

The Oxford Companion to German Literature

Henry & Mary Garland

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BY

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PREFACE

A CHARACTERISTIC feature of the Oxford Companions to Literature is the wide variety of entries listed under a single alphabet and linked by a system of cross-references. *The Oxford Companion to German Literature* was conceived in this tradition, and although exigencies of space finally made it necessary to drop such entries as conspicuous characters in literary works, we have sought to produce a Companion to the historical and cultural background to German literature as well as to the writers and works themselves. The Companion spans the period from c. 800 to the early 1970s, and our aim has been to cover in a reasonably representative way every period of the literature of each German-speaking country. It is our hope that the frequent cross-references will serve to draw attention to the interconnection between literature and all aspects of history, as well as helping the reader to find specific items of information.

When, in 1965, we accepted the invitation to undertake the Companion we realized that the task would be a demanding one, and it is only the fact that we were both of us engaged on this enterprise that has enabled the work to be completed within ten years. Illness took its toll and greatly augmented the burden of the unafflicted partner. We have, of course, had occasion to put questions to helpful and patient colleagues to whom we here express our gratitude. At the same time in a work of this size it is, we fear, inevitable that some errors will occur. Elaborate checks have been made, but as the late Percy Scholes neatly put it in the original preface (1938) to *The Oxford Companion to Music*: 'a certain proportion of errors corrected during the day creep back during the night'. We owe it to all those to whose advice we are indebted to stress that the responsibility for the statements printed and for the decision on what to include rests with us.

We particularly acknowledge the help given by Dr. L. Peter Morris of the Department of History of the University of Exeter, who checked the historical entries, and by Dr. W. Donald Hudson of the Department of Philosophy, who gave us similar assistance with the entries on philosophers. In the German Department Miss Hilda Swinburne and Mr. Keith Dickson read and made comments on some of the medieval and twentieth-century drama entries respectively. Professor W. Edgar Yates kindly offered to read a substantial number of galleys when we were in the grip of a tight time-table and we are grateful for his suggestions. Miss Gisela Fischer, through much of the Companion's history, gave it her wholehearted interest and typed long stretches of it. In our reading and checking of proofs against copy we had some valuable assistance from Miss Diana Guthrie. We also thank with special pleasure the staff of the University Library for the patient help they have given while we gathered our material; and we are indebted to the section

PREFACE

Information of Inter Nationes, Bonn-Bad Godesberg, and to the Deutsches Literaturarchiv, Marbach, for their assistance.

We have worked in the closest collaboration with Mr. Bruce L. Phillips of the Clarendon Press and we wish to express our sincerest thanks for the encouragement, help, and advice we have received from the advisers and staff of the Press and for the courtesy and understanding which they have invariably displayed.

Lastly, we cannot forbear to add how much the sense of mutual assistance and reliable collaboration has served to keep each of us going to the end of a very long road.

H.G.
M.G.

November 1975

NOTE

THE entries are arranged in alphabetical order; A and Ä, O and Ö, U and Ü are in each case treated as if identical. Titles beginning with the definite article in the nominative (*der, die, or das*) are placed under their second word (e.g. *Zauberberg, Der*); in other cases (e.g. *Des Sängers Fluch*) and with the indefinite article (e.g. *Ein Bruderzwist in Habsburg*), the article determines the order of appearance.

Medieval authors are arranged in order according to their first name, whereas authors later than the sixteenth century are listed according to their true surname. Thus Walther von der Vogelweide appears under W, Heinrich von Kleist under K. In order to assist the reader to follow up a cross-reference indicated by 'q.v.', first names which determine alphabetical positions are indicated by small capitals (e.g. Hugo von Trimberg). This also applies to the pseudonymous Romantic writer Jean Paul, who is placed under J.

Titles of works beginning with *Sanct, Sankt, Sante, or St.* are all listed under *Sankt*.

Place of birth precedes date of birth and place of death follows date of death after the name.

The double letter ß is used, where appropriate, in places of birth and death, and at all times in titles and in quotations. Elsewhere in the text 'ss' is used; 'SS' also replaces ß in those names or words which are printed in capitals.

For the Christian names Thomas and Theodor the German abbreviation Th. has been used. The long-established form E. T. A. Hoffmann has, however, been retained.

A

Aachen, German city close to the Belgo-German frontier, known to English and French historians as Aix-la-Chapelle. Of Roman origin, it became the capital of Charlemagne (see KARL I, DER GROSSE), who is buried in the 8th-c. chapel which forms the central and oldest part of the cathedral. From 813 to 1531 the German Kings (see DEUTSCHER KÖNIG) were crowned in this cathedral, and the city in this period was the scene of seventeen Diets of the Empire. Two peace treaties were signed there: the first marked the close of the War of Devolution (1668), the second (Aachener Friede) ended the War of the Austrian Succession (1748, see ÖSTERREICHISCHER ERBFOLGEGRIEG). During the Napoleonic period Aachen was from 1801 to 1815 a French possession.

AAL, JOHANNES (Bremgarten, Aargau, c. 1500–51, Solothurn), a Roman Catholic, left Switzerland for religious reasons and studied in Freiburg/Breisgau. In 1533 the Roman Catholic Church was reinstated in Solothurn, and Aal was appointed a canon. He is the author of a play on John the Baptist (*Tragoedia Johannis des Täufers*, 1549, reissued 1929). It is designed for performance on two successive days.

ABBT, THOMAS (Ulm, 1738–66, Bückeberg), son of a wig-maker, studied at Halle and became in 1760 a professor of philosophy at the University of Frankfurt on the Oder. In the following year he was appointed professor of mathematics at Rinteln, after which he became director of schools in Bückeberg, the capital of the little state of Schaumburg-Lippe, ruled by a notably enlightened prince, Graf Wilhelm (q.v.). Abbt, who reached manhood at the time of the Seven Years War (see SIEBENJÄHRIGER KRIEG), was stirred by the tenacity of Prussia and the courage and genius of Friedrich II (q.v.). His admiration is reflected in the modernized stoicism of his tract *Vom Tode für das Vaterland* (1761). His *Vom Verdienst* (1765) is a didactic work setting out a scale of virtue which gives first place to the man of action and soldier, though he does not neglect gentler qualities. It enjoyed a considerable contemporary success. Abbt contributed to the *Literaturbriefe* (q.v.), signing his articles with the initial B. Among his friends were the well-known originators of 'Enlightenment', F. Nicolai and M. Mendels-

sohn (qq.v.). Nicolai published Abbt's *Vermischte Werke* (6 vols., 1768–81).

Abderiten, Geschichte der, a satire by C. M. Wieland (q.v.), first published in part in the periodical *Der teutsche Merkur* in 1774, and complete in book form in 1780. It has the subtitle *Eine sehr wahrscheinliche Geschichte*. Wieland was occupied in writing it at intervals from 1773 to 1779. The book is a satire on the self-satisfied parochial life of German small towns in Wieland's day. Its setting and disguise is the ancient Greek town of Abdera in Thrace, the inhabitants of which (with the exception of Democritus) were noted for their narrow-mindedness.

