the left has been excluded from history and Brecht has been post factum assimilated into the mainstream.

Jarmatz applauds the increasing rejection of Lukács' aesthetics. No tears need be shed, but the true character of this rejection has yet to be analyzed. Perhaps the idealist ballast of Lukácsian normative aesthetics conflicts with a heightened instrumentalization of literature by the state. In any case, the political significance of the repression in which Lukács participated -- remember his role in Linkskurve -- cannot be taken back as immediately as, say, Leverkühn tried with Beethoven, simply by sacrificing Lukács' name: the political question remains to be posed.

The worst is yet to come. In an essay originally published in 1969 in Sinn und Form, Jarmatz warms up the old polemic against the Austrian Communist Ernst Fischer, best known to American readers in his Necessity of Art. The events of 1956 in Hungary and Poland, which with Jarmatz with truly exceptional political acumen calls "the attack of the counter-revolution," increased Fischer's estrangement from the bureaucratic consequences of Stalinism. However, he remained active in the KPÖ until his condemnation of the Warsaw Pact invasion of the CSSR led to his expulsion from the party in 1969. Soon, Jarmatz's polemic appeared, taking on a very particular political coloration by identifying Fischer with a "creeping counter-revolution."

The main thrust of Jarmatz's critique -- aside from unsuccessful attempts to associate Fischer with social democracy by taking remarks out of context -- is that Fischer makes alienation the central category of his aesthetics and that his concept of the "human" is ahistorical. Of course alienation has been the key to Western Marxism, while the critique of ahistoricism is made from the standpoint of the most rigid historicism, where all the values implied by the word "human" have been sacrificed to a purely technical instrumentality.

There are serious problems with Fischer's account, but they are not what Jarmatz attacks. Forschungsfeld Realismus is ultimately an orthodox East German account of East Germany's orthodoxy.

Russ Berman
Washington University

****

Kaspar, Karlheinz. Sachwörterbuch für den Literaturunterricht, Klassen 9 bis 12. Berlin: Volk und Wissen Volkseigener Verlag, 1975. 206 pp. 4,20 M.

Both educators studying the educational system of the GDR and students of German literature concerned with developments in the GDR will find this dictionary of literary terms helpful and of interest. This handbook was published as a textbook by an author collective of twenty-four writers at the Pädagogische Hochschule "Clara Zelta" in Leipzig. It was written for classes 5 to 12 in the polytechnical high school to accompany the German text "Lehrbuch für den deutschen Unterricht".

The format of the dictionary is similar to that of v. Wilpert's Sachwörterbuch. A table of contents is included though it seems unnecessary. One problem observed is that the terms are listed under the noun, although this is useful in comparing terms, such as the three types of realism which are thus listed one after the other. There are inconsistencies in the entries chosen: There is a long entry for Soviet literature, but none for the literature of the GDR, let alone for that of England or America. "Sturm und Drang" is listed under "s" but "Die Aufklärung" is under "l" for "Literatur der ...". Odd omissions will be noted, such as "Bearbeitung" which does not appear. A very useful list of literary archives in the GDR and their addresses appears at the end of the volume.

The definitions are guided by Marxist-Leninist aesthetics and socialistic "Kulturpolitik" and written in a concise textbook style, avoiding theoretical arguments. Each entry begins with a terse definition which is followed by examples from world literature and from classical German literature. These examples are then followed by concluding remarks on how this term relates to socialist literary examples from the literature of the GDR and the Soviet Union.

In keeping with the book's purpose of encouraging private study, literature is presented to the student as something important for and part of everyday life. The goal of the handbook thus goes beyond presenting the student with literary terms for understanding humanistic and social realistic literature. It is especially interesting to note the effort to relate antique, traditional and socialist literature. Thus the last visions of the dying Faust are linked with the

"Communist Manifesto" of Marx and Engels in the definition of "Humanismus".

