

dargestellt. Im 2. Teil ("Sarmatischer Divan") wird das lyrische Werk des Dichters vorgeführt und seine Beziehungen zu anderen Künstlern und Schriftstellern dargelegt. Der 3. Teil ("Meine Leute") ist dem Biographischen gewidmet; er geht auch auf die berufliche Sphäre sowie auf Freunde und Besucher ein. Der 4. Teil ("Erzählen") schließlich gilt dem Erzähler Bobrowski, seiner "sinnlich-gestischen, sich mündlich gebenden Erzählweise" (637), die auf einige DDR-Autoren in hohem Maße anregend gewirkt hat. Im "Nachspiel" wird das Fortwirken Bobrowskis dokumentiert und besonders auf die Kunstwerke von Gerhard Altenbourg zu den Gedichten Bobrowskis verwiesen.

Dieser Marbacher Ausstellungskatalog vermag sowohl dem Kenner der Werke des ostpreußischen Dichters neue Einsichten zu vermitteln als auch dem "Neophyten" den Weg zu ihm zu ebnet. Hier werden nicht nur Materialien und Dokumente festgehalten, sondern es wird versucht, anhand von Beispielen das Werk Bobrowskis für den Leser zu erschließen und ihn zur Lektüre der Texte zu nötigen.

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Linke, Dietmar. *"Streicheln bis der Maulkorb fertig ist": Die DDR-Kirche zwischen Kanzel und Konspiration.* Berlin: BasisDruck, 1993. 224 pp. ISBN 3-86163-051-6. DM 24,80.

Since the opening of borders between the two German states, events have probably come a bit too rapidly for either participants or scholars to make very much sense of them without more time for reflection. That, at any rate, must be the reasoning behind many of the books on the former GDR published recently by BasisDruck. The press is run primarily by dissidents from the GDR, who now are trying to come to understand their experiences in confrontation with the state.

These books have an appealing informality, but they can be frustrating for the reader who tries to go through them from start to finish. The best way to approach them is probably in the manner of a magazine, where one turns to one article or another according to inclination. For the scholar, they may be regarded as a sort of archive. The material is

potentially rich, but it needs sorting and interpretation.

The new collection of materials edited by Dietmar Linke on the church in the former GDR is typical. It consists primarily of interviews and informal discussions by people who participated actively in the churches and the independent peace movement. At a time when historical memory is generally very short, the book certainly does an effective job of communicating the texture of normal life for the faithful in the GDR. Perhaps the experience itself is honored more, precisely because the interpretation is minimal.

All of the political tensions are present in this book: the necessity of collaboration with the state and fear of losing autonomy; desire to trust and fear of betrayal by the Stasi; longing to emigrate and solidarity with friends in the GDR; attachment to ideals of the GDR and disenchantment with its reality. In addition, there are questions—also familiar in the West—about the role of the church in a predominantly secular society. But the book does not point to any particular conclusions. These are left almost entirely to the reader.

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Lucchesi, Joachim, ed. *Das Verhör in der Oper. Die Debatte um die Aufführung "Das Verhör des Lukullus" von Bertolt Brecht und Paul Dessau.* Berlin: BasisDruck, 1993. 443pp. ISBN 3-86163-052-4. DM 32.

The controversy which broke out in 1951 around the opera *Das Verhör des Lukullus* represents a milestone in the history of conflict between Party and creative artists in the GDR. Joachim Lucchesi's comprehensive documentation, which embraces a wealth of previously unpublished material, sheds fresh light on what was the first major test of GDR cultural policy. The book falls into three parts, the first of which consists of chronologically arranged letters, protocols, and reports, and includes 15 pages of photographs. The second contains revealing excerpts from letters and previously unpublished diary extracts by the indomitable Arnold Zweig, who sought to mobilize resistance against "die Ausschreitungen unserer Hineinpfuscher in