

to the moments interlocking the fictional and the real, myth and history, absolute music and opera (118). The parallels to *Fidelio* are evident: the voices of Leonora and Elsa become their will and bring into appearance the rescuers.

In his fourth chapter—*Liszt's Prayer*—Hockney links up with the methodical postulates of his introduction, referring to the stance of Walter Benjamin in his *Thesis on the Philosophy of History*, situating the particular not within, but without the historical continuum (160). Examined in this light, the chosen “moment” of Liszt’s *Mountain Symphony*—“Andante religioso”—for Hoeckner exemplifies important contradictions in Romantic aesthetics.

In the culminating chapters of the book—*Schoenberg's Gaze* and *Echo's Eyes*—Hockney reveals his deep insight into the essence of musical modernism. In the first he examines Schoenberg’s self portraits as expressions of human personality concentrated in the burning confrontational gaze, the *Augenblick* or transcending moment of Expressionist art. Hockney sees in these soul searching portraits a key to understanding the changing and continuities of Schoenberg’s expressionist works “between the utmost despair in *Erwartung* and the spiritual optimism of *Die Jacobsleiter*” (190). Summing up the relationship between the spiritual and artistic development in the crucial period between free expressionism and 12 tone constructivity, Hoeckner significantly states: “He abandoned the tonal center as the Archimedean point of a single perspective, only to replace it with a concept of a total vision that can comprehend the new musical space simultaneously from *any* perspect ... In Schoenberg’s renewed aesthetics of aural Argus-eyedness, the absolute relativity of time and space goes hand in hand with absolute perception” (218, 219).

This leads up to Thomas Mann’s own description of his musical mode of literary composition:

The artist always carries a work of art as a whole within itself. Although aesthetics may insist that literary and musical works, in contradiction to the plastic arts, are dependent upon time and succession of events, it is nevertheless true that even such works strive at every moment (*Augenblick*) to be present as a whole (255).

Programming the Absolute is a rich source affording a fresh and illuminating glance at the development of German music from Beethoven to Schoenberg. The praise intended for Adorno in the *Preface* centering on his successful attempt “to combine musical criticism with philosophical critique” could in full measure be applied to this remarkable oeuvre.

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The Stars Too Far: A Memoir of Diplomatic Confrontation in Yugoslavia. By Laszlo Toth (Boulder, CO: East European Monographs; New York: Distributed by Columbia University Press; Series: East European monographs, No. 578; 2001), ix + 506 pp. \$27.50/£18.50 cloth.

Laszlo Toth spent almost a year in Yugoslavian prisons during the 1970s, after being charged and sentenced for “economic espionage.” *The Stars Too Far* describes his arrest, trial, experience in prisons, and diplomatic confrontation between Yugoslavia and the USA that led to his eventual release.

From a narrative that takes approximately two thirds of the book we learn that in the summer of 1974 Mr Toth, a recent émigré to the USA, was with his family on a trip to his former home country. While he was on a prearranged visit to a sugar refinery in his former home-town of Vrbas he arranged that some photographs of the factory should be made for him. He wanted to establish business contacts between the Yugoslav sugar industry and his new employers from the Great Western Sugar Company in Colorado. An officer of the local Territorial Defense became suspicious and apparently contacted the State Security. Mr Toth ended up being sentenced to seven years as a “CIA agent,” in a secret trial that could hardly be considered a model of the civil rights and due process observance.

In the remaining approximately 180 pages of the book, the reader is presented with various documents pertaining to the case, such as the correspondence between the Toth family, the USA ambassador in Belgrade and sev-

eral Congressmen, texts of the court resolution and of the defense appeal to the Yugoslav Supreme Court, as well as numerous articles from the American press.

The writer remains somewhat ambiguous about the true reasons for his arrest and imprisonment. One possible interpretation is that the Territorial Defense officer's report started the machinery which worked on the basis of a self-perpetuating logic that everyone is guilty as long as a prosecutor has sufficient imagination to stretch or invent the evidence. Or, as the author himself hints at but does not really substantiate, the case was part of a larger diplomatic game into which Mr Toth was accidentally instrumentalized by the Yugoslav State Security. Namely, one of the included news reports (502–3) speculated about the deal suggested by the Yugoslav secret police concerning the “exchange” of information with the FBI about Yugoslav anti-Titoist emigration in the USA. The deal was prevented, and Mr Toth finally released, thanks to decisive action of the then USA ambassador in Belgrade, the Honorable Laurence H. Silberman.

A memoir of this sort can be evaluated on the grounds of its literary quality, extraordinary events and experiences it describes, and more general documentary evidence it provides. Trials and prison life have been favorite literary topics for centuries. Political trials and communist prisons in Yugoslavia provided inspiration for a number of great art-works, including film, theater, and literature, already in the 1970s. A peculiar paranoid mentality carefully cultivated behind the Iron Curtain, which plays the most prominent role in Toth's *Memoirs*, is portrayed particularly well in Dušan Kovacevic's drama “The Balkan Spy.” The main weaknesses of *The Stars Too Far* in this regard are occasional repetitiveness, and over detailed descriptions which slow down the narrative dynamics. In this respect, the book does not compare favorably not only with international literature on the topic. Nevertheless, the narrative is able to capture the reader's attention by a realistic description of the writer's experiences, especially of his confrontation with the mock trial, the prison conditions, and the exhausting cross-examinations. We can feel the author's shock and confusion after encountering the unknown faces of his former compatriots and of the hidden forces that maintained the system.