The book consists of five parts. The first, *Demokritus unter den Abderiten*, tells of Democritus's return to Abdera and the doubts which the Abderites entertain about his sanity. In the second, *Hippocrates in Abdera*, the great physician Hippocrates is asked to investigate Democritus's sanity. He pronounces Democritus sane and the inhabitants mad. The third part, *Euripides in Abdera*, is largely literary satire. In the fourth, *Der Prozeß um des Esels Schatten*, a silly dispute between an ass driver and the hirer of the ass is allowed to develop into a legal case of the first magnitude. Finally, in *Die Frösche der Latona*, the Abderites allow themselves to be driven from home, because they do not take steps against the sacred frogs.

Abdias, a Novelle by A. Stifter (q.v.) written in 1842. Stifter prepared the final version in 1845 for publication in vol. 4 of the *Studien*. The story is divided into three sections under the headings 'Esther', 'Deborah', and 'Ditha', the names of Abdias's mother, wife, and daughter. The first two show episodes in the life of Abdias in an ancient Jewish settlement, which is situated among Roman ruins in a remote part of the Asian desert. Aron, his father, as befits a man of wealth, offers Esther and her son a sheltered life of luxury, but when the boy grows up, he sends him away to acquire the skills with which to accumulate riches as well as the knowledge of the hazards awaiting him in foreign lands.

After fifteen years Abdias returns, and his marriage to the beautiful Deborah brings him reward, but an illness deprives him of his handsome looks and of Deborah's love. Abdias finds

compensation in his increasing wealth and power. During a battle in the desert he proves his worth as a commander, and justifies his right to high authority; but the flights of ambition are checked when he returns home to experience revenge and humiliation at the hands of an enemy, Melek. He is branded as a traitor to the settlement, which has suffered destruction and plunder during the attack. Deserted and humiliated by all, Abdias discovers Deborah in her once luxurious apartment. During the terror of the attack she has not only given birth to a daughter but has also found a new spirit of love for Abdias. Having satisfied himself that the enemy has not discovered his hidden wealth, Abdias now believes he sees at last the finger of destiny. With humility and wisdom he arranges for the basic needs of mother and child, but Deborah dies from the effects of childbirth.

In the third and longest section Abdias devotes his life and wealth to Ditha. As soon as she is strong enough, they secretly depart for Europe. In a quiet Austrian valley he makes her a new home. When she is 4 years old he discovers that she is blind, and in order to secure her future he resumes his trade and accumulates riches. When Ditha is 11 years old a flash of lightning gives her sight. Abdias enjoys the reward of her love and sight and cultivates the valley in which Ditha grows up. She is 16 when a flash of lightning kills her. Abdias's world is shattered, although he lives on for thirty years and more. Stifter himself discusses in his introduction the problematical nature of human destiny, which Abdias's unusual story unfolds, without passing judgement.

Abecedarium nordmannicum, a runic alphabet of sixteen signs with a simple explanatory text in alliterative verse. This is written in Old Saxon with traces of Anglo-Saxon. The alphabet is entered in a 9th-c. MS. at St. Gall containing grammatical sections from the *Etymologiae* of Isidor (q.v.).

ABEL, JAKOB FRIEDRICH (Vaihingen, 1751-1829, Schorndorf), one of Schiller's teachers, was appointed professor of philosophy at the Militär-Akademie at the Solitude in 1772. It was he who first introduced Schiller (q.v.) to Shakespeare's plays. In 1790 he was appointed to a chair of philosophy at Tübingen, and in 1823 he became general superintendent in Stuttgart. The episode underlying Schiller's story *Der Verbrecher aus verlorener Ehre* (q.v., 1786) was experienced by his father, and Abel himself published an account of it in *Sammlung und Erklärung merkwürdiger Erscheinungen aus dem menschlichen Leben* (1787).

ABEL, KASPAR (Hindenburg, Brandenburg, 1667-1763, Westdorf nr. Aschersleben), a schoolmaster and pastor, made translations from Ovid and Boileau and wrote verse satires (*Auserlesene satirische Gedichte*, 1714).

ABELE VON LILIENBERG, MATTHIAS (Vienna, c. 1616-77, Vienna), a clerk of the court in Vienna, later in Krems-Und-Stein, wrote anecdotal books on cases before the courts (*Metamorphosis telae judiciariae, Das ist Seltzame Gerichtshändel*, 1651; *Vivat Unordnung*, 1669). He also published a *Sterbebüchlein* (1650).

Abenteuer der Sylvester-Nacht, a story by E. T. A. Hoffmann (q.v.), written in 1815 and published in the same year in vol. 4 of *Fantasiestücke in Callots Manier*. It is a story within a story (see RAHMEN). The narrator encounters his former love Julia at an evening party in Berlin. He rushes out without hat or coat into the bitter winter night and calls at a tavern to warm himself. There he meets the shadowless Peter Schlemihl (see PETER SCHLEMIHLS WUNDERSAME GESCHICHTE) and another man, who has lost his reflection. The story of how this man ceded his reflection to the seductive courtesan Giulietta (the affinity with Julia is intentional) is then told under the title 'Die Geschichte vom verlornen Spiegelbild'. This story is the source of Act II of Offenbach's opera *Les Contes de Hoffmann*.

Abenteuerliche Simplicissimus Teutsch, Der, a novel by J. J. C. von Grimmelshausen (q.v.), first published pseudonymously in 1669 (dated 1668) in an edition containing 5 Books. No copy of this edition survives, and the earliest extant form is the second edition of 1669, to which a sixth book was added in the same year: *Continuatio des abentheurlichen Simplicissimi oder Schluß desselben*. Grimmelshausen himself designed the well-known copper engraving on the title-page of the edition of 1683-4; dominated by a grotesquely humorous figure, it depicts the theme of *vanitas*. The edition of 1671, containing minor alterations, is the version which is usually reprinted. The long sub-title of 92 words, which sets forth the book's programme, contains the true name of Simplicissimus, Melchior Sternfels von Fuchshaim, as well as the pseudonym of the author, German Schleifheim von Sulstfort; like other pseudonyms used by Grimmelshausen, they are anagrams of his full name, and his authorship was not discovered until the 19th c.

The background of *Simplicissimus* is the Thirty Years War (see DREISSIGJÄHRIGER KRIEG). Of the six books the last (*Continuatio*) is apparently an afterthought prompted by the immense success of the work. The action is best recounted book by book. Bk. 1: the hero, a child, whose

innocence is symbolized by his name, grows up in the Spessart on the farm of his putative father. Plundering troops raid the farm and torture or rape the inhabitants. The boy flees and is sheltered by a hermit, who gives him the name *Simplicius*, educates him, and instructs him in religion. On the death of the hermit, *Simplicius* goes to Hanau. Bk. 2: in Hanau he survives an attempt to drive him insane. He is carried off by Croat soldiers from whom he escapes, and then, falling in with imperial troops, he forms a friendship with a young man called *Herzbruder*. Bk. 3: he becomes an efficient and daring soldier, and his exploits with his comrade *Springinsfeld* gain him the nickname *Der Jäger von Soest*, where he is stationed. Eventually he falls into Swedish captivity and has various amorous adventures, one of which leads to a forced marriage. Bk. 4: *Simplicius* sets out for Cologne, where he has money, but encounters difficulties in obtaining it. He next accompanies two noblemen to Paris, where he has many nocturnal exploits with fine ladies. On his return he falls ill with smallpox, and, finding himself alone and penniless on his recovery, makes his way to Germany as a doctor. Bk. 5: having met *Herzbruder* again, *Simplicius* goes with him on a pilgrimage to *Einsiedeln*. *Herzbruder* dies, *Simplicius* finds that his own wife has died, and makes a second, unsuccessful marriage with a country girl. He learns that he is of noble birth and that his true father was the hermit who succoured him after his escape from the marauding soldiers. His name proves to be that given on the title-page, *Melchior Sternfels von Fuchshaim*. After further adventures, including a visit to Moscow, he becomes convinced of the vanity of earthly things and becomes a hermit. Bk. 6: the world tempts him again; after various dangers and sufferings he is wrecked on an island in the South Atlantic, and there resumes his life as a hermit; rejecting a chance of repatriation, he ends his life there.