The Germanist will likewise find this dictionary useful for understanding and defining the social realistic literature of the GDR. Since this is a textbook, the writers have been careful to point out possible confusions in terms and to explicate contrasting terms such as "allegory" and "symbol" and "critical" and "social" realism. It also indicates the view that GDR educators take of movements such as "expressionism" and "naturalism". This text is a good source for concise definitions of politically-colored terms such as "Neuertum", "Kulturpolitik" and "Sozialistische Parteilichkeit" which appear so often in reference works on GDR literature. It will also provide thorough definitions of terms such as "Ästhetik" and "Humanismus" interpreted in terms of Marxist-Leninist philosophy and of words such as "Elegie" and "Autorenstand" which have taken on new meanings in the literature of the GDR. Good, up-to-date definitions are also given for terms such as "Feature" which have a particular meaning in reference to socialst literature. And lastly, the student concerned with the socialist literature of the"Arbeiterbewegung" in the 1920's and 30's will be interested in the entries such as "Proletkult" and "BPRS".

All in all this reference handbook will be an addition to the library of educators and students concerned with the GDR but otherwise would not be appropriate as a text or dictionary for general literary study.

Susan Lee Pentlin
Central Missouri State University

****

ANTHOLOGIES: TWO VIEWS

Wolff, Lutz-W., ed. Fahrt mit der S-Bahn: Erzähler der DDR. München (dtv): 1971. 259 pp., paper, DM 4,80. ISBN 2-423-00779-8.

Schmitt, Hans-Jürgen, ed. 19 Erzähler der DDR. Ffm (Fischer): 1971. 255 pp., paper, DM 4,80. ISBN 3-436-01409-5.

Schmitt, Doris & Hans-Jürgen, eds. Neun Erzähler der DDR. Ffm (Fischer): 1975. 208 pp., paper, DM 4,80. ISBN 3-436-02043-5.

There is some astonishingly good short prose writing in the GDR, and these three anthologies contain an excellent cross-section of it. Fahrt mit der S-Bahn has 22 stories by 15 authors, 19 Erzähler der DDR has 21 stories by 19 authors, and Neue Erzähler der DDR has 16 stories by 16 "new" authors (average age 41). Fahrt mit der S-Bahn and 19 Erzähler der DDR overlap to the extent that the work of 12 of the same authors is represented in both books, but only three stories are actual duplications (de Bruyn's "Fedezeen," Neutsch's "Drei Tage unseres Lebens," and Morgner's "Drei Variationen über meine Grossmutter"). Of the total of 38 writers, 5 are women.

Not only is the general quality of the stories high, but also the breadth of styles and subjects is extensive, ranging from bitter anti-war war stories, to socialism-building exemplary pieces, to sophisticated modern satire. These are, without exception, authors who began to write in the GDR, and their work illustrates the theoretical premises of the Bitterfelder Weg and the societal utility of fiction literature.

Most interestingly, these stories constitute a literary mosaic which permits some telling observations about the state of the nation. There is a fresh, productive confidence in this prose which runs diametrically opposite to the Western image of the GDR as a prison full of malcontents. Nor is this political pollyannaism; these authors are clearly not as isolated as they are commonly thought to be, nor are they blindly doctrinaire in their commitment to socialism.

The most striking single difference between these stories and stories written in the FRG during roughly the same period (the sixties), and the comparison is scarcely avoidable, is the near-total absence of alienation in the GDR writing. Editor Hans-Jürgen Schnitt states that literature, since it is integrated into society, "kann in der DDR nicht primär schon in Zweifel gezogen werden," and herein lies the fundamental condition of these authors and their narrative fiction. Perhaps the recurrent crises of Western literature will yet come to the GDR, but this seems increasingly unlikely in light of the functional position of literature in the overall culture-production framework of the modern GDR.

For the student or German instructor who wishes to get into GDR literature but is loathe to approach the growing stack of full-length novels, these short stories are a superb introduction.

Richard J. Rundell
New Mexico State University

****