



# LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

## **Communications from the International Brecht Society. Vol. I, No. 2 March, 1972**

[s.l.]: International Brecht Society, March, 1972

<https://digital.library.wisc.edu/1711.dl/M3HLL3GNJRCAF8S>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright International Brecht Society. Used with Permission.

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

DL m 8

v. 1: 2

15 Mar 73 for mod. (copy)

# COMMUNICATIONS from the

## INTERNATIONAL BRECHT SOCIETY

THE LIBRARY OF THE

OCT 8 1974

UNIVERSITY OF ILLINOIS  
AT URBANA-CHAMPAIGN

March, 1972

### FROM THE EDITOR

After sending out Communications I, 1 last December, I began to wonder where I would find the material for further issues. But here comes another lengthy newsletter, with a third one planned before the summer - thanks largely to responses from the IBS members who raised questions and indicated their areas of interest. Hence the report on how to submit papers to Brecht Heute, one on the by-laws, a list of meetings taking place in April.

Also included is the ballot to elect the main officers of the IBS for the first time since its founding. This is a big step forward and will put the Society on a more solid base. The ballots should be returned before May 1st.

Meetings in April	2	1971 Brecht Seminar	7
Submitting Papers	3	Work in Progress	9
<u>Brecht Heute</u> III	4	Short Items	10
By-Laws	5	Ballot	11
Announcements	6	Members' Forum	12



## MEETINGS AND OTHER EVENTS .. IN APRIL

Ann Arbor, Michigan - April 6-8  
DIE DREIGROSCHENOPER

A German language production, to be performed by students at the University of Michigan, under the direction of Tom Nadar and Pat Paulsell; at Trueblood Theatre on the Ann Arbor campus. Curtain time: 8 pm. Admission: \$2.50; students \$2.00; group rate available. Further information, tickets from: Mr. Thomas R. Nadar, Dept. of Germanic Languages, University of Michigan, Ann Arbor, Michigan 48104

Cincinnati, Ohio - April 7-9  
SYMPOSIUM ON DDR LITERATURE

Dept. of German, U of Cincinnati, Cincinnati, Ohio 45221  
Speakers: Sander Gilman (Cornell), John Fuegi (Wisconsin-Milwaukee), Henry Hüttich (Wisconsin-Madison).

St. Louis, Mo. - April 14-16  
OPPOSITION AND RESIGNATION : GERMAN WRITERS IN EXILE

Special Meeting of the MLA German 5 Section (Chairman: Guy Stern, Cincinnati), in conjunction with the Department of Germanic Languages, Washington U, St. Louis, Mo. 63130  
Speakers: David Bronson, Egon Schwarz (Washington U), Charles Hoffmann (Ohio State), Egbert Krispyn (Florida), John Spalek (SUNY-Albany), Ulrich Weisstein (Indiana).  
Other participants: Lore Foltin (Pittsburgh), Reinhold Grimm (Wisconsin-Madison), Hans-Bernhard Moeller (Texas), Henri Paucker (Vermont).

Iowa City, Iowa - April, ?  
BRECHT FESTIVAL

All information from: Professor John E. Grant, Department of English, University of Iowa, Iowa City, Iowa 52240

COMMUNICATIONS - The Brecht Newsletter - Vol. I, No. 2 (1972)

Published by The International Brecht Society  
Editor : Gisela E. Bahr      Consultant : John B. Fuegi  
All correspondence to: Gisela E. Bahr, German Department,  
Douglass College, New Brunswick, New Jersey 08903



## ACCEPTANCE OF PAPERS FOR BRECHT HEUTE

Several inquiries have reached the editors of Brecht Heute/Brecht Today as to the procedure for submitting essays for publication in the annual volume. Many scholars have asked whether participation in a Brecht Symposium is the sole criteria for acceptance. Others are concerned about deadlines, payment for articles, proofs, offprints for authors, and other technical matters. Though there are no hard and fast "answers" for most of these questions, past practice has worked out as follows.