The novel is a work on at least four planes. It is an absorbing, racily told adventure story; at the same time it recounts the development and maturing of a character; it comments with dry irony on human affairs; and finally, it presents a view of life, a recognition of the vanity of worldly things and a resigned and half-humorous acceptance of what fortune brings. The final book, moreover, is the first *Robinsonade* (q.v.), or 'Robinson Crusoe story', in German literature. The incidental character of the *Landstörzerin Courasche* (Bk. 5 ch. 6, but there called only '*Landstörzerin*'), to whom *Grimmelshausen* later devoted the novel *Trutz-Simplex* (q.v.), is the original of Brecht's *Mutter Courage in Mutter Courage und ihre Kinder* (q.v.). Of all the massive literature of the 17th c., *Simplicissimus*

is one work which remains outstandingly alive.

Abenteuerroman, a kind of novel intended usually for entertainment, but sometimes serving more serious purposes. The Abenteuerroman can be traced back to some of the verse tales of the Middle Ages, such as *Rudlieb*, *Salman und Morolf*, *König Rother*, or *Herzog Ernst* (qq.v.) and manifests itself later in Arthurian romance. The tradition is continued in prose tales of the 16th c. of which the chap-book *Fortunatus* (q.v.) and *Der Goldfaden* by G. Wickram (q.v.) are examples. The adventure novel rises to its greatest height in *Grimmelshausen's Der abenteuerliche Simplicissimus* (q.v.). Also worthy of mention are *Grimmelshausen's* other 'Simplician novels', the works of J. Beer (q.v.), and, in the early 18th c., *Die Insel Felsenburg* (q.v., 1731-43) by J. G. Schnabel (q.v.). In the late 18th c. wildly romantic adventure novels (*Schauerromane* and *Ritterromane*), which correspond to the English 'Gothick' novel, occur in great profusion. The Romantic period itself brought attractive variations of the genre in *Eichendorff's* novels. Exciting adventure, as suitable for boys as for men, is offered in the novels of F. Gerstäcker and, later, of Karl May (qq.v.), nearly all set in America. In the 20th c. the Abenteuerroman occurs either frankly as entertainment or in satirical or ironic form (e.g. *Thomas Mann's Bekenntnisse des Hochstaplers Felix Krull*, q.v.). A special form of the Abenteuerroman is the *Schelmenroman* (q.v.), a category which comprises some of the works and authors mentioned above, viz. *Grimmelshausen*, *Beer*, and *Mann's Krull*.

Abenteurer und die Sängerin, Der, a verse play by H. von Hofmannsthal (q.v.), included in *Theater in Versen* (1899), and described as 'Ein Gedicht in zwei Aufzügen'. It is based on the *Mémoires* of *Casanova* (q.v.), whom the ageing adventurer who goes by the name *Baron Weidenstamm* may be said to represent. He revisits *Vittoria*, whom he had briefly loved many years before, and by whom he has a son. In the intervening years *Vittoria* has become a great singer, and she bears no resentment against 'Weidenstamm' for the fickleness of his love, for the experience of former years awakened her great gift for music.

'Aber abseits, wer ist's?', first line of the text of the *Alto Rhapsody* by J. Brahms (q.v.). It is taken from Goethe's *Harzreise im Winter* (q.v.), ll. 29-50.

Abfall der Niederlande, see GESCHICHTE DES ABFALLS DER VEREINIGTEN NIEDERLANDE VON DER SPANISCHEN REGIERUNG.

Abgekühlte, Der, a poem by H. Heine (q.v.) included in the section *Lamentationen* of the *Romanzero* (q.v.). No. 9 of the subdivision *Lazarus*, it begins 'Und ist man tot, so muß man lang/Im Grabe liegen'. It is a poem of nostalgia in the face of death.

Abgesang, see MINNESANG.

Abitur, Das (Reife- or Abschlußprüfung), the German matriculation which qualifies candidates for university study. It was introduced in 1788 as part of the school reforms implemented by Freiherr K. A. von Zedlitz (1731-93), who served as minister under Friedrich II (q.v.) of Prussia and his successor. In 1787 he founded the Prussian grammar school (Oberschulkollegium); this as well as the Abitur was revised by W. von Humboldt (q.v.).

The right of entry which the Abitur traditionally confers was modified by some Länder of the Federal Republic (see BUNDESREPUBLIK DEUTSCHLAND) in 1970.

Ablaßkram, the sale of indulgences, an ecclesiastical practice which had existed for centuries before Luther, but increased enormously in the late 15th c., degenerating into a mere means of raising revenue. Luther's opposition to the flagrant exploitation of the sale of indulgences, as practised on behalf of the Archbishop of Mainz, resulted in his first step towards his breach with the Papacy (see LUTHER, M. and THESES, 95).

Abor und das Meerweib, title given to a fragment of 136 lines from a lost Middle High German verse romance written c. 1300. It narrates an episode in which the hero, Abor, is succoured by a mermaid, who gives him a garment of invulnerability and a herb which enables him to understand the speech of beasts and birds. The author is unknown.

ABRAHAM A SANTA CLARA (Kreenheinstetten, Hegau, Württemberg, 1644-1709, Vienna), ecclesiastical name of the Augustinian friar, Johann Ulrich Megerle. An innkeeper's son, he was educated at the Jesuit college at Ingolstadt and then at the Benedictine university at Salzburg. He entered his Order in 1662, was ordained in 1668, and was sent to Vienna as penitential preacher in 1672. His popular mode of preaching attracted attention in high circles and he was given the style Imperial Preacher (Kaiserlicher Prediger). He was subprior in Vienna in 1677, prior in 1680, was transferred to Graz in 1683, and from 1695 occupied a high position in his Order in Vienna.

Abraham applied the gifts that were apparent

in his preaching to his moral writings. His style bubbles over with homely and caustic wit, with proverbs and common sayings aptly or drastically applied, and with an extraordinary exuberance of vocabulary. This lively writing, which is reflected in the vivid unconventionality of his titles, is applied to the serious purpose of moral reform, for his works hold up a mirror of folly and vice to the world, and especially to Vienna, which he knew and served.

