wish that the index included these, especially since the catalogue section is not organized alphabetically but according to the exhibit. However, let this in no way detract from my highest recommendation of the work of this fine scholar. The book is a rich resource for anyone interested in word and image studies in the eighteenth century and offers a taste of more in-depth studies on cultural exchange currently underway.

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Joel B. Lande. **Persistence of Folly: On the Origins of German Dramatic Literature.** Ithaca, NY: Cornell UP, 2018. 354 pp.

In casting around for a title, Joel Lande could have justifiably paraphrased that of Nietzsche's own first book: "The Birth of German Drama out of the Spirit of the Fool." This shorthand gives an idea of the forceful case that Lande persuasively makes in his book, *Persistence of Folly: On the Origins of German Dramatic Literature.* He shows that far from being a transitory phenomenon that waned after the 1730s, the fool can, in fact, provide a key to understanding the historical development of German literature in the entire eighteenth century. To do so, Lande draws upon insightful analyses of contemporary performance practice, genre theories, and discourses of nationhood. Anyone interested in the literature, history, and cultural currents of baroque and Enlightenment Germany will benefit from this engaging book.

Traditionally, the fool (known in German stage practice under a large variety of names: Hanswurst, Pickelhering, etc.) is supposed to have slowly disappeared from the German-speaking lands after his banishment in an elaborately staged ceremony in 1737. By the time authors such as Lessing and Goethe raised German dramatic literature from obscure backwaters into international recognition, they did so noticeably without the hitherto most beloved figure of the German stage: the raunchy *Hanswurst.* But Lande shows that, though displaced from his motley costume, the function of the fool is at work in surprising ways in both mid- and late eighteenth-century drama.

Lande's argument is clearly developed in both the overall trajectory and in strong readings of individual chapters. The book is divided into four parts of four chapters each. In the first part, Lande lays out the performative practices of seventeenth-century clowns so that the continuity of the fool's *function* will be recognizable among the widely different *forms* of later drama. Lande begins with a bowdlerized transformation of *Hamlet* (1710/1778) in order to sketch out the concerns and dichotomies that will typify the fool's actions as the "reproduction of a theatrical form." Chapter 2 traces the fool's peregrinations as an itinerant immigrant from England in seventeenth-century Germany. Chapter 3 brings one important feature of the fool's presence into focus: his ability to act both within the fictional world of the play as well for the spectators without. Here Lande sensibly introduces "the term *liminality*" to describe the fool's transgressive status. A brief nod to Victor Turner or Richard Schechner, whose use of this term became a touchstone for modern performance studies, would have been helpful at this point. Yet though Lande explicitly wants to make stage business integral to his methodology, he does not engage with any performance theorists in this book. Further elucidation of the *limis* of the fool's performance would also have helped frame the suggestive discussion on space and time in chapter 4.

The second part narrates the overdetermining "myth" of the Hanswurst's banishment under the direction of Caroline Neuber and Christoph Gottsched. Lande gives an invigorating overview of mid-eighteenth-century German debates about comedy. He lights on the suggestive image of the "parasite" to explain the positions of Gottsched and Lessing vis-à-vis Plautus and Terence. His ingenious claim that the banished fool has metamorphosed into a "flaw internal to the protagonist" provides a compelling approach to sentimental comedy.

The third part, perhaps the strongest of the book, traces the subsequent role of the fool in discourses of social order, morality, and the formation of national and cultural identities circulating around the *Sturm und Drang* era. In chapter 10, "The Place of Laughter in Life," Lande distills the task of humor as "an instrument for fabricating new knowledge." Jokes in this appraisal would share the same potency as metaphor in both Aristotle's and Ricoeur's accounts. This chapter also offers a brilliant reading of J. M. R. Lenz's *New Menoza* as a reversal of Gottsched's expulsion of the *Hanswurst*. Here, however, a consideration of Lenz's own theoretical claims in *Remarks on the Theater* (1774) would have helped to bolster and push Lande's argument even further. Lenz's unconventional insistence that comedy is a matter of *plot* and tragedy of *character* and his claims about the two genres' relation to *Volk* could augment Lande's astute observations about comedy's role in fostering national identity in chapters 11 and 12.

