

1999

## Bertolt Brecht: Werke Vol. 10

Paula Hanssen  
*Webster University*

Follow this and additional works at: <http://newprairiepress.org/gdr>



This work is licensed under a [Creative Commons Attribution-Share Alike 4.0 License](https://creativecommons.org/licenses/by-sa/4.0/).

---

### Recommended Citation

Hanssen, Paula (1999) "Bertolt Brecht: Werke Vol. 10," *GDR Bulletin*: Vol. 26: Iss. 1. <https://doi.org/10.4148/gdr.v26i0.1276>

This Review is brought to you for free and open access by New Prairie Press. It has been accepted for inclusion in GDR Bulletin by an authorized administrator of New Prairie Press. For more information, please contact [cads@k-state.edu](mailto:cads@k-state.edu).

**Brecht, Bertolt. *Werke. Große, kommentierte Berliner und Frankfurter Ausgabe, Vol. 10. Stücke 10, Teil 1, Stückfragmente und Stückprojekte und Teil 2, Stückfragmente und Stückprojekte und Verzeichnis der Stück-Titel und -Projekte zu Band 1–10.* Ed. Günter Glaeser. Berlin: Aufbau / Frankfurt a. M.: Suhrkamp, 1997. 1347 pp.**

This last two-part volume of the grouping entitled *Stücke* within the “Berliner und Frankfurter Ausgabe” of Brecht’s collected works contains the play fragments and projects sifted from the papers at the Bertolt Brecht Archive. Each fragment, or collection of texts, is subdivided into groupings A, B, or C, which are further subdivided numerically. These are followed by the “Kommentar” to each piece, which includes information on the text’s source, timetable, the writing process, variations and versions, and notes on specific lines. The appendix provides the key to the groupings: A signifies rough drafts, synopses and notes; B denotes monologues, dialogues and scenes; C in the “Fatzer” fragment denotes its appendix, the “Fatzer-Kommentar,” Brecht’s own commentary to “Fatzer” containing “Ansichten (Theorien), die für den kollektivistischen Staat und den Weg dorthin: die Revolution nötig sind” (513, 27–28). A register of additional fragments (112 in all) listed chronologically with reference number for the archive catalogue, “Bestandsverzeichnis,” completes the appendix of this volume. Here it is necessary to scan the entire list for further texts about any particular piece. For example, both numbers 48 and 86 concern *Der gute Mensch von Sezuan*. Though the archival information this list provides is helpful, the reader is often referred to other volumes for information. Readers without these volumes are thus left to find the pieces themselves in the “Bestandsverzeichnis.” The volume ends with the alphabetical register for volumes 1–10, and the table of contents for this 2-part set, the standard explanation of this edition and a list of all the volumes and their general contents.

The “Zeilenkommentar” for these texts is especially valuable since the text fragments themselves are often undecipherable. Though at times overzealous, for example a note about Hitler in “Das wirkliche Leben des Jakob Geherda” (1205, line 736, 37), the commentary offers useful historical information. We learn, for example, that the parallel to the “Schwarzer Ritter” in “Das wirkliche Leben des Jakob Geherda” is the figure of the “Commendatore” who descends from his pedestal in Mozart’s *Don Giovanni* (1205, line 733, 25). The comparison of these texts with their model provides insight into how Brecht develops the plot to suit his own purposes. One commentary shows how, in comparison to Grabbe’s *Hannibal*, Brecht’s “Hannibal” omits most personal information (1060). The commentary also offers

glimpses into Brecht’s development as an epic playwright. During his work on “Die Pöpstin Johanna” on October 26, 1921, Brecht bemoans the lack of information about the life of the ninth-century: “niemals ein Bild der Epoche” (1032) he writes in his diary. The editor also includes information about lines Brecht takes from original sources, for example lines in “Gösta Berling” from the translation of the original *Gösta Berlings Saga*, and some lines from a text by Karl Kraus that Brecht used for “Macbeth” (1160). Even the collaborators are taken into consideration: the “Zeilenkommentar” makes it clear that Elisabeth Hauptmann had a major influence on “Jae Fleischhacker” and “Brotladen,” among other texts.

New information in this volume includes previously unpublished pieces and/or pieces excluded from secondary literature on Brecht, such as “Die Neandertaler” and the Brecht/Eisler opera *Goliath*. Though Jan Knopf, in his *Brecht Handbuch: Theater* (1986), offers a concise analysis of many of the fragments, he does not include all the information provided by the *Werke* volume. The four pages Knopf devotes to “Fatzer” are eclipsed by the *Werke* materials, which provide an extensive commentary on the fragments: 37 pages including an overview of the “Fatzer”-complex and a section on the origins and versions for all five writing phases. The beginning line, “Die Überlieferung zu Fatzer gleicht einem Chaos” (1120), underscores that creating an organizational principle for the piece is a significant accomplishment.

Though organization of the individual texts into groupings of A, B and C seems complicated, and the lack of a bibliography concerning Brecht’s unfinished works is regrettable, this volume provides Brecht scholars and interested readers with the background of and connections between Brecht’s pieces and his interests and theories. The set marks further progress of the *Werke* edition toward providing a thorough philological study of Brecht.

Paula Hanssen  
Webster University

**Brezan, Jurij. *Die Leute von Salow. Roman.* Leipzig: Gustav Kiepenheuer, 1997. 219 S.**

Brezan ist der wohl bekannteste Autor sorbischer Sprache, der auch auf deutsch schreibt. Viel Beachtung fand sein geschichtsphilosophischer Roman *Krabat oder die Verwandlung der Welt* (1975), in dem er sorbische Legenden um die Krabat-Figur mit einer Gegenwärtigen Ebene verknüpft, auf der es um die Suche nach einem Glücksland geht. Mit *Krabat oder die Bewahrung der Welt* erfährt der Roman 1995 eine Fortsetzung. Vom