

Stanford, California
14 January 1962

Dr. Georg Lukacs
Belgrad RKP 2
Budapest V
Ungarn

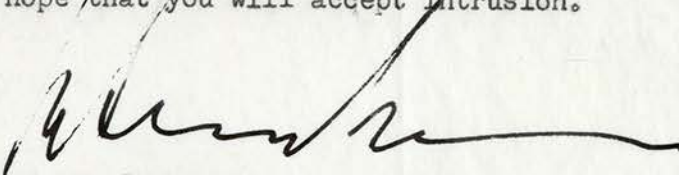
My dear Dr. Lukacs,

It is difficult for me to find the right mode of expression that will allow me to present my case in the clearest and most direct fashion to you. I hope you will forgive my approaching you in total ignorance of all situations and considerations of matters such as those with which I come to you.

The problem and situation is this: I am a doctorate student in philosophy and drama at Stanford University. In my studies in both fields I have repeatedly come across your works on literature, aesthetics, and philosophic problems. I hold these works in high regard and find myself fortunate in being able to read them in their German editions. Of your works there are several that I find to be of immense value and interest to the English speaking audiences - scholars, students, individuals, et al. Few of these can read your works either in the Hungarian, German, Russian, Italian, editions, but they are in need of them. My desire and humble request is permission to translate some of these. I shall not go into specific titles or reasons for my choices at this time; I hope that you will be kind enough to reply and state your requests in this regard. Amongst the first items that I would wish to translate would be: a) Zur Soziologie des modernen Dramas as it appeared in Archiv für Sozialwissenschaft und Sozialpolitik (1914), and b) Probleme des Realismus in the Aufbau Verlag edition of 1955.

If you will pay me the honor of sending a reply to my queries I shall feel most grateful. In future communications I shall be happy to further introduce myself, state my reasons, choices, and intentions, as well as supply you with any information that you may wish to request. I only beg your kindness and consideration, and hope that you will accept intrusion.

Respectfully yours,


Juris M. Svendsen
Department of Speech and Drama
Stanford University
Stanford, California
U.S.A.

MTA FIL INT.
Lukács Arch

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Department of Speech and Drama
Stanford University
Stanford, California
May 5, 1962

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Dear Dr. Lukacs,

MTA FIL. INT.
Lukacs Arch.

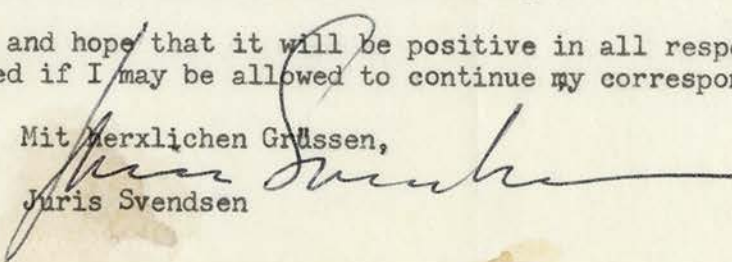
Many thanks for your kind and prompt reply to my query of 14.1.62 asking permission to translate some of your works into English. I fully appreciate your request as to the order in which the works should be published and as to prior commitments with a publisher.

I regret that I have to report at this time that efforts to find such a publisher is proving to be a more difficult task than anticipated. Furthermore, my present appointment to the University of California at Berkeley has made such an undertaking questionable. I must confess that to clear the way for so major an event must be prepared in detail and with care. It is my hope that my letter to you did not raise expectations on your part which now must be, in some measure, darkened. I hold your work and thought in highest esteem and would truly regret causing anything to mar your record.

However, I do have two requests to make which I hope you will as kindly grant as you did reply to my first letter. Part of my dissertation will involve the problems of the Marxist theory of literature which I have found to be most admirably handled by you and also brought to the closest point of resolution in your work. Furthermore, inasmuch as I will be teaching a course in 20. century realistic drama I should like to bring to bear your thought upon this and related subjects. With this said, my requests are: 1) to have your permission to quote a maximum of 100 words per quotation from any and all your works. I can confidently say that your work and thought shall be presented with explicit exposition of its development, and, to the best of my ability, with a true and rightful interpretation; 2) To be allowed to translate portions of your work which shall remain in unpublished form for use in class instruction and in seminar work. No copy thereof shall be allowed to remain in any student's possession. Your consent to these requests would be of immeasurable value.

