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Literatur-Geschichte-Österreich: Probleme, Perspektiven und Bausteine einer österreichischen Literaturgeschichte ed. by Christoph Fackelmann and Wynfrid Kriegleder (review)

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Christoph Fackelmann and Wynfrid Kriegleder, eds.,
Literatur–Geschichte–Österreich: Probleme, Perspektiven und Bausteine einer österreichischen Literaturgeschichte. Thematische Festschrift zur Feier des 70. Geburtstags von Herbert Zeman. Vienna: lit, 2012. 656 pp

This tribute to Herbert Zeman includes contributions across the full range of its dedicatee's interests and competences, reflecting his activity in fields as various as music history, textual criticism, archival research, political aspects of literature, Bohemian and Moravian history, Austrian-Italian cultural relations, editorial processes, and numerous individual authors and epochs of culture. The "Verzeichnis der Schriften von Herbert Zeman" extends over five pages and that covers only "Studien und Editionen seit dem Jahr 2000" (650–54). And because Zeman himself is definitive in so many areas, so must a *Festschrift* be that hopes to do him even approximate justice.

This outstanding collection is best understood by gaining by an analytical overview of its contents and their arrangement. A summary evaluation would point to the exhaustive use of primary sources, guaranteeing a high level of scholarship through a grounding in historical methods. Interpretation always arises from documentation lucidly deployed. Austrianists might wonder why there is yet another defining study as to what constitutes Austrian literature, but Christoph Fackelmann's essay "Symbolische Territorien–Territoriale Evolutionssignaturen: Österreichische Literaturgeschichte Be denken" reviews the pertinent contributions, examining the historiography of Austrian literature in light of Habsburg identity as it has mutated into the new century (ix–lxxix). All the scholarship since Claudio Magris—and even before him—yields a balanced synthesis negotiating the conflict between nostalgia and rejection. At the other end of this volume are two comprehensive appendices: the second is the list of Zeman's work since 2000, and the first, an indispensable research compendium, is an "Auswahlbibliographie zur österreichischen Literaturgeschichte als Forschungsproblem (1991–2010)," supplementing the bibliography in Zeman's *Die Literatur Österreichs: Eigenart literaturhistorischer Entfaltung und mitteleuropäisch-donauländischer Standort* from 1999 (620–49). The new listing "konzentriert [. . .] sich auf Beiträge zur Charakterisierung von Epochen und größeren literaturhistorischen Kontinuitäten sowie auf Arbeiten vom Kollektivbewusstsein und zur literarischen Österreich-Identität" (620). This description mediates between what are often seen as the conflicting approaches of pure literary history and the less discipline-bound insights

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of cultural studies; that resolution of false opposites is not the least of this book's merits.

The body is divided into four parts, of which the third and fourth are further subdivided topically. The sequence generally moves the essays from the general to the particular. The first part, "Problemgeschichte, Begriffe, Konzepte–didaktische Perspektiven," sets defining contexts in two essays, one by Ferdinand von Ingen, "Zum Begriff der österreichischen Literaturgeschichte–Probleme und Perspektiven" (2–27) and one by Wynfrid Kriegleder, "Die österreichische Literatur in der universitären Lehre oder: Ein Plädoyer für eine Kurze Geschichte der Literatur in Österreich" (28–41). Part II offers both "WissenschaÈsgeschichte" and "Gelehrtenbiographie," though these turn out to be almost coextensive, since the discipline is treated through some of its most eminent advocates. Zeman himself is represented with two essays: "Wilhelm Scherer (1841–1886) und Österreich: Unveröffentlichte Quellen und Dokumente zur Lebens- und Geistesgeschichte eines österreichischen Gelehrten in 19. Jahrhundert" (44–128) and "August Sauer (1855–1926)— ein altösterreichischer Gelehrter in seinem persönlichen Umfeld. Mit bisher unveröffentlichten Briefen und Dokumenten" (129-200), both of which are detailed historical studies.

This level of detail should illustrate the exhaustiveness of the contributions throughout the volume. However, space limitations preclude citing every title word for word; many are of Baroque length. Part III, "Sonderfragen," is in four sections. "Regionale Literaturgeschichte," begins with a treatment by Thomas Kubilek of literature from Styria in the eighteenth and nineteenth centuries (254–70) and an essay by Norbert Oellers on Joseph Bellomo and his direction of the theater in Graz (271–77). The second section, "Historische LiteraturlandschaÈ—supranationaler Kulturraum" contains an essay of definition by Ingeborg Fiala-Fürst, who attempts to specify "deutschmährische Literatur," a term she prefers to the more problematic "sudetendeutsche" designation (278–94), and a study by Sorin Gadenau, "Zur kleinen Literatur des deutschsprachigen Banats" (295–308).

Part IV, "Formen, Gattungen, Motive—kulturelle Praxis der literarischen Identität," has five subsections. Under "Reformkulturen" are an essay by Manfred Knedlik on Wolfgang Schmelzl and Counterreformation theater in Vienna (402–14) and one by Robert Hinterndorfer about Christoph von Schallenberg, with emphasis on the challenges of source research (415–64). "KonfessionslandschaÈen," the second subsection, is itself divided; in the

first part, Dieter Breuer studies "Laurentius von Schnüffis und die österreichische Literaturgeschichte" (465–75). The second part contains an essay on Sigmund von Birken as a translator by Hartmut Laufhütte (490–511) and a text-based study of Protestantism in Burgenland by Dietz-Rüdiger Moser (512–25). Under "Performative Kulturen" are an essay by Karl-Heinz Huber on one of the plays from the Austrian Benedictine theater tradition (526–54) and a treatment by Orsolya Hanusz of one-act comedies in the *Biedermeier* age, including short forms of Hungarian comedy (555–81). Two further pieces, included under "RezeptionslandschaÈen," complete this formidable volume; one, by Claudia Schweizer, draws on Joseph Stanislaus Zauper's *Studien über Goethe* to exemplify the reception of the latter during the *Vormärz* period (582–602); the other, by Hartmut Steinecke, treats "Heine in Österreich" (603–18).

If only for its bibliography, this volume would be essential for any student of Austrian literature and culture. Beyond that necessary tool, however, the essays are as competent as they are varied in topic. Historical research is the emphasis here, and the contributions are models of *Literaturwissenschaft*, a term too oÈen inflated and self-congratulatory.

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Dolors Sabaté Planes and Jaime Feijóo, eds., ***Apropos Avantgarde: Neue Einblicke nach einhundert Jahren.*** Berlin: Frank & Timme, 2012. 305 pp.

The book *Apropos Avantgarde* contains seventeen fine essays resulting from research sponsored by the Goethe GeselschaÈ in Spain. Twelve are by professors at universities in Spain, the others by scholars in Germany, France, Switzerland, and the United States. The subtitle "Neue Einblicke nach einhundert Jahren" is explained in the foreword, "1910–2010: Hundert Jahre Avantgarde" by the book editors, Dolors Sabaté Planes and Jaime Feijóo. They identify the project's twin goals as taking "einen aktuellen Blick auf die deutschsprachige Literatur von der Jahrhundertwende bis in die 20er Jahre des 20. Jahrhunderts *und auf* den Begriÿ der Avantgarde zu werfen" (9, emphasis added). These lines accurately reflect the two sides of the content of the collection, for some of the articles (mostly those in Part 1, "Avantgarde—Theoretisch") are indeed concerned with defining the scope of the term *avant-garde* in rela-