LITERATURE, 1830–1880

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I. General

Reference works and general studies. Träger, *Wörterbuch*, the product of some 150 contributors, is international in scope, including a Russian angle often lacking in Western studies. Around 1,000 entries cover a wide range of topics in detail, with admirable clarity. The separate bibliographical section embraces works in Western Europe and the USA up to 1984. Entries on 'Vormärz', 'Realismus', 'Trivialliteratur', 'Reiseliteratur', etc., relate to our period. *Metzler Autoren Lexikon* is designed to combine the function of biographical dictionary and literary history. The 340-odd entries on German authors, headed by youthful pictures of the writers, vary in length from half a page to eight pages and the 110 specialist contributors have been briefed to make their pieces readable, above all. This has often been achieved by use of quotation from and about the subjects. A leisurely approach, avoiding strictly chronological listing of data and works, aims at conveying the force and flavour of a writer's impact rather than exhaustive documentation. Our period is well-served in this volume which is refreshingly modern in conception and presentation. Garland, *Companion*, 2nd revd ed., covers our period well although some bibliographical references are still out of date. Brinker-Gabler, *Lexikon*, has some 200 entries on German women writers publishing between 1800 and 1945. Biographical details are followed by a list of works and bibliography up to 1985, with many illustrations of authors and title pages: a useful research tool and entertaining reading. Brauneck and Schnelín, *Theaterlexikon*, is a new kind of reference work on the theatre. Subtitled 'Concepts, Periods, Stages and Ensembles', its entries, mainly essays, with some short notes, depart from the usual listing of important figures, nor are there surveys of theatre by nationality, although a sensibly placed index shows how to locate such information. With substantially more entries on Germany than elsewhere, the material is heterogeneous but well-integrated, and underpinned by major essays on periods and genres. That 19th-c. Germany was not a high spot in theatre history is clear from the paucity of entries; 'Gesamtkunstwerk', 'Theaterkritik' and 'Volksstück' are the main ones with Nietzsche and Wagner as the important theorists of the time. None the less a useful volume, which following the new trend in reference works is not simply a specialist tool, but of interest to the general reader. Paul S. Ulrich, *Theater, Tanz und Musik im Deutschen Bühnenjahrbbuch*, 2 vols, Berlin, Spitz, 1799 pp., is
an index of biographical entries, pictures and articles in the areas of theatre, dance and music, which appeared from 1836 to 1984 in the Deutsches Bühnenjahrbuch and other theatre yearbooks. Welttheater. Theatergeschichte, Autoren, Stücke, Inszenierungen, ed. Henning Rischbieter and Jan Berg, 3rd completely revd ed., Brunswick, Westermann, 1985, 496 pp., is a superior coffee-table book. The chapters on German theatre in the 19th c. and ‘Wiener Volkstheater’ are prefaced by general introductions to chronological treatments of individual dramatists (Kleist, Grillparzer, Grabbe, Büchner, Hebbel; Raimund, Nestroy). The text is lucidly formulated accepted wisdom and the numerous, large production photographs are a signal merit of this book. Two contrasting ‘Schauspielführer’ appear this year, Georg Hensel, Spielplan, Frankfurt, Propyläen, 2 vols, 1640 pp., illus, is now considerably expanded to take account of developments in the past 20 years. The relevant chapters ‘Österreich: Wiener Spezialitäten’ (Raimund, Nestroy, Grillparzer) and ‘Wetterleuchten des modernen Dramas in Deutschland’ (Hebbel, Grabbe, Büchner) are in vol. I and remain unchanged, but still excellent contributions in this altogether admirable work whose second part offers wittily formulated assessments of 70 additional writers and 500 new plays. The GDR companion piece, Karl Heinz Berger et al., Schauspielführer A–Z, 2 vols, Berlin, Henschel, 1456 pp., offers less satisfactory coverage: in the entries on dramatists an introductory essay precedes in many cases only a select list of plays with fuller accounts of a few. The selection appears to have been made in places on polemical rather than artistic grounds and an unbalanced picture, particularly of Western drama, emerges. However, a wide and detailed view of Eastern European theatre is offered. J. Hüttner, ‘Volks­theater als Geschäft: Theaterbetrieb und Publikum im 19. Jh.’, JIG A, 15: 127–49. M. Stern, ‘Das Festspiel des 19. Jhs in der Schweiz’, ib., 186–208. Germanistische Studientexte. Deutungen und Bekenntnisse. Ausgewählte Texte zur deutschen Literatur, ed. Werner Schubert and Karl Heinz Höfer, Leipzig, Enzyklopädie, 342 pp.: in the third of six groups of texts by writers on writing from Opitz to H. Kant extracts from Heine, Goethe, Büchner, Gutzkow, Engels, Herwegh, Keller, Marx, Stifter, Fontane, Storm, Mehring, Rilke and H. Mann span the years 1831–1910. Arranged in strictly chronological order they provide an excellent basis for an understanding of the literary currents and tempers of the age. Where possible texts from more than one period by the same author are presented. The gap of silence between 1855 and 1881 is revealing. Well annotated, this is an admirable collection of key extracts. Marsch, Literaturgeschichtsschreibung, is a welcome paperback reprinting of WF, 382 (1975). Akten ... (Göttingen), xi, has the