Is it possible for you to inform me as to who, to this date, has received your permission to translate in English and publish translations of your work? It gives me great pleasure to hear that your collected works will be published in German, copies of which I have been waiting for since the announcement has been made; and that another work of yours will make an appearance in English this spring which I am also awaiting from England (G.L. Studies in Contemporary Realism (Provisional title), announced in Blackwell's Catalogue 'Books New & Forthcoming: Spring 1962', Oxford, England, p. 26). I am also finding the German edition of Schriften zur Literatursoziologie (Ausgewählt und eingeleitet von Peter Ludz. Neuwied, 1961, Hermann Luchterhand Verlag.)

I await your reply and hope that it will be positive in all respects. It would also be appreciated if I may be allowed to continue my correspondence with you.

Mit herzlichsten Grüßen,

Juris Svendsen

201-12 Stanford Village
Stanford, California
30. Mai 1962

Geehrter Herr Lukacs,

MTA FIL. INT.
Lukács Arch.

Thank you for your letter of May 21. It was thankfully received. I hope that I shall be doing justice to your work as I present it to my students. That you should have no questions as to why we are interested in your critical point of view speak rightly for your work. It is also my hope that in the near future I shall be able to send you copies of my lectures which I hope you will receive kindly.

I note the titles that the Merlin Press has taken an option on. Indeed, they reflect the standpoint of the Western world. At the same time, however, the choices are quite good depending upon which edition they are. I regret that the practice of the Aufbau Verlag of reprinting essays in collections under various titles causes confusion that does your name little justice. It is understandable that your contributions to Das Wort (1936 f.) should appear in collected form, e.g. Essays über Realismus (1948), but that Probleme des Realismus (1955), granted with additions, should stand as a new work raises some questions. I hope that the German Gesamtausgabe (12 vols.) will have your approval and will stand as the standard edition. (Blackwell's, London has just notified me that Die Zerstörung der Vernunft, as Vol. I, has just been published. My best regards to you.)

You have been very kind in answering my letters; I hope you will extend this gracious gesture as I continue writing to you and raising some questions which you may not wish to answer. Amongst these questions are: (1) what is the present status of the conditions reflected in the publication of Georg Lukacs und der Revisionismus (Aufbau Verlag, 1960)? I ask it openly leaving you the choice of answer. Last year I placed an order through the Zentral Antiquariat for some of your books, e.g. Hegel, Karl Marx und Friedrich Engels als Literaturhistoriker, Probleme des Realismus, et al. They refused to send me these books, sending me only Georg Lukacs und der Revisionismus. My interest in this matter is obvious, particularly in the light of such publications as Georg Lukacs zum Siebzigsten Geburtstag (Aufbau Verlag, 1955). Those were eventful five years.

(2) Does the Gesamtausgabe have your full approval and editorial verification? I would also like to have your comment on Peter Ludz' editing of Schriften zur Literatursoziologie (1961). It appears to be a very helpful edition. In fact, it is.

Another question, for the time being, is actually a request. (3) Do you know where I can obtain the 1955 edition of your Probleme des Realismus? I have been searching for it almost everywhere. Instead of finding

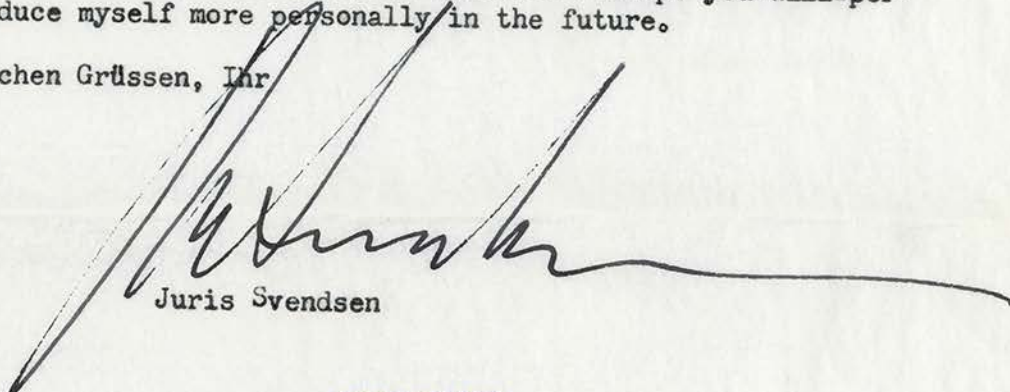
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that item, a New York book dealer found for me Skizze einer Geschichte der neueren deutschen Literatur (Aufbau Verlag, 1953). It was a great find, but not what I had asked for.