Abraham was an indefatigable and inexhaustible publicist, and only the titles of the principal works are given here. The first of his moral satirical works is *Mercks Wienn* (1679), which vehemently derides and castigates the foibles and sins of the Viennese, a message underlined by the epidemic of plague raging at the time and the threat of Turkish invasion. *Auff, auff ihr Christen* (1683) urges unity and strength against the Turkish siege of Vienna. *Judas der Ertz-Schelm* (1686) purports to be a biography of Judas Iscariot, based on legendary accretions, but its narrative form is constantly interrupted and distorted by Abraham's irrepressible inventiveness, and by his addiction to illustrative episodes and anecdotes. A series of moral satires followed at the end of the century, with *Heilsames Gemischgemasch* (1704), *Huy und Pfey der Welt* (1704), and *Wohlgefüllter Weinkeller* (1710). A hundred male follies are derided in *Centifolium stultorum* (1709), and an equal number of feminine ones in *Mala galina* (1713). Abraham's spontaneous and kaleidoscopic humour caused him at one time to be regarded as a literary buffoon, but his moral purpose is clear and persistent, and he is one of the few writers of the century who succeeded in turning baroque exuberance to homely and popular account.

A false image was also unintentionally created by Schiller, who modelled the sermon of his eccentric Capuchin in *Wallensteins Tod* (see WALLENSTEIN) on some of Abraham's more outrageous puns and locutions.

Abraham's *Sämtliche Werke* (21 vols.) were published 1835-54; *Werke* (3 vols.), ed. K. Bertsche, appeared 1943-5, and selections as *Auslese* (6 vols.), ed. H. Strigl, 1904-6, and *Auswahl*, ed. W. Höllerer, 1959.

Abreise, a poem written in unrhymed trochaic verse by E. Mörike (q.v.) in 1846. Its subject, lightly and deftly touched, is the departure of a coach from an inn, severing the ties of a new love, and leaving behind a sadness which lasts no longer than a summer shower.

Abrogans, customary designation of a late Latin dictionary of synonyms, the German translation of which (*Deutscher Abrogans*) is the

oldest document written in German. It is so called because 'abrogans' is the first Latin word listed. Dating from the second half of the 8th c. (probably between 764 and 783), it was written in the chapter school of Freising, Bavaria. The original MS., in which Latin and German were interlinear, is lost; the three existing MSS. are all Alemannic: (1) *Pariser Glossen*, (2) *Keronisches Glossar*, so called because it was formerly ascribed to a hypothetical monk named Kero or Gero (St. Gall), (3) *Reichenauer Glossar*. All three are believed to be the work of monks in Reichenau or Murbach (Alsace). A later Bavarian version, known as the *Samanunga*, was written c. 790 in Regensburg and was formerly designated *Pseudohrabanisches Glossar*. (See GLOSSEN.)

ABSCHATZ, HANS ASSMANN, FREIHERR VON (Würbitz, Silesia, 1646–99, Liegnitz), studied at Strasburg and Leyden, afterwards making a grand tour in France and Italy. On his return he lived on his estates, and from 1675 held office in the Duchy of Liegnitz. He translated Guarini's pastoral play *Il pastor fido* in 1678 and wrote elegant playful erotic poetry which, in form, was indebted to Opitz and Hofmannswaldau (qq.v.). These poems, most of which were written in his youth, were published posthumously in *Poetische Übersetzungen und Gedichte* (1704).

Abschied, a well-known poem by J. von Eichendorff (q.v.), which bears the superscription 'Im Walde bei Lubowitz'. Its first line runs 'O Täler weit, o Höhen', and it is a farewell to the forests of the poet's home. It appears, untitled, in the novel *Ahnung und Gegenwart* (q.v.). Two other poems by Eichendorff have the same title: the sonnet 'Laß Leben, nicht so wild die Locken wehen!' and the song 'Abendlich schon rauscht der Wald'.

Abschied, Der, an ode written by F. Hölderlin (q.v.) after his parting from Susette Gontard (Diotima). Its subject is the sense of desolation. It is in Asclepiadic verse and exists in three versions.

ABSOLON is the author of a lost Middle High German epic poem dealing with the exploits and death of the Emperor Barbarossa (see FRIEDRICH I, KAISER). He is mentioned by RUDOLF von Ems (q.v.) in *Alexander* and *Willehalm von Orlens* and his poem was written between 1190 and c. 1230, an instance of a virtually contemporary subject. Absolon came of a family resident in the Lake Constance district.

Absurda Comica oder Herr Peter Squentz, a comedy (Schimpff-Spiel) by A. Gryphius (q.v.), published in 1657 or 1658. Its plot is an

adaptation of the Bottom-Peter Quince (Squenz) scenes in Shakespeare's *A Midsummer Night's Dream*; it is likely that Gryphius knew this episode indirectly, through a comedy, *Peter Squenz*, by Daniel Schwenker, a professor of Altdorf University. Gryphius's play contains a parody of Meistergesang (q.v.), complete, in the original edition, with music.

Abu Telfan oder Die Heimkehr vom Mondgebirge, a novel written by W. Raabe (q.v.) in 1865–7, and published in 1868. Raabe has given it a pessimistic motto, said to be of Turkish origin, 'Wenn Ihr wüßtet, was ich weiß, sprach Mahomed, so würdet Ihr weinen und wenig lachen.' The novel begins with the return to Germany of Leonhard Hagebucher, who has been ten years in Africa in captivity, from which he has been saved by an ivory dealer, Cornelius van der Mook. Paradoxically, his long confinement has turned him into a freer man than his compatriots who have remained in Bumsdorf and Nippenburg. Hagebucher's free outlook and his exotic history quickly alienate the narrow lower middle class, from which he derives, and he finds refuge with another outcast, Cousin Wassertreter, who had suffered imprisonment for his political opinions in 1817 and has been cold-shouldered by society ever since. Wassertreter's philosophy is to laugh at the foibles of a detestable world which cannot be expected to change.

The story develops as a commentary on the political and social structure of Germany, often savagely exposing the shortcomings and vices of the rulers and the ruled and simultaneously illuminating their narrowness and conservatism as a source of stability and strength. The shortcomings of the Bürgertum are clearest in Hagebucher's prejudiced and self-satisfied family, the vices of the aristocracy in the titled and protected seducer and swindler, Baron von Glimmern. Hagebucher is brought into contact with three people whose lives have been virtually destroyed by crimes which society declines to expose. First is Frau Claudine Fehleysen, whose husband has been driven to death and her son to flight by the vindictive intrigues of von Glimmern. Frau Claudine waits in patience and in hope at the Katzenmühle for the return of her son Viktor, who was formerly betrothed to Nikola von Einstein. Nikola is the second acquaintance of Hagebucher to have been involved in disaster caused by von Glimmern, whom she is presently driven to marry; the third is Lieutenant Kind, whose daughter has been seduced by von Glimmern. Kind spends his life preparing the case against Glimmern, pursues him when he flees to London, and kills him in a duel in which he, too, perishes. Frau Claudine

ACHILLEIS

has a fleeting encounter with the long-lost Viktor, now masquerading as the Dutch ivory hunter Van der Mook, but Viktor, avoiding the widowed Nikola von Glimmern, goes to the United States and falls in the Civil War. Frau Claudine and Nikola live together at the Katzenmühle. Hagebucher gives the two women what help he can.

