

slovak government-in-exile in London. The author is a Czech journalist known for his historical detective work, most recently for his sensationalistic police-style investigation of the "Manuscripts," the famous Czech nationalistic forgeries of the nineteenth century. There is a considerable bibliography on Heydrich, and this particular story has already been told in English by Alan Burgess (*Seven Men at Daybreak*, London, 1960). But Ivanov's technique is different. In forty-eight short, overlapping, chronologically arranged installments, he presents the fragmented accounts of eyewitnesses and participants in the various stages of the operation. These are interspersed with chapters by himself ("The Historian Steps In," "What an Archivist Knows") in which he provides a more coherent narrative and broader perspective, based partly on Czech, English, and Nazi records. It is somewhat confusing for those not familiar with the event, but quite engrossing for those who are. Despite the omission of diacritical marks and some gaucheries (such as "schliessen" for *schliessen*, and "Plzn" for Plzeň), the translation reads well. But the book offers little more than an exciting tale and some homely detail on the routine operation of the Czech underground. Ivanov intimates but does not prove that, as a political gesture, Beneš deliberately ordered the assassination, despite the protests of the Czech underground and in full realization of the bloody consequences for the local population. He insists, nevertheless, that "the public opinion of the Czechoslovaks . . . , whatever their social level, their calling, [and] their political or religious beliefs," supported the murder (p. 205). Predictably, his selected interviews of survivors of the now-celebrated act, recorded three decades later, support this assertion, but Ivanov ignores or easily dismisses the familiar charges of mass passivity, delation, and outright collaboration often leveled at the Czechs under Nazi rule. But one major issue *is* evoked here—whether partisan exploits that must be paid for by the blood of innocent hostages can be justified morally.

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DETENTE IN EUROPE: REAL OR IMAGINARY? By *Josef Korbel*. Princeton: Princeton University Press, 1972. x, 302 pp. \$10.00.

One of the most powerful arguments that the West German coalition government of the SPD and the FDP in existence since autumn 1969 can muster in behalf of their *Ostpolitik* is the assent given it by not only the three Western powers jointly responsible for the German question but also all other partners in NATO. Moreover, in the scholarly publications of Western states the "new *Ostpolitik*" pursued by Chancellor Willy Brandt and Foreign Minister Walter Scheel, which has led to treaties with the USSR, Poland, and Czechoslovakia and diplomatic relations with Hungary and Bulgaria, is for the most part discussed with continuing approval. That is also true of the book under review. In the first three chapters Korbel deals with the themes of ideology, politics, and economics. He presents an instructive survey of the French and British notions of *détente* and of the concepts of security held by NATO and the Warsaw Pact.

Korbel has well set forth the beginning and course of the East-West conflict, primarily emphasizing ideological and power-political factors. He pertinently observes that it is difficult to fix the point in time when the beginnings of the "policy of *détente*" are to be found. He has finally chosen the end of the 1950s, when the

West European states sought to form contacts on various levels with the countries belonging to the Eastern bloc.

In the fourth chapter, "The Problem of Germany," he analyzes the Eastern and German policy of Bonn's Chancellor Konrad Adenauer, Ludwig Erhard, and Kurt Georg Kiesinger. Korbél's assertion that "the Federal Republic of Germany, until 1970, was the sole exception to this trend of détente in Europe" (p. 33) is inaccurate, and indeed is corrected by him at other points, when he for example rightly shows that under Chancellor Erhard in 1963 and 1964 the Federal Republic agreed to an exchange of trade missions with the states of the Eastern bloc, except Czechoslovakia (p. 145). In the final chapter the author describes "Brandt's Détente." He writes, "The new coalition government brought to an end the dream of reunification that had persisted for twenty long years. In place of the illusion, it substituted the reality of a policy of reconciliation" (p. 187). The clearly euphoric approval by Korbél of Brandt's *Ostpolitik* has unfortunately led him to a too brief presentation of the disputed questions of this policy and of the divergent interpretations of the treaty concerned. Above all the term "reconciliation" is an overstatement. As long, for example, as Poland is not ready to absolve the Federal Republic of—as it is said—its moral guilt, one can speak only of Bonn's attempt at a "policy of reconciliation," not of any "Warsaw-Bonn reconciliation." Just as excessive is Korbél's reference to "Bonn-Moscow reconciliation." The great expectations that the conclusion of the Moscow treaty evoked for the Soviets' German policy have unfortunately not been fulfilled. Korbél would have increased the value of his assertions if he had at least indicated in concise form these consequences of Bonn's *Ostpolitik*.

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MAGYAR ZENETÖRTÉNETI TANULMÁNYOK. Vol. 3: MOSONYI MIHÁLY ÉS BARTÓK BÉLA EMLÉKÉRE. Edited by *Ferenc Bónis*. Budapest: Zeneműkiadó, 1973. 364 pp. 98 Ft.

This third volume of the series *Studies in the History of Hungarian Music* is divided almost evenly between essays on Mihály Mosonyi and the music of the *verbunkos* era, on the one hand, and Béla Bartók and twentieth-century Hungarian music, on the other. The stimulus for the preparation of this double Festschrift came from the conjunction of the twenty-fifth anniversary of the death of Bartók and the centenary of the death of Mosonyi (1970). But a more cogent reason, as the editor writes, was "to give some indication of the inner relationships between two historical periods [somewhat] distant from each other . . . and what has materialized in twentieth-century Hungarian music of those ideas first outlined by Mihály Mosonyi." The twenty-three essays are in Hungarian, with summaries in English and German.

Mihály Mosonyi (1815–70) is practically unknown outside Hungary; most Western writers do not even mention his name. Yet in Hungary he has been linked with his contemporaries Erkel and Liszt as a principal exponent of Hungarian musical romanticism. Nevertheless, even in Hungary little has been published: biographies by Ábrányi (1872), Káldor (1936, in German), and Bónis (1960). The present essays are apparently intended to supplement the biography by the editor.