As a last question for this letter, I would like to inquire (4) as to what your relation was to Bertolt Brecht and Willi Bredel as editors of Das Wort. I have been able to look through these volumes and find them to be certainly vital expressions of a particular group of people in a critical period. Again this is an open question, leaving it up to you as to how you wish to address yourself. Did you personally know Bert Brecht? I find Hanns Eisler's name in Zum Siebzigsten Geburtstag but not Brechts.

Again I thank you for your kind replies and wish you the best of health and the peace of mind in work well done, in a task well fought. May you have the health and strength to finish the work you have set out to do. Forgive me if these words of well wishing should strike you wrong. It is a long and eventful life that you have lead. Mine has been but short though not without its critical moments. Perhaps you will permit me to introduce myself more personally in the future.

Mit herzlichen Grüßen, Ihr



Juris Svendsen

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Lukács Archiv

Department of Speech and Drama
Stanford University
Stanford, California
U.S.A.

144640-1327/7

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF DRAMATIC ART
BERKELEY 4, CALIFORNIA

1962 sept. 9. abt. 11.

Herrn Georg Lukacs!

Mit herzlichsten Grüßen,

A large, stylized handwritten signature in black ink, consisting of several loops and a long horizontal stroke extending to the right.

Juris Svendsen

201-12. Stanford Village
Stanford. California

MTA FIL INT.
Lukács Arch.

Graduated February 1955. N. 3. P. 402ff

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF DRAMATIC ART
BERKELEY 4, CALIFORNIA

March 13, 1963

Georg Lukacs
Budapest V
Belgrad RKP. 2. V. EM. 5.

MTA FIL. INT.
Lukács Arch.

Lieber und verehrter Herr Lukacs!

I regret not having written you since your letter of Sept. 9, 1962. In any case, please accept the book that I was able to send you as a gift of gratitude, my only means, at the present, to convey my respects and admiration of you and your work.

Having meant to write to you for some time, I was finally brought to do so by the receipt from Blackwell's in London of THE MEANING OF CONTEMPORARY REALISM (London: Merlin Press, 112 Whitfield Street, 1963 (copyright, 1962). Tr. by John and Necke Mander). Obviously, it is supposed to be a translation of the Claassen edition of WIDER DEN MISSVERSTANDENEN REALISMUS. I find the English version (1) to be an abridged one, besides, badly translated; (2) failing to indicate being an authorized abridgement; and (3) imputing by a "Preface to the English Edition", dated May, 1962 (Budapest), to be authorized and approved. Would you be kind enough to enlighten me on these findings?

Last semester (Sept. 1962 - Jan. 1963), I gave a seminar on the work of Bertolt Brecht. It should not be surprising to you that I found it almost impossible to communicate to the students the achievements of Brecht as a 'critical realist' which I do believe that he is as opposed to being in the final sense a 'social realist.' Perhaps, the reason behind this failure in characterization may be in my misinterpretation of social realism. On the other hand, be that as it may, I find his work that is judged to be social realist actually to be dogmatist or schematist application of Marxist slogans particularly in such, perhaps singular, works as DIE MUTTER. His stage techniques and literary style may have reduced the effect of abstraction and schematization of dogmatist doctrinariness, nevertheless, on the assessment of his realism, I find his late major works to be more in the 'critical' than the 'socialist' line. In any case, with such admission to the students, I prefer to look at his work in that manner. I believe, aesthetically and theoretically speaking, such a perspective proves to be more rewarding. Your book, in English, should be of assistance to the students and I intend to use it next year. However, I am inclined to make an extensive complementary lecture, bringing to their attention the emended passages. Thus, your reply as to whether the Merlin ed. of THE MEANING OF CONTEMPORARY REALISM is authorized by you is desired.