The richest part of the book lies in the gallery of eccentric and humane characters, peripheral to the conventional world, above all Vetter Wassertreter, and marginal figures such as Herr von Bumsdorf, Professor Reihenschlager, or Täubrich-Pascha. Raabe seems more at home with positive human values than with the conscious pessimism or the rather stagey action supporting the political denunciation.

Achilleis, an uncompleted epic poem in hexameters by Goethe. Eight cantos were projected, of which only the first (of 651 lines) was written. It was to have for its subject the death of Achilles, filling the gap between *Iliad* and *Odyssey*. The starting-point of the extant canto is the scene before Troy as the flames of Hector's funeral pyre die down. Written in 1799 at the height of Goethe's classical enthusiasm, it has wonderful passages such as the opening ('Hoch zu Flammen entbrannte die mächtige Lohe noch einmal' etc.) but also appreciable mythological *longueurs* and many mechanically constructed hexameters.

ACHLEITNER, FRIEDRICH (Schalchen, Austria, 1930–), collaborated with H. C. Artmann and G. Rühm (qq.v.) in the *avant-garde* volume of dialect poems *hosn, rosn, baa* (1959) and published 'concrete' writing in the undated *schwarz* (poems) and *prosa. konstellationen. montagen. dialektgedichte. studien.* (1970). See **KONKRETISMUS**.

ACHLER, ELSBETH, see **KÜGELIN, KONRAD**.

'Ach, wie ist's möglich dann', first line of an 18th-c. Thuringian folk-song. It occurs as an inserted song in *Eginhardt und Emma* (1817) by Helmina von Chézy (q.v.). The melody to which it is now sung is a folk-tune, adapted by Friedrich Krücken in 1827.

ACKERMANN, HANS, a citizen of Zwickau in the 16th c., wrote in the spirit of the Reformation the biblical plays *Der verlorene Sohn* (1536) and *Tobias* (1539).

Ackermann aus Böhmen, Der, a dialogue by Johann von Saaz (q.v.) written c. 1400 and first printed in 1460. It comprises a formal dispute between the 'Ploughman' (who ploughs with a

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pen, in other words a clerk) and Death, who has deprived him of his young wife. It is believed to have originated in personal experience, the wife of the author having died in childbirth in 1399 or 1400. The Ploughman and Death speak alternately, the former making his complaint, which Death answers, in the manner of a legal process. After sixteen interchanges between the parties, God delivers judgement in favour of Death, yet praises the spirit of the complainant. The work closes with the Ploughman's prayer to God for the soul of his dead wife. The formal pattern is shot through with deep feeling, and the often rhetorical and exuberant prose has real poetic power. Medieval in essence, it shows signs of awakening humanism.

Acolastus, see **GNAPHEUS, W.** and **BEHEMB, M.**

Acta Eruditorum, the first German learned periodical, founded in Leipzig in 1682 by Professor Otto Mencke (1644–1707). Including the *Nova Acta Eruditorum* it comprised 117 volumes. It ceased publication after 100 years in 1782.

Adams erstes Erwachen und erste seelige Nächte, a short prose idyll by F. Müller (q.v.) published in 1778. The speaker is Adam, who in exile from Eden recounts his first awakening in Paradise and his life up to the creation of Eve.

Adamslegende, title given to a Middle High German poem of nearly 4,000 lines, the author of which gives his name as Lutwin. He was probably a cleric and a native of Austria, and wrote the poem early in the 14th c. It deals with the life of Adam and Eve after their expulsion from the Garden, recounting their attempts to conciliate God. Adam receives an olive branch and the assurance of salvation when it bears fruit. The fruit is Christ, for of this tree the Cross will be made. The source of the poem is a Latin *Vita Adae et Evae*.

ADAMUS, FRANZ, pseudonym of Ferdinand Bronner (Auschwitz, 1867–1948, Goisern, Salzkammergut), who wrote a Naturalistic trilogy of plays, *Jahrhundertwende* (1900), of which only the first, *Familie Wawroch*, made appreciable impact. It strongly recalls G. Hauptmann's *Die Weber* (q.v.).

A.D.B., abbreviation for *Allgemeine Deutsche Biographie* (q.v.).

Adebar, the stork, used especially of the bird in its legendary relationship to birth. The word is of Low German origin.

Adelaide, a poem written by Friedrich Matthisson (q.v.) and published in his *Gedichte*. It was

ADELBRECHT

set to music by Beethoven in 1795. The first line runs 'Einsam wandelt dein Freund im Frühlingsgarten'.

ADELBRECHT, PRIESTER, see JOHANNES BAPTISTA.

Adelheid, a character in Goethe's play *Götz von Berlichingen* (q.v.), whose full name is Adelheid von Walldorf. She is the embodiment of alluring sensuality and uninhibited sexual appetite and Goethe declares in *Dichtung und Wahrheit* (q.v.) that he was himself, like Pygmalion, in love with his own creation.

Adel und die Revolution, Der, a fragment of autobiography by Eichendorff (q.v.). It was first published in *Aus dem literarischen Nachlasse* (1866).

Adel und Untergang, a volume of verse by J. Weinheber (q.v.), published in 1934. It combines deep feeling with considerable virtuosity. Among its contents are *Antike Strophen*, a cycle divided into three sections, 'Gesang vom Manne', 'Die Oden', and 'Gesang vom Weibe', a cycle of 'Variationen auf eine hölderlinische Ode', which quotes as its theme the ode 'An die Parzen' (q.v.), and a further cycle called *Heroische Trilogie*, the first and third parts of which consist of sonnets, while the second is in *terza rima*. The section entitled *Blumenstrauss* is composed of attractive flower poems.

ADELUNG, JOHANN CHRISTOPH (Spantekow nr. Anklam, 1732-1806, Dresden), lexicographer, was a schoolmaster in Erfurt and later a librarian in Dresden. He compiled an important dictionary, *Versuch eines vollständigen grammatisch-kritischen Wörterbuchs der hochdeutschen Mundart* (5 vols., 1774-86), which is still of value for 18th-c. vocabulary and usage. His grammatical publications include *Deutsche Sprachlehre* (1781), written for the Prussian Ministry of Education, *Umständliches Lehrgebäude der deutschen Sprache* (1782), and *Über den Stil* (3 vols., 1785-6).

Of general cultural interest are *Versuch einer Geschichte der Kultur des menschlichen Geistes* (1782) and *Geschichte der menschlichen Narrheit* (7 vols., 1785-9).

ADENAUER, KONRAD (Cologne, 1876-1967, Rhöndorf nr. Bonn), German statesman, entered the administration of Cologne in 1906 and was appointed Oberbürgermeister in 1917. His political affinities were with the Roman Catholic Zentrum (q.v.). His refusal to co-operate with the National Socialists enabled him to re-enter political life after 1945. He became the leader of the Christian Democratic Union, and

ADLER

in 1949 was the first chancellor of the Federal Republic (see BUNDESREPUBLIK DEUTSCHLAND), retaining the office until 1963. He supported a policy of hostility towards Russia, and of conciliation towards France.

Ad equum errehet, superscription of an Old High German spell to cure lameness in a horse. The spell, which is preserved on the same page of a 12th-c. MS. in Paris as the spell *Contra caducum morbum* (q.v.), is set in three folk-song-like verses.