It is not necessary to have a paper accepted for delivery at the annual symposium, in order to have it printed in the yearbook. Papers may be submitted to any of the editors at any time of the year and will be considered independent of whether they will be read at the annual symposium. The responsibility for both soliciting and accepting papers for the international meeting has usually rested with the host institution. Thus, last year Rutgers was responsible for arranging for speakers, panels, and other programs. It is worth noting, parenthetically, however, that as the responsibility for arranging the annual meeting is not wholly dependent on the IBS, papers given at the annual meeting will not necessarily appear in Brecht Heute. Sometimes, authors will already have made other arrangements for publication, and sometimes a lecture given, may overlap an already accepted essay. After the Milwaukee meeting, for instance, we printed neither Martin Esslin's nor Eric Bentley's contributions but did accept some nine papers which were not read at the meeting. In the second volume, we are not printing all the Rutgers papers as, for instance, Professor Ley arranged to have his paper appear in The University of Dayton Review, and we have tried to avoid reprinting materials wherever possible. Therefore, the vast bulk of the essays which will appear in volume II (see table of contents elsewhere in this issue) have been sent to the editors directly rather than through the organizers of the Rutgers meeting.

For volume III the editors would welcome a chance to consider for publication those essays which were intended for presentation at the Köln meeting, and which Professor Hinck (so he writes us) returned with apologies.

Each year the editors attempt to have a finished and copy-edited typescript ready to send to the publisher by the middle of March. Volume II, for instance, is virtually complete and will probably be sent off by the time this issue of Communications reaches you. The typescript of

(cont'd next page)



## BRECHT HEUTE, VOLUME II - CONTENTS

The following essays will appear in the second volume, scheduled for publication in September, 1972:

- Gisela Bahr - (Symposium Report)  
 David Bathrick - "Anschauungsmaterial" for Marx: Brecht Returns to TROMMELN IN DER NACHT  
 Frank L. Borchardt - Marx, Engels, and Brecht's GALILEO  
 Keith Dickson - Brecht's Doctrine of Nature (poetry)  
 John Fuegi - The Exile's Choice: Brecht and the Soviet Union  
 Henry Glade - Brecht and the Soviet Theater: A 1971 Overview  
 Charlotte Koerner - Das Verfahren der Verfremdung in Brecht's früher Lyrik  
 James K. Lyon - Bertolt Brecht's American Cicerone  
 Hans Mayer - (comparison of a theme in Brecht and Beckett)  
 Michael Morley - "Invention Breeds Invention": Brecht's Chronicle of the Dialectical Principle in Action  
 Wolfgang Roth - Working with Brecht (stage designing)  
 Norbert Schachtsiek - Bertolt Brechts Beitrag zur Geschichte des deutschen Hörspiels  
 Ernst Schumacher - (Brecht in the 70's)  
 Dorothee Sölle - Dialektik und Didaktik in Brechts Keuner-geschichten  
 Anthony Tatlow - (Chinese poems)  
 John Willett - The Foet Beneath the Skin (poetry)  
 Andrzej Wirth - (to come)

(Acceptance of Papers, cont'd from p. 3)

volume II includes a review section kindly prepared by Professor Weisstein of Indiana University. Should you wish to volunteer to review for volume III, inquiries should be sent directly to Professor Weisstein. Those interested perhaps in helping with questions of bibliography should communicate with Professor Bahr who was formally asked by the other editors late last year, to begin plans for an annual bibliography of Brecht studies. (See her appeal, p. 9).

As noted above, articles can be sent to one of the editors at any time of year, but the deadline for consideration for vol. III specifically would be September 15, 1972. Articles arriving after that date would then, under normal circumstances, be considered for volume IV. Articles should be typed and presented in the normal scholarly form (double-spaced, and with footnotes at the end of the article) and sent with a stamped, self-addressed envelope for its return.

(cont'd p. 8)



## IN THE MATTER OF THE BY-LAWS

by John Fuegi

(Ed. note: Since the by-laws were published without any comments, and we have many new members who are not familiar with the development up to now, John Fuegi was kind enough to give a brief retrospective report.)

