

**Buschmann, Rainer F.:** *Anthropology's Global Histories. The Ethnographic Frontier in German New Guinea, 1870–1935.* Honolulu: University of Hawai'i Press, 2009. 234 pp. ISBN 978-0-8248-3184. Price: \$ 55.00

In the past few decades Anthropology has rediscovered History, but in the eyes of Buschmann and some others the merging of the two disciplines has been somewhat parochial, focused on “the local understanding of a particular society's historical development” (1). His preference is for “global histories” that deal with the “dynamic interplay between metropole and periphery” (3), in which the metropole provided the theoretical framework for the practice of ethnography and ethnology, with the periphery supplying the data. At least for the 19th and much of the 20th centuries, such projects would seem to promise new insights for issues regarding the relationship between Anthropology and colonialism. In Buschmann's view, “One would be hard pressed to find a better test case than German New Guinea to investigate the interaction between the ethnographic frontier and its interplay with the multitude of colonial projects existing in the Pacific Ocean” (9).

The reader should be alert to the point that by “ethnographic” Buschmann means, for the most part, “ethnographica,” i.e., artifacts. In 1886, soon after the establishment of the new colony of German New Guinea, an independent Museum of Ethnology was established in Berlin, with Adolf Bastian as its first director. Artifacts in the form of carvings, masks, and other objects were already flooding into Germany, eventually by the tens of thousands, from New Guinea and elsewhere in Germany's colonial realm. There arose a huge market on the Continent for these pieces, valued as art by many as they were by others as manifestations of societies in the early stages of social evolution. Bastian was interested less in the objects themselves than in the “elementary thought processes” that produced them, as evidence of the “psychic unity” of mankind. Colonial officers were requested to collect as many of these as possible from Melanesia, seen as less tainted by “Civilization” than, say, Polynesia, although the German Colonial office regarded this as an unwelcome distraction from their administrative duties.

Drawing upon archival materials, Buschmann leads us through the intense competition and rivalry that developed towards the turn of the 20th century between Bastian's museum and others that were created during this time. “Ethnographica” were for some a commercial bonanza, while for others their collection and display served as witnesses of Germany's colonial greatness. The various museums soon were sending large expeditions, with professional collectors sweeping the Southwest Pacific of all that their ships could carry.

However, Bastian, and his successor, Felix von Luschan, wanted more than objects for display cases; for Luschan, “*primary collecting* shifted the emphasis of ethnographic study away from material culture to a careful consideration of the indigenous mentalities entering artifact production. In other words, primary collection carried with it the germ of intensive fieldwork among indigenous peoples” (70, emphasis added). Towards that

end, Berlin's preference was for trained ethnographers to spend long periods of time in single communities, as Emil Stephan had done on New Britain and Edgar Walden on New Ireland. Luschan also sent Richard Thurnwald to Bougainville (and later to the Sepik interior of New Guinea), with the support of Albert Hahl, the governor of German New Guinea, who saw such intensive fieldwork as a way to obtain census and linguistic data of value for administrative purposes. Buschmann views these early instances of intensive fieldwork as “German ‘Malinowskian’ Moments” (113), but they were not to bring about a revolution in German Anthropology comparable to what occurred in Great Britain after the War. The author appears to attribute this difference largely to accidents of history, as Stephan died in the field, Walden died early in World War I, and Thurnwald was interned by the Australians during that same conflict. Other factors, though, included the continuing competition among museums, delays or even suppression of publication as the “ethnographica” continued to pile up in museum storerooms, and a persistent emphasis on the part of German anthropologists on description and classification – of societies as well as of objects – as evolutionary interests gave way to diffusionist preoccupations.

It could be argued that one difference between British and German development of ethnography and ethnology during the time periods Buschmann is mainly concerned with (the 1880s through the 1920s), but left unaddressed by him, is that British Anthropology at that time was based largely in universities rather than museums, except as these were attached to universities. Buschmann's analysis would be strengthened by a clearer and fuller discussion of what was happening, or what was not, in that part of the German metropole.

Terence E. Hays

**Edwards, Elizabeth, and Kaushik Bhaumik** (eds.): *Visual Sense. A Cultural Reader.* Oxford: Berg, 2008. 470 pp. ISBN 978-1-84520-741-0. Price £ 19.99

“Visual Sense. A Cultural Reader” is the latest volume in the innovative *Sensory Formations* series overseen by David Howes and published by Berg. The series consists of a collection of readers that are each dedicated to exploring a different sense, including: “The Auditory Culture Reader”; “The Book of Touch”; “The Smell Culture Reader”; “The Taste Culture Reader” and the more general examination of sensory life: “Empire of the Senses.” Taken as a whole, the series offers a comprehensive overview of the major theoretical approaches pertaining to the sensory dimensions of social, cultural, and political life, and as such provides a timely response to the “sensory revolution” that is taking place across the social sciences, arts, and humanities.

By taking an avowedly interdisciplinary and cross-cultural approach to the visual both as a realm of experience and mode of expression, “Visual Sense. A Cultural Reader” sets out its stall by considering how vision rarely, if ever, exists as a *sui generis* activity if only be-

cause of the way vision is constantly linked to the other senses by way of complex social, cultural, and historical processes. In their opening chapter, the editors Elizabeth Edwards and Kaushik Bhaumik outline the book's theoretical agenda, namely that the act of looking is, and always has been, profoundly "impure" in that it only ever emerges as part of a complex, multisensorial, bodily experience and thus can only be understood in relation to other forms of sensory action. This impure character of vision, they argue, necessarily extends across the whole range of sense-based activities: listening, eating, smelling, touching, and as such makes all these activities mutually permeable, for example, in the way that listening and eating frequently encompass a significant visual component and vice versa. Vision is thus revealed as a constitutive element within a complex and intricate array of interconnected experiences whose formation is always in process and emphasises the dynamic, relational, and intersensory content and character of human existence.

