

Offprinted from  
MODERN LANGUAGE REVIEW

VOLUME 112, PART 4

OCTOBER 2017

ecstatic praise on *Der Hessische Landbote* as 'Höhepunkt der politischen Publizistik' (Jan-Christoph Hauschild, *Georg Büchner* (Stuttgart: Metzler, 1993), p. 345), or as 'einen großen schriftstellerisch-agitatorischen Wurf' (Gerhard Schaub, '*Der Hessische Landbote*': *Studienausgabe* (Stuttgart: Reclam, 1996), p. 181). The claim that the many statistics are an innovative device can be rejected with reference to other polemicists, including Ludwig Börne (p. 21, n. 7). In the face of authorities such as Hauschild, for whom the subject of Büchner's dissertation, the common barbel, was 'a proletarian among fish', Udo Roth fails to see significant correspondences between Büchner's scientific work and his politics.

Weidig may have hoped for a return to a German Reich wisely governed by an elected Kaiser, while Büchner stood by the principles, if not the outcome, of the French Revolution. The result is a montage whose diverging elements remind us of Kafka's *Proceß* (1925) while necessarily reflecting the conflicting aspirations of *Vormärz* Germany (p. 42). This is obvious from the naive preamble, which begins with the threat of imminent execution ('wer die Wahrheit sagt, wird gehenkt') and ends with advice on how to act dumb if caught in possession of the seditious document. Theo Elm's deconstructions may come across as somewhat overblown, but it is worth remembering, as Michael Ott points out, that the *Hessischer Landbote* has much in common with later political manifestos, many of which were marked by conspicuous inconsistencies. James Brophy gives a sympathetic account of the vulnerable position of those who disseminated this kind of material during the period. Preller took a financial as well as a political gamble in printing 1200 or more copies of the pamphlet. It is not known if other backers were involved in defraying the costs; at all events, the publisher paid dearly for this venture when he found himself bankrupt in the following year and was obliged to seek sanctuary in Switzerland.

Büchner continues to enjoy legendary status in Germany; a recent article in *Die Zeit* referred to him as a 'modern saint' (10 October 2013, cited p. 121). The present volume will be welcomed not only for its breadth of coverage but also for questioning the ill-informed encomium that has frequently been lavished on a canonical but often misrepresented text.

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*Der Verein der Schriftstellerinnen und Künstlerinnen in Wien (1885–1938)*. By MARIANNE BAUMGARTNER. Vienna: Böhlau. 2015. 443 pp. €49. ISBN 978-3-205-79702-9.

This significant study by Marianne Baumgartner, which draws extensively on contemporary diaries and letters, examines the intellectual debates which accompanied the rise of women's self-understanding as professional artists in a precarious and male-dominated market and it offers new insights into the significant contribution of women writers and artists to the cultural and intellectual history of *fin-de-siècle* Austria.

In 1885, when the Verein der Schriftstellerinnen und Künstlerinnen in Wien was

founded, the question of whether the creation of a separate association for women artists could promote equality was not uncontroversial, yet it offered women an important professional network in an era of discrimination. This detailed study includes well-researched biographies of eighteen significant members of the Verein, including its founders, Ida Barber and Julie Thenen, whose motivation included women's exclusion from Concordia, a successful Viennese organization for (male) journalists and writers with its own sickness and pension funds (women were permitted to join it only in 1919). As a self-help and networking organization for women artists, one of the major achievements of the Verein der Schriftstellerinnen und Künstlerinnen in Wien was to raise donations for the provision of a pension fund, though this eventually ran dry in the wake of the hyperinflation of the 1920s. Membership of the Verein was open to any woman attempting to make a living from her writing or artistic production, including journalists, musicians, and sculptors. It offered solidarity in the face of exploitation by editors and publishers and the possibility of financial support in case of illness, and it also provided a significant forum for cultural exchange, showcasing the work of women writers in its programme of meetings. Around 150 women had been members by the time the organization was dissolved after the Anschluss in 1938, including well-known authors on whose connection with the Association this volume sheds new light, such as Marie von Ebner-Eschenbach, Minna Kautsky (its erstwhile president), Bertha von Suttner, and Ada Christen.