As is now generally known, the response to the first Brecht seminar given in conjunction with the 1968 meeting of the MLA was such that another seminar was arranged for the 1969 convention. In an interim report dated June 16, 1969, sent to all participants of the first seminar by the co-organizers (Professor Grimm and myself) it was reported that attempts were being made to organize a Brecht Society and to fund its publications. The report also noted that an offer had been received to print a Prospectus for the newly formed Brecht Society in the Modern Language Journal. Prospective members were asked to write up suggestions as to how the Society might best be organized, and what they would like most to see the Society do, and to send those suggestions to the co-chairmen of the 1968 and 1969 MLA meetings.

The suggestions received were discussed with the organizers of the then newly founded Lessing Society, and a draft for by-laws drawn up. This draft was then circulated to those who had expressed an interest in setting things up. The modifications then suggested, were incorporated in the final draft which was written (largely by default, rather than because of any ability or experience in this kind of thing) by me.

The by-laws are, therefore, very much a provisional document. I might suggest that they could perhaps be considered by the membership for one full year as provisional, and might then be modified in ways that practice may show to be necessary. It may well prove that something much more complex is needed in order to effectively and democratically co-ordinate the work of a Society which now has two regular publications, two regular annual meetings (the Symposium and the MLA Seminar), which is beginning work on an annual bibliography, and which may wish eventually to consider the international sponsorship of a more comprehensive edition of Brecht's work. All this will require closer ties with the Berliner Ensemble and with the Brecht Archive, and should ideally reflect the views of the broadest possible spectrum of those working intensely on Brecht.

Could suggestions as to how all this might be done, be printed in future issues of Communications? This might then help us to become in reality a "corresponding Society".

(Ed. note: Yes, gladly. For a beginning, see p. 12)



## TO THE MEMBERS

May we suggest that you urge your institution/library to subscribe to Brecht Heute/Brecht Today by becoming an Institutional Member of IBS. Dues are \$18. (to make the reduced rate for student members possible). Aside from that we do think the yearbook ought to be in all libraries.

## Payment of Dues Abroad

Alle nicht in Nordamerika ansässigen Mitglieder werden gebeten, ihre Beiträge in D-Mark auf folgendes Konto zu überweisen:

The Brecht Society  
Deutsche Bank - Düsseldorf  
76/74146

Die Jahresbeiträge in den einzelnen Kategorien (vgl. By-Laws, Communications I, 1, 4) sind wie folgt:

Studenten-Mitglied	DM 20,-	Unterstützendes Mitglied	DM 85,-
Reguläres Mitglied	DM 35,-		DM 60,-
Senior-Mitglied	DM 60,-	Institutionen	DM 60,-

## Membership List

The next issue of Communications scheduled for May, will carry a list of the IBS membership. If you plan to change your affiliation or your address, it would be most helpful to have this information by May 5, so that it may be included.

## Appointments

The following Brecht scholars have been asked to serve as Consulting Editors for Brecht Heute: Roman Szydlowski, Darko Suvin, John Willett, Andrzej Wirth. Bibliography Ed.: G. Bahr.

## Grant Received

The IBS has received a grant of \$100 from the Thomas Foundation of West Virginia. We take this opportunity to express, in the name of the membership, our sincere thanks and appreciation to the donors.



Kunst als Waffe:

THE 1971 MLA BRECHT SEMINAR by James K. Lyon

(Ed. note: It was planned to publish a joint report from the two discussion leaders, Grace Allen of Lehman College (CUNY), and James Lyon of the University of Florida. Unfortunately, Miss Allen has been seriously ill for the past few weeks, and unable to submit her account. Here, then, is Mr. Lyon's appraisal.)

Judging from various reports, the Brecht seminar at the 1971 Chicago meeting of the MLA was among the liveliest seminars held in conjunction with that convention. Participants felt it was one that came close to being the kind of in-depth exploration of a topic that a seminar should be. Thirty-five people engaged in a lively discussion of specific poetic texts germane to the topic - "Kunst als Waffe: An Aesthetics of Protest in the Lyric Poetry of Bertolt Brecht." The discussion leaders, Grace Allen and James Lyon, requested that participants avoid political categories, and focus specifically on other forms of protest. In their introduction they posited the view that Brecht went on protesting throughout his life, and that the participants should examine those elements that constituted his aesthetics of protest.

