

of music in the GDR. The only difficulty presented by the book is the lack of knowledge of--and access to--the products of these composers, only a modest amount of which exists on recordings even in their native land.

As a coda Schneider offers a brilliant essay on New Music between composers' interests and the needs of the audience. Here the author indicates that the gap between advanced art and popular reception is far from closed in the GDR; he stresses that the resolution of this dilemma lies far in the future, since this relationship is defined by factors not primarily musical.

Schneider's next major project is a book on Arnold Schoenberg, which will be significant as the first major Marxist study of Vienna's "conservative revolutionary."

Wes Blomster
University of Colorado
Boulder

Die Schauspieltheater der DDR und das Erbe (1970-1974). By Manfred Nössig. Literatur und Gesellschaft. Berlin: Akademie-Verlag, 1976. 262 pages. 8,50 M.

"Erbe"--the heritage of works of art from the total Western tradition--is the most sacred cow which grazes upon the artistic meadows of the GDR. In his study of theatrical offerings within a four-year period, Nössig removes the halo and offers a sensitive and provocative study of this many-faceted program. Although the period under focus might seem of invalid brevity, the restriction is explained by the author in terms of the VIII. Party Congress of the SED in 1971, which made possible a less one-dimensional approach to this tradition than that permitted by doctrinaire Socialist Realism. Nössig locates the point of departure for the present age of experimentation somewhat earlier, however, pointing to the 1968 Faust at Berlin's Deutsches Theater, which followed closely upon hotly-debated productions of Goethe's classic in Leipzig and Weimar. His concern is further motivated by the declining role of "Erbe" dramas in the GDR theater (i.e. 30% of the total repertory in the years studied, compared to 51% in the 1960-61 season), which reflects, in turn, growing popularity

of lighter offerings. Consequently, a major problem facing GDR theater lies in attracting a modern audience to the idealistic and utopian concepts designed by past artistic generations. The body of the study is an anthology of critical reviews of dramatic productions, offering several--and often conflicting--appraisals of a single work or production. This permits Nössig to call his practice-oriented method "inductive". He restricts himself to works dating from antiquity down to the end of the second world war; the book opens with commentary upon Lorca's Doña Rosita, followed by discussions of Hamlet, Schiller's Räuber, and Faust, along with works by--among others--Ibsen, Gorki and Brecht.

Nössig possesses wide experience in all phases of theatrical life, including the editorship of Theater der Zeit during the years under discussion. This involvement gives his work a participatory impulse which accounts for its fascination. An extensive appendix, embracing a fifth of the book, offers--beyond customary annotation--a statistical table of "Erbe" works in the GDR repertory and a chronology and bibliography of the "Erbe"-debate during the years studied. Of particular interest is the fact that Nössig has not restricted himself to the formidable institutions of the GDR, but has gone into the boondocks of the republic as well. The book is of immense value to all who have had at best fragmentary experience of theatrical life in the GDR.

Wes Blomster
University of Colorado
Boulder

Es begann im Eden: Erzählungen. By Karl Grünberg. Berlin: Tribüne Verlag, 1979. 337 pages. 9,-M.

This book, the fourth volume of selected works by Karl Grünberg, brings together four different but quite related stories written between 1932 and 1965, which focus on individual destinies during the tumultuous years of the Weimar Republic and the Hitler chaos. Grünberg's historical perspective provides a sympathetic insight

into the plight of youthful members of the working class in their confrontation with the forces of German capitalism and fascism. The opening story, "Die Flucht aus dem Eden," a former luxury hotel in Berlin, recreates in animated fashion the anxious, uncertain atmosphere of post-World-War I Germany. While focusing on the fate of a young, unemployed Berliner, Grünberg's story assumes momentous proportions when the hero becomes witness to the assassination of Karl Liebknecht, a founder of the German Communist Party, and his associate Rosa Luxemburg in the Eden Hotel.

The story "Die Getreuen vom Galgenberg" (1965) mirrors events in the area around Halle during the Kapp uprising in March of 1920. Here Grünberg provides a more historical than literary testimony to the heroic efforts of the workers in their battle against Kapp's followers. Although physically defeated, the tenacious spirit of their resistance provides a rallying point and a legacy of solidarity for the other proletarians of the new Weimar Republic.

The briefest story in the collection, "Das verlorene Ich" (1932), is an interesting account of a SPD official who is accidentally brutalized by the police during a worker demonstration in 1929. As a result, the man loses his memory. Unaware of his former identity and able to find help and compassion among members of the working class, he assumes a new identity and becomes an active supporter of their cause.

The fourth and concluding work, "Heimkehrer Burscheidt" (1948), recreates in impressive and poignant terms the saga of a generation of narrow-minded bourgeois who, blinded by the glitter of Hitler's grandiose plans, became enthusiastic Hitler Youth, eager members of the Wehrmacht, and surprised witnesses to the defeat and bankruptcy of Hitler's Germany.

The hero of the story, Konrad Burscheidt, represents millions of his fellow Germans, both East and West, who experienced this period. What makes Burscheidt stand out is his realization that postwar Germany is philosophically unchanged and, thus, it becomes his mission to educate the youth of the new generation in a spirit of self-reliance and personal initiative within the framework of a democratic, humanistic, peace-oriented, new Germany.

Burscheidt, in short, becomes a spiritual founding father of the GDR. These posthumously collected stories, with an informative epilogue by Hans Baumgart, are based in part on Grünberg's own experiences. In many respects they have greater historical and documentary merit than literary quality. Nevertheless, they provide an interesting personal assessment of that very important period of recent German history, so especially meaningful to the older generation of GDR citizens.

J. David Sullivan
Blackburn College

Literarisches Leben in der DDR 1945 - 1960: Literaturkonzepte und Leseprogramme. By Ingeborg Münz-Koenen, et al. Berlin: Akademie-Verlag, 1979. 348 pages. 11,-- M.

As the title indicates, this book is not a history of literature but an investigation of the practical philosophical and political goals of literature in an emerging socialist state.

In her introductory essay, "Literaturverhältnisse und literarische Öffentlichkeit 1945 bis 1949," Ingeborg Münz-Koenen is concerned with the way literature reached the public and how this public was educated to meet altered political realities. She considers the new government's direction of publishing houses, schools, libraries, and the daily press in its efforts to create a new socialist reader. Ursula Reinhold's treatment of "Humanismus und Realismus in der Diskussion (1945 bis 1949)" shows how writers in the liberal democratic tradition from Goethe to Hauptmann were employed to further distinctly political goals. She views realism both in terms of the form-content debate and as the revolutionary process carried out in the GDR. In the third chapter, "Theoretische Diskussionen und praktisches Bemühen um die Neubestimmung der Funktion der Literatur an der Wende der fünfziger Jahre," Leonore Krenzlin advocates a re-evaluation of the literature of the fifties: although much of this literature was historically necessary and even successful in shaping GDR society, Krenzlin maintains that many of these works are problematical, because they tended to ignore real conflicts and to