In the first part of this study, Baumgartner brings to life the history of the Association based on a wide range of sources, including many memoirs, diaries, and unpublished letters. A major contribution of the volume is its detailed investigation of the foundation and impact of the Association within the wider context of Austrian literary life in the *fin de siècle* and the early years of the twentieth century. Baumgartner reveals the complexity of Austrian women artists' divergent responses to modernity, offering insightful analysis of the frequent tensions between its members. The volume offers many insights into the debates of the 1890s, for example, over the rise of Social Democracy and the emergence of more radical feminist positions. Baumgartner also draws attention to the complexity of the responses of members of the Association to the rise of political anti-Semitism, highlighting the importance of the participation of Jewish writers and artists in the activities of the Association while also engaging critically with the ambivalent attitudes of writers towards their Jewish colleagues. With its detailed attention in Part I to little-known writers and artists, including figures such as Marie von Najmájer, who made major financial donations to the organization, its well-researched biographies, and the comprehensive list in Part III of all members of the Association, this volume will prove a valuable stimulus for future research.

By examining the significance of the Verein der Schriftstellerinnen und Künstlerinnen in Wien as a supportive network of women artists and writers, Baumgartner's work is an important contribution to the history of literary life in Austria around

1900 which furthers our understanding of women's cultural production within the wider literary landscape of this era.

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*Kontextwechsel: Zur gegenseitigen Vermittlung finnischer und deutscher Literatur durch Übersetzung.* Ed. by MARIA JÄRVENTAUSTA, LIISA LAUKKANEN, and CHRISTOPH PARRY. (Perspektiven, 14) Munich: iudicium. 2015. 223 pp. €26. ISBN 978-3-86205-451-0.

This collection of twelve essays deals with Finnish literature in German translation and German literature in Finnish translation. It also inevitably touches on broader questions relating to cultural exchange, comparatism, translation, and transnationalism, and as such forms a valuable contribution to debates about these matters. The essays come out of two symposia, both held in 2013. Five of the contributions are in Finnish and seven are in German: German contributions feature Finnish abstracts, and vice versa. The book is organized clearly, featuring overviews; case studies involving key texts and authors; reflections by translators; and, finally, studies of 'institutions', such as the Frankfurt Book Fair and the Goethe-Institut Finnland.

The editors' introduction is brief but offers a useful delineation of the context and concerns of the volume. It states that translation is often undervalued, and it points to the status of translated texts as representative of the source culture. It also mentions the difference between the Finnish and German languages, but does not elaborate on this matter: such elaboration would have been welcome. However, the opening essays by Thekla Musäus and Christoph Parry, respectively—on Finnish literature in Germany and vice versa—both offer admirably clear overviews of the phenomena they describe. Parry's deployment of Pierre Bourdieu and Pascale Casanova in particular is fruitful, and his discussion of Finland as peripheral, vis-à-vis Germany's relative centrality, usefully furthers debates about literary centres and margins, about cultural transmission and its connection to the questions of status and power. Laurence Venuti's assertion that both translation and scholarship answer to the contemporary is also cited to good effect here. Parry's piece, like others here, features some fascinating snippets and vignettes: Jacob Grimm's interest in Elias Lönnrot, compiler of the Finnish national epic the *Kalevala* (1835), is one such gem, as is the evocation of Finland's reactions to a divided Germany. Parry's piece points to the imbrications of politics and literature, then, offering many fruitful starting-points.

Other chapters offer discussions of German prose versions of the *Kalevala* and of Finnish translations of Thomas Mann's *Buddenbrooks* (1901). The former, by Liisa Laukkanen, is rather descriptive but its deployment of 'intertextuality' to describe the relationship between the versions she discusses and their 'pre-texts' is suggestive. And Annikki Liimatainen on *Buddenbrooks* makes a contribution to debates about retranslation, picking out difficulties of that text—for example, the use of French and of dialect—and showing how they have been handled by different