The discussion opened with the untitled poem from Brecht's early Danish emigration that begins "Ausschließlich wegen der zunehmenden Unordnung" (GW IX, 519), and it seldom moved beyond this specific text. Participants found it to be an excellent capsule summary of Brecht's form of protesting, and they asked to spend time on it until it had been treated exhaustively. They addressed themselves to matters as diverse as the specific historical background of this exile poem; its target of protest; the dialectics Brecht employed by raising questions and then questioning the questions; structural and rhetorical devices he favored such as direct quotation; the use of the pluralis maiestatis, or zeugma, and similar matters. The highly ambiguous nature of this seemingly simple and straight-forward poem reflected what many participants viewed as a stance critical of any form of dogmatism, be it Marxist or poetic, which is also an element of protest found in many poems.

Though there was by no means complete agreement on every count, there was generally unanimity that the discussion at its conclusion had illuminated a great deal about the structural principles that inform much of his poetry, and reveal much of Brecht's mind. The ban on political categories also had its salutary effects for continued discussion of Brecht: Participants voted at the end that the Brecht seminar at the 1972 MLA focus primarily on the "Politics of Protest" in Brecht's lyric poetry.

(See the note on the 1972 seminar, p. 3)



(Acceptance of Papers, cont'd from p. 4)

All articles will be read by at least two readers, and acceptance usually depends on at least two members of the editorial staff agreeing to accept the essay. Essays in German, French, and English will be printed, and the editors would like to particularly encourage interdisciplinary work, and work growing out of practical experience. People working in the physical theater, or in film, or in television, or in radio, are encouraged to communicate their findings to those of us who tend to approach Brecht's work from a more theoretical base. Regrettably, authors of articles should be aware that the IBS can only pay for specific articles under extraordinary circumstances. So far no author has been paid for a contribution but we might wish to consider payment whenever a particularly important essay is otherwise unavailable. Authors are, however, sent twenty handsomely bound offprints of their article and are, of course, free to order more at their own expense.

Any suggestions as to how the above provisional procedure might be improved, would be welcomed by the editorial board. We plan to print a "Notes and Comments" section beginning with volume III, in order that members may respond to arguments presented in the previous year's volume.

The Editors

#### BRECHT SEMINAR 1972. - A Preview

The discussion leaders, David Bathrick and Betty N. Weber, both of the University of Wisconsin-Madison, have submitted to the MLA their petition for another Brecht Seminar. In their proposal they state:

"There was general agreement (at the 1971 seminar) that any analysis of Brecht's political poetry must include a consideration of his ideology. Hence the discussion at the 1972 seminar will concentrate upon a limited selection of Brecht's most consciously political poems, and will explore the validity of the (previous) proposition - "Kunst ist Waffe" - as it applies to those poems. To what extent did Brecht succeed in fashioning poetry into a political weapon? Did he indeed develop in his political poetry an aesthetics of protest?"



From the Editor:  
 WORK-IN-PROGRESS, PUBLICATIONS

As a regular feature of Communications, I would like to start a section listing all work in progress with regard to Brecht studies - provided the members will see the value of this and help me by reporting all pertinent information as it becomes available.

It seems to me that, rather than wait for such information to appear in Brecht Heute once a year, it would be in the interest of all those who are either engaged in Brecht research themselves, or are directing that of others, to learn just as fast as possible what is currently being done, or planned, by other scholars. It might even stimulate some collective projects. The newsletter, then, would be the logical place to publicize this kind of information.

With the summer approaching, I am particularly anxious to begin the new section with the next issue of Communications. May I, therefore, ask that you kindly use the forms on page 13 to report all of your and/or students' projects, so that they can be included in the May issue? Thank you.