Adjutantenritte und andere Gedichte, by Detlev von Liliencron (q.v.), published in 1883. It contained 97 poems, including *Tod in Ahren*, *Die Attacke*, and *Wer weiß, wo?*, and concluded with a prose sketch entitled *Adjutantenritte*, based on experiences of 1870-1. This collection of poetry and prose achieved an unexpected success with the younger generation of realistic writers, and is one of the landmarks in the growth of Naturalism (see NATURALISMUS).

ADLER, ALFRED (Vienna, 1870-1937, Aberdeen), was a pupil of S. Freud (q.v.) from 1902. In 1907 he began to develop his own system of Tiefenpsychologie (i.e. psychology of the subconscious) under the name Individualpsychologie, and his divergent views led in 1911 to a permanent breach with Freud. Adler discards Freud's views on the all-important central position of sex and sees the urge for power, prestige, and domination as the principal factor in human behaviour; this urge is the subject's attempt at compensation for a sense of inferiority towards his environment. The term inferiority complex (Minderwertigkeitskomplex) was originated by Adler. After 1933 he lived in exile.

Adler's works include *Über den nervösen Charakter* (1912) and *Menschenkenntnis* (1927).

ADLER, VIKTOR or VICTOR (Prague, 1852-1918, Vienna), of Jewish descent, began as a doctor in the slums of Vienna and was drawn to politics by the misery he saw there. After a short association with Georg von Schönerer's German National Party he turned to the Social Democrats, founding the *Arbeiter-Zeitung* in 1889, which he edited until 1918. In 1899 he was the leading spirit in the formulation of the Brünner Programm (q.v.) and from 1905 was a deputy in parliament and the Social Democratic Party leader. Adler was tireless in his exposure of exploitation of the working classes and in consequence served various terms of imprisonment. In later years he associated his party with the Crown, which led to the Social Democrats being derided as 'Kaisersozialisten'; and he supported the State throughout the

1914-18 War, participating in the suppression of a strike in January 1918. In October 1918 he accepted government office. He died at his desk on 11 November, the last day of the old regime and the first of the new.

Adlerorden, name of two Prussian orders of chivalry.

(1) Der schwarze Adlerorden was the highest Prussian order. It was founded in 1701 by Friedrich I (q.v.) of Prussia. Recipients, if not already of noble birth, were invariably ennobled.

(2) Der rote Adlerorden, which came next in the Prussian hierarchy of orders, began as 'ordre de la sincérité' founded by the heir apparent of Bayreuth, Georg Wilhelm. It became a Prussian order in 1792 after the transfer of the Margravate of Bayreuth to the Prussian Crown. Both orders became extinct in 1919.

Ad me ipsum, an autobiographical document contained in the *Aufzeichnungen* of H. von Hofmannsthal (q.v.).

ADOLF VON NASSAU (Worms, c. 1255-98, Göllheim, nr. Worms), was elected German King (see DEUTSCHER KÖNIG) in 1292. A man with little financial backing, he was elected with the strong support of the Electoral Archbishop of Cologne, who intended to use Adolf to extend his own power. Adolf's determination to pursue a policy of his own led the electoral princes to combine against him, and in June 1298 they took the unprecedented step of deposing him. Determined to resist by force of arms, Adolf was defeated and killed at the battle of Göllheim on 2 July 1298.

ADOLPH, KARL (Vienna, 1869-1931, Vienna), a workman, wrote novels of working-class life in Vienna (*Haus* Nr. 37, 1908; *Schackerl*, 1912; *Töchter*, 1914).

ADORNO, THEODOR (Frankfurt/Main, 1903-69), whose name was originally Wiesengrund, began a university career at Frankfurt in 1930, emigrated in 1933 to Oxford and then to the U.S.A., where he became a friend of Th. Mann (q.v.), and returned in 1950 to a chair at Frankfurt. His writings are partly philosophical and partly musicological. Philosophically he is primarily a critic of phenomenology, Existentialism, and neo-positivism. He wrote on Wagner (*Versuch über Wagner*, 1952) and linked music with sociology in his *Einleitung in die Musiksoziologie* (1962). *Eingriffe* (1963), which invokes the name of Karl Kraus (q.v.), contains nine essays directed against the misuse of language. Adorno's *Gesammelte Schriften* comprise 14 vols., 1971 ff.

Adriatische Rosemund, Die, a novel by P. von Zesen (q.v.).

Ad signandum domum contra diabolum, superscription of an Old High German spell to bless a house in protection against the devil. It consists of two lines of alliterative verse.

ADSO VON TOUL, see ANTICHRIST.

Adultera, L', a short novel by Th. Fontane (q.v.), published in *Nord und Süd* in 1880 and in book form in 1882. It is the first of his Berlin novels. The wealthy financier van der Straaten married when he was 42 an attractive 17-year-old of good family, Melanie de Caparoux. The story begins ten years later, after two daughters have been born. Van der Straaten spoils his wife in every way, but a streak of vulgarity, which he deliberately cultivates, grates upon Melanie's more sensitive nature. Half innocently and half recklessly he subjects the marriage to a strain by inviting a young business associate, Ebenezer Rubehn, to stay in his house. Melanie and Rubehn slide gradually into an intimate relationship and decide to go off together. Van der Straaten learns of their intention and tries unsuccessfully to persuade Melanie, who is pregnant by Rubehn, to stay. The lovers leave for Rome, and after the divorce are married there. The child is born in Venice, whereupon they return to Berlin, where Melanie hopes to resume her social life. But she finds herself ostracized, even by her own young daughters of the first marriage. Meanwhile Rubehn's family business collapses. The couple have to work for their living and Melanie, finding a new happiness in partnership, ceases to regard 'Society' as essential to life. Van der Straaten sends a typically eccentric token of reconciliation. The title refers to Tintoretto's Venetian picture of the woman taken in adultery, which van der Straaten, by a curious quirk, has had copied for Melanie at the beginning of the novel. At the end he sends, as his peace offering, a miniature of it in a locket.

Aegidius, see TRIERER ÄGIDIUS.

A.E.I.O.U., abbreviation for *Austriae est imperare orbi universo* (it falls to Austria to rule over the whole globe), motto of the Habsburg Emperor Friedrich III (q.v.). An alternative Latin version is *Austria erit in orbe ultima*, and the German form is: 'Alles Erdreich ist Österreich untertan'.

AELST, PAUL VAN DER (fl. Deventer, Holland, c. 1600), a printer, published a collection of poems, including translations into High German from the French, Italian, Latin, and Dutch, as

well as High German originals (*Blum und Ausbund allerhand auserlesener weltlicher züchtiger Lieder und Reime*, 1602). Many of the poems in this anthology are taken from Forster's *Frösche Teutsche Liedlein* (see FORSTER, GEORG). He also made a High German translation of a Dutch version of the folk tale *Von den vier Heimonskindern*, published at Cologne in 1604 (see HAIMONSKINDER).

AEMILIA, GRÄFIN VON SCHWARZBURG-RUDOLSTADT (Rudolstadt 1637–1706 Rudolstadt), née Barby, sister-in-law of Gräfin Ludamilla (q.v.), was the authoress of some Protestant hymns.

