LITERATURE, 1830–1880

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I. General


Reference works, literary history, general studies. As an encyclopaedic dictionary of literary terms, the Metzler Literatur-Lexikon: Stichwörter zur Weltliteratur, ed. Günther and Irmgard Schweikle, Stuttgart, Metzler, 497 pp. (in double cols), offers outstanding value in every sense. It has about 2,800 entries, contributed by some 50 specialists, combining definition and, wherever appropriate, historical description, whereby the ‘Telegrammstil’ allows a remarkable amount of material to be condensed. The focus is on Ger. and European literature, but the subtitle is amply justified too; the most recent literary and critical developments are covered. Bibliographical references are confined to the latest, or else standard works. Josef Jansen et al., Einführung in die deutsche Literatur des 19. Jahrhunderts (Grundkurs Literaturgeschichte), Opladen, Westdeutscher Vlg, is now completed by vol. 2, März-Revolution, Reichsgründung und die Anfänge des Imperialismus, 284 pp. (on vol. 1, see YWMLS, 44:892). As before the focus is on representative works, and the general approach remains determinedly socio-political, just occasionally tempered by a psychoanalytic perspective (e.g. on Meyer): what results is often stimulating, but sometimes it is an oppressively monolinear analysis. Specialists will recognize some familiar voices on their customary topics (e.g., J. Hein on the Dorfgeschichte, G. Sautermeister on Keller, H. Vinçon on Storm). Sections on Geibel and Dahn illustrate the conformist culture of the era. Heydebrand, Literatur, is an authoritative study of literature in Westphalia (H. concludes that there is no distinct, unified ‘Westphalian literature’), and for highly specialized
needs it is self-recommending. More general interest lies in this study's function as an experimental model for a literary history that attends to the range of communicative 'Teilsysteme' ('high art', *Gebrauchsliteratur*, etc.), which set their own standards, have their own structures of mediation, and serve different tastes and needs. This is admirably done here, though it entails a conscious deaccentuation of the major literary figures. R. Geissler, *Deutsche Literatur und bürgerliches Denken*, *LitL*: 1-14. Gordon A. Craig, *The Germans*, Harmondsworth, Penguin, 350 pp., traces the cultural and socio-historical patterns that have shaped modern Germany, now in broad sweep, now in fascinating detail, and with the authority and enriching insights we have come to expect from the author. The material is thematically ordered: religion, 'Romantics', 'Professors and students', etc. Böhlau, Vienna, have reissued William H. Johnston, *Österreichische Kultur- und Geistesgeschichte. Gesellschaft und Ideen im Donauraum 1848 bis 1938*, transl. Otto Grohma, 2nd ed., 511 pp. (from his classic *The Austrian Mind*). Hans Heinz Hahn, *Vergessene Literaten. 50 österreichische Lebensschicksale*, Vienna, Österreichischer Bundesverlag, 216 pp., is a series of 'miniatures' which display a nice gift for succinct characterization; some 20 fall within our scope. Oblivion is relative: Bauernfeld and Villers are here besides Ulfö Horn and Balduin Groller. H. is clearly convinced that Austria has been neglectful of its literary inheritance, especially its 'liberal' wing, but he remains discriminating in his advocacy (at its warmest on behalf of Villers and Franz Michael Felder). Herbert A. Frenzel, *Geschichte des Theaters. Daten und Dokumente 1470-1890* (dtv, 4302), 2nd ed., DTV, 588 pp., has been revised and greatly extended since its first edition in 1979. Covering the whole range of European (and eventually American) theatre, it manages to condense a remarkable amount of basic information, on organizational and architectural matters as well as all aspects of performance.

**PERIODS AND MOVEMENTS.** *Soviel Anfang war nie. Deutscher Geist im 19. Jahrhundert. Ein Lesebuch*, ed. Hermann Glaser (FT, 5387), 521 pp. (see *YWMLS, 43:868*). Id., *Die Kultur der wilhelminischen Zeit. Topographie einer Epoche*, Frankfurt, Fischer, 351 pp., is, appropriately enough, the most sumptuously packaged of the year's books. It may bring no revelations, and the mode is descriptive rather than analytic, but it well evokes the ethos and culture of the age. Not least through the imaginative choice of illustrations, which, in their often ingenious juxtaposition, tell their own story of social and cultural tensions. G.'s text, a collage of quotation, paraphrase, and commentary, is similarly structured to evoke ambivalence and antinomies: 'Gartenlaube' and Klingsor's magic garden, industrialism and mythicizing cult of nature, aspidistras and apocalyptic. At the same time, however, his