May I also appeal to all members to assist me in collecting all information for the annual bibliography planned for Brecht Heute (see p. 4). By this I mean not only regarding your own publications but that of others as well, whenever you come across them. For instance, that of a colleague.

Only in this way can I hope to come up with a complete, reliable annual bibliography that is so much needed. The same forms as mentioned above, can be used for this purpose. Your cooperation will make a great difference.

Even with regard to publications I tend to think they should be listed in Communications first, however randomly, for the immediate benefit of all, before they go into the annual bibliography. To start, here are some recent items from abroad.

Brandt, Helmut. "Der Kampf ums Brot als Thema und Motiv im Werke Bertolt Brechts." Wiss. Ztschr. Friedrich-Schiller-Universität Jena, Ges.- und Sprachwiss. R., 20. Jg. (1971), H.3; 425-442.

Lassek, Herbert. Begriff und Funktionswandel der Literatur bei Bertolt Brecht. Diss. Sektion Ästhetik und Kunstwissenschaft, Humboldt-Universität Berlin, 1971.

Willet, John. "Expressionnisme et politique: le cas Brecht." L'expressionnisme dans le théâtre européen. Paris, 1971. 179-189.



## BERTOLT-BRECHT-BIBLIOGRAPHIE

Following the appeal from the Literatur-Archiv der Deutschen Akademie der Künste zu Berlin, 104 Berlin, Robert-Koch-Platz 7, DDR, for cooperation in their efforts to prepare a Brecht bibliography (Communications I, 1, 5), Dr. Gerhard Seidel of the Akademie wrote us the following:

"Unsere Arbeiten am Band 1 der Bibliographie werden gegenwärtig schnell vorangetrieben. Das Manuskript wird am 30. Juni 1972 vorliegen. Sollten Sie oder Ihnen bekannte Brecht-Spezialisten uns auf wenig bekannte Drucke (vor allem auf Einzeldrucke der Dramatik, auch in Exilzeitschriften und illegalen Tarnschriften) hinweisen können, so würde das unserer Arbeit sehr zugute kommen."

## LYRIK-VERSKONKORDANZ

Unter der Ägide des Centre for Computer Research in the Humanities, University of Colorado, wird eine Verskonkordanz der gesamten Lyrik von Bertolt Brecht vorbereitet. Das Projekt untersteht der Leitung von Professor Ulrich K. Goldsmith. Die Konkordanz wird von W. S. Maney & Son, Ltd. (Leeds, England) in der Serie Compendia (Editor: Dr. Roy Wisbey) veröffentlicht werden.

## THEATERNACHRICHTEN

Das Berliner Ensemble hat "Das Leben des Galilei" in neuer Inszenierung wieder in den Spielplan aufgenommen, mit Wolfgang Heinz in der Titelrolle. Regie: Fritz Bennewitz.

"Mann ist Mann" wurde im Herbst gleich von drei westdeutschen Bühnen herausgebracht: vom Westfälischen Landestheater, Castrop-Rauxel (Regie: Dietrich Hollinder), vom Staatstheater Braunschweig (Regie: Horst Statkus) und vom Schauspielhaus Bochum (Regie: Hans-Karl Zeiser).

Im Foyer der KOMÖDIE in Basel (und als Gastspiel in Zürich) wurden die "Flüchtlingsgespräche" - gekürzt und in der Abfolge leicht modifiziert - unter der Regie von Hagen Mueller-Stahl aufgeführt; Ziffel: Gerd Kunath, Kalle: H.-D. Jendreyko.



## ABOUT THE CANDIDATES

After eliminating from the members' nominees all those who are serving as editors and are, therefore, not eligible for another office, the following slate of candidates can be presented (in the order of number of nominations received): Grace M. Allen (City University of New York); Guy Stern (University of Cincinnati); same number of nominations: Bernard Dort (Paris); Volker Klotz (Stuttgart); James K. Lyon (University of Florida); and John Willett (London).