Vivid little character sketches of his fellow-inmates deserve particular appreciation, as well as descriptions of his quite ingenious ways to communicate with the outside world.

Unjust imprisonment, exhausting cross-examinations, psychological pressure, and facing the fact that even his former friends did not manage to find the strength to resist the pressure of the system, certainly were painful experiences to the utmost degree. Yet, however callous it may sound, the described events are not particularly extraordinary in themselves. Judging in comparison with other descriptions of Communist prisons, and taking into account that it was still the age of the Cold War, Mr Toth's treatment as a political prisoner was not extraordinarily harsh. After all, showering in the prison (60) was in no sense worse than when the present reviewer was serving his regular army service in Yugoslavia during the early 1980s. What is really tragic is the fact that there probably is not a single prison on this planet that has not hosted some innocent inmates. As a recent example one can mention the case of Miloš Jokić, a Serb from Kosovo who was arrested by US soldiers on alleged charges of genocide, and sentenced by the Kosovo–Albanian court for 20 years. Eventually, his innocence was proved and he was released after being imprisoned for 32 months (*Politika*, 7 May 2002).

What seems to be most remarkable is that Mr Toth was actually released, i.e. that the Yugoslav authorities yielded under the economic threat. However, it has to be counted as the weakness in the book's documentary value that, despite its sub-title, we do not really learn much about “diplomatic confrontation.” This aspect is presented basically through the annexed diplomatic correspondence and news reports, which naturally provide little information about the most interesting aspect—the real confrontation which went on behind the public eye and ear. In general, the reader has to reconstruct the implied confrontation for him or herself. Moreover, the included documents illuminate mostly one side of the conflict, since except for a couple of letters from the Yugoslavian Ambassador in the USA, there is basically no evidence about the official Yugoslavian side of the story.

The main strength of the book, on the other hand, is in the insight it provides into the functioning of the State Security and the

distorted justice system in Yugoslavia during the 1970s, especially when cases had political weight. It is a good reminder of the hidden aspect of the period which is often remembered for liberalization and increased openness of the Yugoslav “socialist self-management” system. Behind the “liberal” surface, “protection” of the “socialist motherland” was entrusted to the omnipotent secret police, who “knew” all too well that “nothing is as it seems to be,” to quote the famous phrase from “The Balkan Spy.” This hidden security system was perhaps less extensively active in the 1970s and was less concerned with issues of ideological purity. But, as Mr Toth’s book clearly shows, once it got started it functioned according to its own paranoid logic, and neither rational evidence nor normatively prescribed respect for civil rights would be sufficiently strong to counteract it.

The Stars Too Far should be read as a testimony to how it is when the state fears its own citizens. Mr Toth was fortunate enough to have his new country to intervene on his behalf. Two of his former colleagues, sentenced at the same time as his collaborators, remained imprisoned.

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The Spirit of Capitalism. By Liah Greenfeld (Cambridge, MA: Harvard University Press, 2001), xiv + 541 pp. \$45.00 cloth.

What was the “spirit of capitalism” that caused a fundamental change in the economies of the world at the end of the Middle Ages? On the face of it, Max Weber’s idea seems unlikely: that the genesis of capitalism was the growth of a Protestant work ethic at the time of the Reformation. Why should Calvinist ascetics be interested in increasing their material welfare in this transitory world?

Liah Greenfeld thinks she knows the correct (or, at least, a better) answer to the puzzle. Following on from her earlier book, *Nationalism: Five Roads to Modernity* (Harvard University Press, 1993), Dr Greenfeld (Professor of Political Science at Boston University) argues that “the factor responsible for the reorientation of economic activity towards growth is

nationalism” (1). By “nationalism” she means a consciousness of a nation as “a sovereign community of fundamentally equal members.” A state that developed a national consciousness modernised its economy—reached take-off in Walt Rostow’s aeroplane analogy—almost as a form of competition to prove that it was the top nation on earth. She concludes that, “The sustained orientation of economic activity to growth, the characteristic ‘spirit of capitalism’ which makes modern economy modern, owes its existence to nationalism” (473).

This long and well-documented work delves deep into the intellectual and economic histories of several countries on three continents, meticulously documenting the intellectual and commercial trends that brought about the modern economies of today. She is able to show, in each of the examples she examines, the way in which nationalist sentiment drove progress.

Dr Greenfeld examines the cases of the early adopters of nationalism, England, claiming that it was here that the new doctrine was birthed; France; and Germany. She then turns her attention to Japan: a full quarter of the text deals with the question of how the Meiji Restoration and the re-opening of Japan to the outside world led to a change in the Japanese economy. The final section of the book deals with the USA: how “the economic sphere [became] so central in the modern, and in particular, American consciousness” (1). All these sections take in broad sweeps of history, dwelling on the forces and personalities that were significant in producing the advanced nation-state economies of the twentieth century.

There are problems cases for the Greenfeld hypothesis. Britain was not the first post-Reformation European country to become a regional powerhouse: that honour goes to the Netherlands, who broke away from Spanish domination in the sixteenth century and went on to become, for a while, the wealthiest nation in Europe. For Dr Greenfeld, this is the exception that proves the rule. To many people, the Dutch economy of the seventeenth century looks a lot like England’s of a few decades later; therefore, as the English economy was indubitably modern, so, too, must the Dutch. But, Dr Greenfeld argues, the character of economic growth in the United Provinces was very different from what it was