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Having looked again through your WIDER DEN MISSVERSTANDENEN REALISMUS, I find myself quite in agreement with you - much in letter and fully in spirit - although I can not call myself a socialist, much more a communist. Your humanist spirit, if you will allow me to call it such, I find to be a welcome assistance; and, again if you will allow me to say so, this spirit seems to also be liberating factor in your own writing when you are descriptive and not polemic. This confession may sound somewhat romantic - ein romantisches Glotzen - for which you are absolutely not responsible. Nevertheless, since I have mentioned to you my intention of using the above book as a text in the seminar on 20. c. realism next year, you may find my syllabus for this semester's course in 20. c. anti-realism (a purely functional, catalogue distinction) of interest, if not of amusement, to yourself. Should I find time and should you be interested in my reproducing or copying my April 16, 30, May 9 and 14 lectures, I will be happy forward copies to you. The course material is so severely restricted by the lack of knowledge of any foreign language by the students. Thus, you will find none of the early German writers, not to speak of Russian and writers of other nations, on the lists. Between Ibsen, Strindberg, and Wedekind, on the one end, and Beckett, on the other, the students' knowledge of world literature is nil. You may well imagine what problems there are in presenting such a course. It may also be of interest to you that the bibliography for the May 14 lecture will also include, amongst others of your works, your SKIZZE EINER GESCHICHTE DER NEUEREN DEUTSCHEN LITERATUR. Its point seems to need reemphasizing.

It seems to me to be an avoidance of effort on my part to ask you for a reference to the most complete bibliography of your works in any one or all languages. Do you know of a more comprehensive one than the Ludz, ed. bibliography in LITERATUR SOZIOLOGIE (Neuwied, 1961)? I assume that you do not have one. You can well imagine what a problem it is to compile such a list: beside the fact that you have been so proficient, on the one hand, and the fact that publishers have issued works under various titles, on the other, there is also the problem of published works that time has hidden, to put it naively.

In an earlier letter I mentioned that perhaps I would someday write a more personal note. Somehow such letters do not come easy to me; besides, I wonder, what is there to be said. Kurz gesagt: Ich bin Lette. Lebte in Deutschland. Nun leb ich in den Vereinigten Staaten.

Should you find that I can be of insistance to you regarding the procurance of certain books, please let me know.

Mit herzlichen Grüßen, Ihr

J.M. Svendsen

MTA FIL. INT.
Lukács Arch.

Enclosures (syllabus) under separate cover.

1963 more 13

Dr. Art 221 B: 20. c. anti-realism
J.M. Svendsen (Spring, 1963)

"Awareness - Open or Closed?"

Since this is a tentative agenda, let it be said that at least the following papers and/or reports will be required of you:

1. A critical analysis of Sypher's essay on comedy. One student will be expected to present an oral report in class of his findings. Everyone will be expected to hand in (I) an outline of the argument, and (II) a full critique of the essay. There is no limit to the number of pages.

2. A report on one of the 'major' writers appearing on the reading list. Preferably, the report should deal with the remainder of the listed author's plays that have not been discussed or some particular problem, defined in consultation with the instructor. A full, annotated bibliography on the subject matter will be expected.

3. A report on some 'minor' writer to be selected by the student in consultation with the instructor. By 'minor' here is meant 'other than assigned on the reading list'. Consult such as Esslin (Chap. 5) for suggestions.

The student is advised to choose his selections so that one (of #2 or #3) falls due before April 2. The selections should be handed in by Feb. 14.

4. Term paper on a writer, problem or period. The student is advised to consult with the instructor before beginning work on the topic. The student is also invited to consult with the instructor on the progress of his paper. Absolute due date: May 2. An original and a copy is to be handed in at that time. One copy will be put on reserve in the Dept. of Dr. Arts Office at that time. The papers will be reviewed by the class either during the week of May 13 or May 21.

Work in progress may be reviewed in class during the week of April 2.