Most of the candidates are widely known for their prominent place in Brecht studies, Professor Stern also for his many offices (most lately as AATG President, and in the Lessing Society). Professors Allen and Lyon jointly conducted the highly successful 1971 Brecht seminar, and have important publications coming.

Being at the communicating end of Communications, I take the liberty of offering my thoughts regarding the election: Electing one of the European candidates seems a very sensible proposition. It would certainly broaden the leadership base of IBS toward our goal of becoming "international". My personal endorsement goes to Grace Allen. It is based on my admiration of her as a person and a scholar, and on my confidence that she would provide the impetus and inspiration needed if the IBS is to move in the direction we all want it to move.

Gisela E. Bahr

-----  
To Prof. Edward Harris, Dept. of German, U of Cincinnati, Cincinnati, Ohio 45221

## B A L L O T

At the suggestion of those sending in nominations, the following procedure will be adopted: The person receiving the highest number of votes, shall be IBS President; the person receiving the second highest number of votes, shall be IBS Vice-President, 1972/73.

## VOTE FOR TWO:

- |                            |                              |
|----------------------------|------------------------------|
| ( ) Grace Allen (CUNY)     | ( ) Bernard Dort (Paris)     |
| ( ) James Lyon (Florida)   | ( ) Volker Klotz (Stuttgart) |
| ( ) Guy Stern (Cincinnati) | ( ) John Willett (London)    |
| ( ) Write-in: _____        |                              |

DEADLINE for ballots to be received by Edward Harris: MAY 1st.



## MEMBERS' FORUM

In connection with the procedure to elect the main officers for the IBS, some suggestions to amend the by-laws have been received. They are reported here so that all members may consider them, and let us know their views.

- 1) Article IV of the constitution should include a ruling as to whether the President and the Vice-President are eligible to succeed themselves.
- 2) The Vice-President should automatically become President the following year, thus providing continuity. (This has the support of another member.)

To start the debate: I would be against proposal 2, for the following reason: Rather than looking for continuity (which is provided by the editors anyway), it seems to me that we should look for vigorous, innovative, and diverse leadership, and therefore allow for new officers to be considered each year. I would be in favor of making both the President and the Vice-President eligible to succeed themselves, but they should be judged by their record and considered along with new candidates.

-----  
 This is your ballot (reverse side). Use this space, if you want to, for comments to the above, or any other point you wish to bring up.

Write in: \_\_\_\_\_

DEADLINE for ballots to be received by Edward Harris: MAY 1st.



TO: Gisela Bahr, German Dept., Douglass College, New Brunswick, N.J.  
08903

I want to report    ☐ work in progress                      ☐ own publication  
                         ☐ project completed                      ☐ other publication  
  
☐ Dissertation    ☐ M.A. thesis                      ☐ Article                      ☐ Book

Title or subject

Author's name, address

Adviser's name, institution

Completion expected by

Published in

Comments

Date                                      Signature  
-----

TO: Gisela Bahr, German Dept., Douglass College, New Brunswick, N.J.  
08903

I want to report    ☐ work in progress                      ☐ own publication  
                         ☐ project completed                      ☐ other publication  
  
☐ Dissertation    ☐ M.A. thesis                      ☐ Article                      ☐ Book

Title or subject

Author's name, address

Adviser's name, institution

Completion expected by

Published in

Comments

Date                                      Signature



Want to report ( ) work in progress ( )  
project completed ( )  
Dissertation ( ) M.A. thesis ( )  
Article ( ) Book ( )  
own publication ( )  
other publication ( )

Is or subject name and address  
need even wait by out of order of publication  
you address list that is same list as your  
name, last name, first name, middle name

Author's name, address  
Editor's name, address  
Institution

Publication expected by  
Published in

Comments  
Signature

-----  
Gisela Bahr, German Dept., Douglass College, New Brunswick, N.J. 08903

Return to  
BRECHT YEARBOOK  
Dept. of Comparative Lit.  
University of Wisconsin  
Milwaukee, Wis. 53201

Is or subject

Author's name, address

Editor's name, address  
Institution

Publication expected by  
Published in

Comments

Signature