The final part consists of readings of two plays that straddle 1800, Goethe's *Faust I* and Kleist's *Broken Jug*. The three chapters on *Faust* move from the "Prelude in the Theater" (chapter thirteen) to "Prologue in Heaven" (chapter 14) to three scenes in *Faust I* (chapter 15). In each, Lande identifies a fool figure—the "lustige Person" and Mephistopheles—and then orchestrates "repeated mirrorings" to show how they recalibrate our understanding of the play. The fool's function of jumping from scene to scene, both within and exterior to the dramatic action, allows Lande to make clear that the unity of *Faust* is "constituted by the serial arrangement of related and mutually informing elements." The tightly argued and elegantly paced chapter 16, meanwhile, is certainly the *coup de théâtre* of the entire book. It unpacks a single inconspicuous stage direction toward the end of Kleist's *Broken Jug* to reveal a rich commentary on the history of the fool as articulated throughout Lande's volume.

A lamentably brief postlude opens with Jean Paul's definition of the fool as the "chorus of comedy." Lande's comments on this passage and on Ludwig Tieck's *Puss in Boots*, in which "the fool operates . . . as the paradigmatic exponent of theatrical presence," are tantalizingly suggestive and leave readers wanting more than the few paragraphs they are allotted. It would also have been fascinating to close with a slightly later self-referential return of the fool to the German stage. In Georg Büchner's *Leonce und Lena* (1836), the fool figure Valerio ultimately takes on the role of the author and director, thus combining the three opposing forces that Lande locates in Goethe's *Faust* (lustige person vs. poet vs. director). Büchner's intertextual play with Shakespeare and Goethe offers "repeated mirrorings" that could collect Lande's reflections from its first chapter on *Hamlet* to its last section on *Faust* into a single refracting focus.

The claim about the centrality of the fool for the development of German drama is bold in itself, but Lande does not tend to speculate any further than his immediate argument demands. Lande certainly draws intelligently on many current hot topics of scholarly interest along the way (from institutions and continu-

ation to the stage phenomenology of entrances and exits), but not to make audacious, new assertions about them. The material he is working with and the specificities of Lande's own observations often invite suggestive conclusions that go beyond the limits of eighteenth-century German literature, but he leaves it to the readers to make these inferences on their own. It is the mark of a good teacher to present new knowledge in a way that inspires students to do their own thinking. Lande's book is an excellent seminar room—or traveling stage—for this kind of learning. Fittingly, he directs the fool to do this maieutic work, and the result is both entertaining and edifying.

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Edgar Landgraf, Gabriel Trop, and Leif Weatherby, eds. **Posthumanism in the Age of Humanism: Mind, Matter, and the Life Sciences after Kant**. New York: Bloomsbury, 2019. 337 pp.

The diverse group of theories known as "posthumanism" shares perhaps but one characteristic: the belief that humanism, in our historical moment, has been, or needs to be, overcome. This collection, containing an introduction and a series of fourteen papers, many by frequent contributors to the *Goethe Yearbook*, might well have been entitled: "On Humanism: Essays for its Cultured Despisers." Its greatest virtue (and source of delight) is its construction of fascinating and often unexpected interfaces between, very broadly speaking, (post-)Kantian writers and natural scientists and various directions of today's posthumanist thought. These connections work both ways: not only do they provide new windows into older texts, more and less familiar, but also offer different ways of understanding the most contemporary of themes, from computational neuroscience to global capitalism. Another virtue of the collection is its very varied discussion of the different species of posthumanism; though names like N. Katherine Hayles, Cary Wolfe, and Rosi Braidotti recur in many papers along with the terms "speculative realism," "critical posthumanism," and "object-oriented ontology," each author has a different take on the nature and balance of these different approaches. Most significant is the question everywhere in the background—but left as an exercise to the reader to answer—what do these texts and authors from the "Age of Humanism" have to tell us today?

The essays in this collection are uniformly lucid, balanced in length, and each addresses from its particular angle the relationship between present and past. Since there is not enough space to do justice to them all, perhaps a partial catalogue of the intriguing connections made within and implied between them can demonstrate the richness and breadth of coverage. First, we read of relationships between eighteenth- and nineteenth-century philosophers and natural scientists and contemporary cybernetic, systems, and posthumanist theories that demonstrate the constancy of fundamental questions at distinctly different levels of physiological and technological sophistication: Kant's friend, the doctor Markus Herz on vertigo and Marvin Minsky guiding electronic rats through mazes in the 1950's (Jeffrey Kirkwood); Fichtean intersubjectivity and the Turing-test robots of *Ex Machina* (Alex Hogue); the physiologist Johannes Müller and enactive autopoesis (Edgar Landgraf); Hufeland and Braidotti on the role of death in life (Jocelyn Holland); Gall's phrenology and Derrida's deconstruction of the human/animal distinction (Patrick Fortmann); Hegel's nonhuman *Geist* and Bateson (John H. Smith). Second, we see classic Goethezeit authors and philosophers