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The term "Poetic Realism" reflects the basic thrust of nineteenth-century German realist theory and its attempted synthesis of the two predominant poles of aesthetics, Idealism and Realism. Prose narratives about artists and their creative work show the balancing act between an idealized outlook and representing empirical reality. This study elucidates the interrelationship of Ebner-Eschenbach's aesthetic theory and its reflection in the literary text.

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This analysis of texts by selected Austrian and Hungarian women writers from around 1900 discovers an interplay of Bakhtin's "authoritative" and "internally persuasive" discourses that elucidates the *Doppelexistenz* (Sigrid Weigel) of the

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“new woman,” between traditional gender patterns and anticipated images of emancipation.

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Brenner-circle members' wish to make Georg Trakl reappear through his sister Grete Trakl conflicted with their perception of Grete as Georg's distorted feminine reflection. Weininger's equation of the feminine with lack and the masculine with substance became a vehicle for divesting Trakl of his feminine, “negative” traits by placing them on his sister, who emerges as Trakl's diabolically feminine double.

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Szyszkowitz's documentary drama *Servus Du oder Mister Stolz Goes to Israel* (1991) thematizes the conflict between art and politics in the private and public life of the Austrian composer Robert Stolz (1880-1975) and shows that artistic considerations—in certain historical circumstances—must not prevail over conscience.

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