Affekt, technical term for 'emotion' in 18th-c. literary criticism; the word is first recorded in the 16th c.

Agadir Incident, the most conspicuous incident in the international crisis of 1911. Tension over French troop movements in Morocco, which represented a possible threat to German interests there, led the German government to make a demonstration of force by sending to Agadir the small gunboat S.M.S. *Panther*. The crisis was peacefully resolved by slight French concessions in Central Africa, but a consequence of the episode was a closer Anglo-French understanding. The incident is sometimes termed 'der Panthersprung'.

Agathon, see GESCHICHTE DES AGATHON.

Aglaja, a literary annual founded in Vienna in 1815 by J. Sonnleithner (q.v.) and later edited by J. Schreyvogel (q.v.). It lasted until 1832. Among its contributors were Charlotte Birch-Pfeiffer, I. F. Castelli, Helmine von Chézy, J. L. Deinhardstein, F. de la Motte Fouqué, F. Grillparzer (first publication of *Das Kloster bei Sendomir*, q.v.), J. von Hammer-Purgstall, E. von Houwald, C. Pichler, F. Rückert, F. Schlegel, J. G. Seidl, Z. Werner, and J. C. von Zedlitz (qq.v.).

Agnes, a poem written by E. Mörike (q.v.) in 1831, often known by its first line 'Rosenzeit! Wie schnell vorbei'. It was dedicated to Luise Rau (q.v.).

Agnes Bernauer, a five-act tragedy in prose, 'Ein deutsches Trauerspiel', by F. Hebbel (q.v.). Written in 1851, it was first performed under the direction of F. Dingelstedt (q.v.) in the Munich Hoftheater in March 1852. It was published in 1855. The action is based on an episode in Bavarian history (1428–36), the secret marriage of Albrecht (see ALBRECHT III), heir to the Wittelsbach Duke Ernst (see ERNST I) of

Bavaria/Munich, which ended in the arrest of his wife, the Augsburg barber's daughter Agnes Bernauer. She was tried, condemned to death for witchcraft, and drowned in the Danube at Straubing in 1435.

Hebbel adapted the historical figures to suit his purpose. Agnes rejects the courtship of Theobald, the barber's assistant, against the advice of her father, Caspar Bernauer, who urges her to marry within her class. Albrecht's friends, Graf Törring, Nothafft von Wernberg, and Rolf von Frauenhoven, likewise try to prevent the young duke from rashly marrying the barber's daughter, whom he meets during his visit, and who is known as the 'angel of Augsburg' because of her exceptional beauty. Caspar blesses the couple, accepting Agnes's conviction that her love is an expression of God's will. Duke Ernst, fearing for the safety of his dynasty, disinherits Albrecht at a tournament in Regensburg in favour of his nephew Adolf. At the castle of Straubing Albrecht, as he is about to go to a tournament at Ingolstadt, learns of Adolf's death. Hardly has he left the castle than Agnes is arrested. Offered the choice of renouncing Albrecht or suffering death, she chooses the latter and is drowned in the Danube. Duke Ernst accepts full responsibility for her execution which he has ordered for no reason other than to safeguard his dynasty, for Adolf's death has left his son Albrecht as the only possible heir. Ernst's chancellor von Preising confirms that Agnes has to die because she is 'beautiful and virtuous'. On hearing the news of Agnes's death, Albrecht revolts against his father, who is taken prisoner by Albrecht's men. But the Emperor's herald arrives to pronounce ban and excommunication upon the rebel duke. In the final confrontation between father and son, Ernst recognizes Agnes, in death, as duchess, her low station having prevented him from doing so during her life. He abdicates, and passes the ducal staff to his son. Albrecht's acceptance reaffirms the dynasty.

By executing one innocent of any crime Duke Ernst appears inhuman, although Hebbel, under the impact of the 1848 revolutions, finds motivation for the political theme of the play. He also intended Agnes's tragedy to demonstrate his conception of tragic guilt inherent in the beauty and purity which constitute Agnes's unwitting 'hubris'. Hebbel also saw his play as a modernization of Sophocles's *Antigone*, in that Agnes, like Antigone, represented the 'absolute right', which was in conflict with the 'relative right', embodied in the state and represented by King Creon and Duke Ernst respectively. In such a conflict the representatives of secular power must inevitably incur personal guilt in the administration of the law. Duke Ernst emerges

fully aware of the ethical conflict which destroys his humanity.

Critical comments on the political theme have not ceased since the first performance of the play, which has nevertheless maintained its position as one of Hebbel's major tragedies. For other treatments of the subject see BERNAUER, AGNES.

Agnes Bernauerin, a tragedy by J. A. von Törring (q.v.), published in 1780. It is described as 'Ein vaterländisches Trauerspiel' and dedicated, 'Meinem Vaterlande Bayern'. It deals with an episode in Bavarian history (see BERNAUER, AGNES). It begins immediately after Duke Albrecht's secret marriage to the burgher's daughter Agnes in 1432, shows her imprisonment and execution by drowning on stage, and ends with a reconciliation on patriotic grounds between Albrecht and his father Duke Ernst. It is written in a prose that has poetic pretensions.

Agramer Hochverratsprozeß, a treason trial initiated on false evidence by the Hungarian government, and supported by the Austrian government in 1909 in order, in drawing attention to Pan-Serbian ambitions, to provide a pretext for the annexation of Bosnia and Herzegovina. The trial of the 53 accused collapsed in face of the exposures of corruption made by T. G. Masaryk (later first president of Czechoslovakia).

AGRICOLA, JOHANNES (Eisleben, 1494-1566, Berlin), one of the early Protestants, studied at Wittenberg and was a friend of Luther and Melanchthon (qq.v.), with whom his irascible temperament later brought him into conflict. In middle life headmaster of the school at Eisleben (1526), he became in 1540 court chaplain to the Elector Joachim II of Brandenburg (q.v.). Johannes Agricola wrote a controversial play condemning J. Hus (*Tragedia Johannis Huß*, 1537). He published two collections of proverbs, the Low German *Dre hundert Sprikwörde* (1528), which appeared in High German a year later, and *Sibenhundert und fünfzig Deutsche Sprichwörter* (1548), reprinted 1971. He also wrote hymns, of which 'Ich ruf zu dir, Herr Jesu Christ' is the best known.

AGRICOLA, MARTIN (Schwiebus, 1486-1556 Magdeburg), a German musician and cantor in Magdeburg, wrote a collection of hymns entitled *Deutsche Musica* (1560). He also wrote on theory, and his *Musica instrumentalis, deutsch* (1528 or 1529), with examples in musical notation, is a valuable document of musical history.

AGRICOLA, RUDOLF (Holland, 1443-85, Heidelberg), the Latin name adopted by Roelof

Huysman, who became one of the leading spirits of the early German Renaissance. Agricola's works, written in Latin, are slender, but his learning, his command of languages, and his attractive personality gained him considerable influence and many friends, including Erasmus and Melanchthon (qq.v.). He became a professor at Heidelberg in 1483.