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| Feb. 5 | Presentation of the Seminar. |
| Feb. 7 | Luijpen I, particularly I.2. |
| Feb. 12 | Luijpen II, particularly II.4,5,6,9. |
| Feb. 14 | Luijpen III, particularly III. 2,3,4,5; and Luijpen IV. 2,3,4. |
| Feb. 19 | Sypher argument: presentation and critique. |

- Feb. 21 Radical Aesthetics: Stylistic Presentation of Self.
- Feb. 26 Beckett. Endgame.
- Feb. 28 Beckett. Happy Days.
- March 5 Genet. The Maids and Deathwatch.
- March 7 Genet. Balcony.
- March 12 Ionesco. Victims of Duty and Jack.
- March 14 Ionesco. The Killers and Rhinoceros.
- March 19 The Deception of Freedom: Camus' Caligula.
- March 21 Camus/ Sartre.
- March 26 Dürrenmatt/ Williams.
- March 28 Dürrenmatt/ Williams.
- April 2, 4 Continuation of discussion and reports. Review of work in progress on semester's term papers.
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- April 8 VACATION
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- April 16 Aesthetic Irresponsibility: The Mystifiers.
- April 18 Eliot.
- April 23 Eliot/ Packard. MTA FIL. INT.
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- April 22 Packard.
- April 30 The Open Society and Its Enemies.
- May 2 f. Continued lectures on the raising up of myths: the beginnings once more.
- Remaining student reports.
- May 14 Esslin's idiocies.
- May 16 Further idiocies in postscript: Grossvogel's.
- May 21 Presentation and critique of term papers.
- May 23 Presentation and critique of term papers.

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Dr. Art 221 B: Anti-Realism
J.M. Svendsen: (Spring, 1963)

Seminar reports and lectures:

- March 7 Discussion of Sypher report by Gillian Mc Kercher.
"Beckett's What not: Mr. Watt's stay in Mr. Knott's house".
- March 12 "Stylistic Presentation of the Self."
- March 14 Discussion of Beckett's Endgame, Happy Days.
- March 19 Discussion of Genet's The Maids, Balcony, (The Screens).
- March 21 Discussion of Ionesco's Jack, (Victims of Duty), The Killer, The Rhinoceros.
- March 26 Gillian Mc Kercher on Adamov.
Mary Lou Trojano on Ionesco.
- March 28 Barbara Rackow on Genet.
- April 2 Paul Weisser on Pirandello.
- April 4 Jay Hornbacher on Ghelderode.
- April 16 "The Deception of Freedom: Camus' Caligula and Heidegger's "das Sein zum Tode"."
- April 18 Erica Salditt on Camus.
Jay Hornbacher on Camus.
- April 23 Mary Lou Trojano on Dürrenmatt.
Paul Weisser on Frisch.
- April 25 Barbara Rackow on Sartre.
Hal Dubin on Williams.
- April 30 "The Open Society and its Enemies: The Mystifiers, the Problem of Aesthetic Irresponsibility."
- Readings: Carl Popper. The Open Society and Its Enemies.
Gyorgy Lukacs. Die Zerstörung der Vernunft (The Destruction of Reason).

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Seminar reports and lectures - 2

- May 2 Erica Salditt on Eliot.
- May 7 Louise Stoll on Jean Cocteau.
Hal Dubin on William Packard.
- May 9 "Problems in the Writing of the History of 20. c. Drama: A Review of Esslin, Grossvogel, Styan, Szondi, Sokel, Sypher."

Readings: Martin Esslin. The Theater of the Absurd.
David J. Grossvogel. Four Playwrights and a Post-script: Brecht, Ionesco, Beckett, Genet.
J.L. Styan. The Dark Comedy.
Peter Szondi. Theorie des Dramas.
Walter Sokel. The Writer in Extremis.
Wylie Sypher. "The Meanings of Tragedy."

- May 14 Ibid.

Readings: Paul Pörtner. Literatur Revolution 1910-1925.
I. Zur Aesthetik und Poetik.
II. Zur Begriffsbestimmung der 'Ismen'.
Walter Muschg. Die Zerstörung der Deutschen Literatur.
Anna Balakian. Surrealism. The Road to the Absolute.
Eugene Ionesco. Notes et contre-notes.

- May 16 Presentation and critique of term papers.
- May 21 Presentation and Critique of term papers.
- May 23 Presentation and critique of term papers.

All papers should be deposited in the Department of Dramatic Art Office the meeting before the paper is due to be delivered and discussed in class. The Secretary will put it in a binder and will make it available to the class members on a two hour reserve. The papers should be read by everyone before class meeting. They will be delivered in part or in entirety by the author in class. (A carbon copy should go to the instructor also at the meeting before delivery.)

All papers should be in finished form. For style, the MLA Style Sheet is suggested. Turabian will also do.