," originally published in the *Pittsburgh Courier* in 1949. Thus, not just a collection of research essays, *Remapping Black Germany* harkens back to *Farbe bekennen* (1986), a seminal collection of Afro-German women's autobiographical narratives and Afro-German history, in its composition. Given the quantity of contributions, ranging from Tobias Nagl's exploration of Black German trickster identity in the Weimar era to Tina Camp's reading of the suspended motion of vernacular photography, it is impossible to engage them all. Since many are revised or abridged versions of previously published works by the authors, I focus mostly on those chapters that represent the "new" perspectives the volume's title touts.

The introduction to the volume is of value to newcomers to the field who wish to gain an overview of the history, culture, politics, and activism of the Black German diaspora. In it, Lennox neither seeks to articulate the views and direction of Black Germans and their history, nor does she purport to offer a complete record. The volume then opens with Maureen Maisha Eggers's insightful piece that surveys what she structures as three stages of transformation in the activism of the Afro-German Women's movement: articulating stories as a first step in visibility in the 1980s and as a countering of hegemonic discourse; turning inward in search of a vision for change within the self; and, finally, engaging in epistemic shifts through knowledge production/dissemination and interventions.

Shifting gears to trace the emergence of the "biological argument against race mixing" as it developed in the United States and was transferred to Nazi Germany, Robert Bernasconi asserts that while the idea of race originates with Kant, the discourse on miscegenation largely evolved with Josiah Nott's "revival of polygenesis in the mid-nineteenth century" (95). By demonstrating how racial theory was adopted, adapted, and implemented back and forth across the Atlantic, he makes the case that a much broader context for understanding the significance of the "Black Horror" on the Rhine is necessary, especially as it later appears in Hitler's *Mein Kampf*. Picking up where Bernasconi left off, Christian Rogowski's contribution on the "Black Horror" campaign introduces scholars to an unmapped perspective: the experiences of Black Germans inside of Germany who sought to distance themselves from the political propaganda of the time. Defending themselves against violence encountered as a result of essentializations across racial lines, Rogowski stresses, Black Germans undertook efforts to distinguish themselves from the French colonial troops occupying

Germany in the interwar period. Despite this, they largely remained unrecognized as members of the German national community.

Transitioning to the World War II era, Maria A. Diedrich reads the (dis)connections between African American writings during the Third Reich (Du Bois, McKay, Robeson, etc.) and both John Williams's novel *Clifford's Blues* (1999) and Hans Massaquoi's autobiography *Destined to Witness* (1999). She astutely demonstrates how the latter works expose the erasure of Black Germanness in African American publications emanating from Nazi Germany in that they offer representations of "African American-Black German interactions" that the former works lack (137). Felicitas Rütten Jaima introduces Martha Stark's historical account, contextualizing it in relation to more recent Black German autobiographical narrations of surviving the Third Reich. Jaima then observes how this first printed experience of Black German life under the Nazis is one example of the African American press's role in "linking America's advocacy of democracy abroad to the struggle for civil rights at home" (176).

Leaving the strict confines of history with its future-oriented framework, Fatima El-Tayeb's chapter examines potential sites for the expansion of Black German Studies and its movement into a queer space of belonging that incorporates—rather than excludes—others, through the expansion of borders and boundaries. According to El-Tayeb, disrupting existing notions of Blackness is a productive potential that Black German experiences offer; they can contribute to a queer diasporic memory that moves beyond strictly delineated identity categories. The culminating chapter, titled "Looking Backward and Forward: Twenty Years of the Black Women's Movement in Germany," returns readers to the volume's beginning. A transcription of an informative conversation had between two members of the first generation (Katharina Oguntoye and Katja Kinder) and two members of the second generation (Peggy Piesche and Maureen Maisha Eggers) involved in the Black German women's movement, it assesses the movement's evolution into the present and where it might be headed from there. A final interview between Lennox and Piesche closes out the volume. One might question its placement as an addendum of sorts, even though it is identified as the epilogue, given that the conversation hinges mostly on the ability of white scholars to participate in the field of Black German Studies. Perhaps inadvertently, it re-centers whiteness at the end of an otherwise polyphonic volume. This conversation would have been better served as a point of departure at the volume's beginning or fittingly following Chapter One, "Knowledges of (Un-)Belonging." In this way, readers could have critically probed the blind spots Piesche observes in white scholars' gazes on and involvement in Black German Studies from the outset.

No one book is likely to forever change the course of white hegemony permeating German Studies, but each new publication that serves to disrupt it, contributes at the very least to its destabilization, as *Remapping Black Germany* confirms. Originating in a series of collaborative cross-institutional and trans-Atlantic initiatives and conferences, Lennox's book makes a crucial contribution to configuring the Black German archive as an inclusive and transnational body of work. Accessible to readers versed and unversed in the history of the Black German Diaspora, it lends itself to implementation across curricula in the interdisciplinary humanities.