Ägyptische Helena, Die, an opera in two acts composed by R. Strauss (q.v.) with a libretto provided by H. von Hofmannsthal (q.v.). It was first performed on 6 June 1928 at Dresden five weeks before Hofmannsthal's death. A revised version had its first performance on 14 August 1933 at Salzburg. The plot, a free adaptation of Euripides' *Helena*, deals with the ancient myth, introducing into the story of Helen of Troy and the vengeful Menelaus (Menelas in the play) an Egyptian princess and sorceress, Aitra, who assuages the husband's anger and restores conjugal harmony.

Ahnen, Die, a work of fiction in six volumes and seven 'sections' (Abteilungen) by G. Freytag (q.v.), published 1873-81. It takes the form of seven short, linked novels, tracing the history of a German family through various periods of history. Freytag conceived the plan while accompanying the Crown Prince (see FRIEDRICH III) in the field in 1870 and dedicated it to the Crown Princess (later Kaiserin Friedrich, q.v.).

The first volume contains two sections, *Ingo* set in the 4th c. A.D. at the time of the migration of peoples, and *Ingraban* set in the 8th at the time of St. Boniface, who plays a part in the story. In II a descendant of Ingo in the 11th c. appears as a supporter of Emperor Heinrich II. III (*Die Brüder vom deutschen Hause*), set in the 13th c., touches on the crusades and on the eastern campaigns of the Knights of the Teutonic Order (see DEUTSCHER ORDEN). *Marcus König* (IV) treats of the decline of this Order and introduces in the final chapter the figure of Martin Luther. V (*Die Geschwister*) covers a long period from the end of the Thirty Years War (see DREISSIGJÄHRIGER KRIEG) to the reign of FRIEDRICH WILHELM I (q.v.), and VI (*Aus einer kleinen Stadt*) is focused on the Napoleonic Wars with a symbolic opposition of French colonel and Prussian doctor as rivals in love. An epilogue carries the story up to the end of the 1848 Revolution (see REVOLUTIONEN 1848-9). *Aus einer kleinen Stadt* has frequently been reprinted as a separate novel.

Ahnfrau, Die, a five-act tragedy in trochaic verse by F. Grillparzer (q.v.). It is his first published play. The plot, adapting a French anecdote of the robber Jules Mandrin and an

anonymous ghost novel (*Die blutende Gestalt mit Dolch und Lampe oder die Beschwörung im Schlosse Stern bei Prag*), was originally conceived for a story, but J. Schreyvogel (q.v.) encouraged Grillparzer to dramatize it (1816). Grillparzer revised the play with Schreyvogel's help and it was successfully performed on 31 January 1817 in the Theater an der Wien. Schreyvogel defended the play against unfavourable criticism in a preface ('Vorbericht') to the first edition (1817).

The action, accomplishing the extinction of the house of Graf Zdenko von Borotin, is mainly supported by the ghost of the adulterous ancestress ('Ahnfrau'), whose appearance to the characters signifies their doom, which she can foresee but not prevent. The sequence of events reveals the love of Borotin's daughter Bertha for Jaromir, who turns out to be her brother. Although believed to have died as a boy, Jaromir has been brought up by the robber Boleslav, who returns to reveal the true relationship between the characters as Borotin is about to die from an injury inflicted by Jaromir when trying to escape arrest as a robber. Bertha, upon hearing that she has loved her brother, and that the son has unwittingly killed his father, dies from shock, while the 'Ahnfrau' saves Jaromir from arrest and condemnation by killing him with her kiss.

Ahnung und Gegenwart, a novel written by J. von Eichendorff (q.v.) in 1811-12 and published by F. de la Motte Fouqué (q.v.) in 1815. It is divided into three books. In the first the young Graf Friedrich takes leave of his university friends and sets out for his native Austria. He has many random adventures and encounters. He meets the beautiful Rosa, and he and she are mutually attracted. Going on alone, he is overtaken by darkness and seeks shelter in a remote tumbledown mill. In the night he is attacked, but, with the help of an unknown girl, he wards off his assailants. From this point he is followed by a beautiful and melancholy boy named Erwin. Friedrich, who was wounded in the nocturnal encounter, is taken into the mansion of Graf Leontin, where he recovers. Leontin is a gay, capricious character and he has a sister, who proves to be the Rosa to whom Friedrich is already attracted. Faber, an eccentric man of letters, who appears at intervals in the story, is also an inhabitant of the mansion. The friends set out on a romantic journey without destination, but Rosa becomes bored and leaves with a Gräfin Romana for the 'Residenz' (Vienna). Friedrich and Leontin continue their aimless journey, staying for a time at the house of Herr von A., where they meet various eccentrics. Herr von A. has a daughter, Julie, who falls in love with Leontin. On learning that

there is talk of a marriage between him and Julie, Leontin takes flight and Friedrich follows.

In Bk. II Friedrich arrives at the 'Residenz'. He meets Rosa at a ball, and is disappointed at her frivolity; the social life of the capital seems to him shallow and meaningless. He calls at Gräfin Romana's mansion, spends the night there and is repelled by her sensuality. He meets the heir apparent (Erbprinz), a superficially attractive and successful philanderer. Friedrich next sets out with Leontin and Erwin for the Rhine. Two hunters whom they meet turn out later to be Rosa and Romana in disguise. The heir apparent presently carries Rosa off.

Bk. III begins with war, the defeat of the nation, and the beginning of a new life. Friedrich joins the patriotic forces in the mountains and distinguishes himself in the fighting. He meets Gräfin Romana again, who is irresistibly drawn to him. He repels her, whereupon she shoots herself. After the military defeat Friedrich is proscribed and wanders alone through the mountains. He meets the boy Erwin, who proves to be the girl who had once come to his aid at the mill and now takes the name Erwine. She dies and Friedrich, joined by Leontin, wanders on, discovering on the way his long-lost and half-crazy brother Rudolf, who proves to be Erwine's father. Friedrich resolves to turn his back on the world and enter a monastery, Leontin marries Julie and departs for the New World. Faber returns to the old life. As Friedrich leaves the monastery chapel, a veiled lady, who is Rosa, falls insensible to the ground.

Ahnung und Gegenwart is plentifully bestrewn with poems by Eichendorff, including some of his best-known songs, such as 'O Täler weit, o Höhen' (*Abschied*, q.v.), 'In einem kühlen Grunde' (*Das zerbrochene Ringlein*, q.v.), 'Es weiß und rät es doch keiner' (*Die Stille*, q.v.), and 'Vergangen ist der lichte Tag' (*Nachtlied*, q.v.). It contains, especially in Bks. II and III, much criticism of contemporary society. It has all the Romantic ingredients of landscape and atmosphere and at the same time affirms seriousness of purpose and religious faith. An obvious indebtedness to Goethe's *Wilhelm Meisters Lehrjahre* (q.v.) does not detract from its refreshing originality.

AICHINGER, ILSE (Vienna, 1921-), grew up in Linz and Vienna and, being of partly Jewish descent, suffered harsh treatment during the period of National Socialist rule in Austria. She gave up medical studies in 1948 in order to write, and, after a period in a publisher's office, devoted herself entirely to literature. She married the poet Günter Eich (q.v.) in 1953. Her novel *Die größere Hoffnung* (1948) is a symbolic tragedy set in the time of Hitlerian persecution.