The volume consists of more than fifty short essays from writers and practitioners as diverse as Jean-Luc Godard to Marc Augé, which are then arranged across five broad thematic sections. The first of these, Labyrinth, is set up by Merleau-Ponty's late essay "The Intertwining – the Chiasm" so as to introduce the textural and tactile qualities of the visual world. Thereafter, the volume investigates the role of vision from a range of theoretical and disciplinary positions, including sociology, anthropology, art history philosophy, literary, and film studies, which provide a series of different frameworks for understanding the lived experience, social construction, and the material dimensions of vision. In examining the different qualities of light and vision as produced by gas (Nead), ice (Wilson), shimmering (Morphy), movement (Schivelbusch), or weather (Ingold) we are made aware of the phenomenology of vision, while other writers explicitly link the aesthetic qualities of the visual to social and political power, for example in Indonesia (Strassler), with regard to Fascism (Stone), surgical intervention and biomedicine (Olsén) or in relation to religious conflict (Flood). The intertwining of spirituality, materiality, and the visual is well represented in terms of chromolithographs among low caste workers in India (Pinney) or, for example, with regard to West African cloth (Renne) and witchcraft (Thompson). Different social, cultural, and historical attitudes to the body are revealed in terms of hair fashion (Thomas), veiling (Caldwell), body parts, and the corpse (Klima). Aside from negations of vision, for example, through blindness in the early Christian world (Barasch) or the practice of "putting out eyes" (Grosrichard), the volume makes a concerted attempt to go "beyond vision" to consider realms of visual experience that cannot be seen, are not publically available, or do not yield to objective verification such as such as dreams (Landau), daydreams (Bachelard), or the invisible (Feliú).

A number of other excellent essays in the volume combine to build up a picture of the complex, multifaceted relationship, between vision and the other senses. On reading the volume it becomes clear that we can-

not conflate vision with the visible, or simply assume that vision exists as part of holistic and undifferentiated whole body experience without considering the situated and sometimes conflicted interaction between modes of sensory experience that emerge as part of our daily engagement with the world. Thus rather than ascribing an habitual bodily unity or static hierarchy of the senses "Visual Sense. A Cultural Reader" demonstrates a much more complex and interesting account of the ongoing interrelation of the senses whereby on certain occasions the ear takes precedence over the nose, or the eye gives up its claim on truth in favour of the mouth, while on others the opposite might be the case. In short, "Visual Sense. A Cultural Reader," is an excellent addition to the Sensory Formations series and offers a comprehensive and often inspiring account of the role of vision within different cultural contexts and historical eras.

Andrew Irving

**Eisenrieder, Claudia:** Arrangierte Autonomie? Über Eheerfahrungen von Mitgrantinnen türkischer Herkunft. Tübingen: Tübinger Vereinigung für Volkskunde, 2009. 165 pp. ISBN 978-3-932512-52-0. (Studien und Materialien des Ludwig Uhland Instituts der Universität Tübingen, 33) Preis: € 14.00

Claudia Eisenrieder gibt sich als ehemalige Praktikantin bei der Menschenrechtsorganisation Terre des Femmes e. V. zu erkennen, die an der Kampagne "Stoppt Zwangsheirat – Nein zu Gewalt an Frauen" mitgewirkt hat. Ihr Zugang zu dem Thema ist also kein rein akademischer. Mit dem vorliegenden Buch will sie in die "kontroverse Diskussion" (11) eintreten, die sie geführt sieht auf der einen Seite von "aufgebrachten" Frauenrechtsaktivistinnen und auf der anderen Seite von WissenschaftlerInnen, die den "billige[n] Klischees über 'den Islam' und 'die Türken' ... unterschiedlichste Facetten zum Thema Migration" (10) entgegen stellen. Als "Vertreterin der Empirischen Kulturwissenschaft" will sie den "kulturalisierenden Mediendiskurs, der das öffentliche Meinungsbild über Migranten mit muslimischem Glaubenshintergrund nachhaltig negativ prägt" (11), dekonstruieren. Ihre Methode ist ein "subjektwissenschaftlicher Ansatz", in dem sie dem Anspruch nach "die Forschungssubjekte in den Mittelpunkt der Analyse" stellt, "die Informantinnen als handlungs- und entscheidungsfähige Menschen ernst" nimmt und deren individuelle Lebensläufe in ihrer Einmaligkeit würdigt (47).

Eine derartige Betonung des "Ernstnehmenwollens" und der gezielten "Würdigung" erscheint mir suspekt. Ob jemand das Forschungsgegenüber ernst nimmt oder nicht, entschlüsselt sich nicht aus einer Absichtserklärung, sondern daraus, wie Inhalte vermittelt werden.

Das Fazit, zu dem die Kulturwissenschaftlerin am Ende ihrer Arbeit kommt, lautet: "Die Fallanalysen [zeigen], dass die öffentliche Diskussion um arrangierte Ehen, transnationale Ehebeziehungen und Zwangsheiraten bei MigrantInnen türkischer Herkunft zu kurz greift" (151). "Der diese Arbeit leitende subjektwissenschaftliche Forschungsansatz versucht, Migrantinnen nicht mehr