

Verbundkatalog Kalliope

International Fame. <Article.>

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A) International Fame.

(Anticla.)

Myndnat. = posthumous fame

II (beginning.)

Not to discern - question of
whether lit. is popular alto
gether. (More direct appeal
of and painting of nature
known than Goethe.)

The dubious fame of classics

Goethe; Racine - Corneille;

Dante etc. - names.

My room earn - not

that; Schiller - popular in

Russia; unknown in Anglo-

saxon countries ... Same:

Kleist, Hebbel, Hauptmann, Prelopp,

Nowak!

Leopold ...

Other poets - left some
international symbols:

2/ Directed fame - thanks
to opera, film.

The Clift
SAN FRANCISCO

(Cousins - Don Grigori
Duflo - Robinson
Swift - Gulliver - Tami
Gibson - Gritton - Tami)

Oscar: Personal legend.
(Most striking case in American
Victor Hugo, Wilbur, but
George Sand - Chopin)

also: Practical effect:
(A.C.) Unlikely Tom. - Remarque.

The great international

misunderstanding - or
misinterpretation
misinterpretation

most striking case - Nietzsche,
(the fanatic for of Biz -
madness in prison -
presented as herald of Prussian
aggression ...)

San Francisco
March

KM 415/39

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More fortunate, early: Voltaire,
Friend, Max,
Romantic — their work, nearer

ly read abroad, but a
certain number remains alive

... Fine exceptions: that
foreign classic really becomes
popular abroad: Shakespeare,
in German. (Schlegel-Tieck)

— Sturmabteilung too.

Follow trend — tendency
of influence ... in

Russia — despite folklore
originality — German

and French influence not
triable; little English. —

France, cut off. Yet,
certain ways — significant:
German domination;
(Hoffmann; Humboldt).

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R:lk - Valéry;

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Poe - Bandelaise i

Proust - Rm 3th i

Gide - Dostojevsky, Nietzsche

- French lit. - international

the best known - from
Rabelais to Zola, Bandelaise

the. Then it turns out

relation. Proust - the

last great influence -

from intell. elite

Germany - most important

according to geographic

situation ... i Voltaire -
(Spinoza i
Hafner)

Handwritten i Goethe

Nietzsche (Stendhal) i

Scandinavia (Gibson, Hamman, Hjördisson etc.)
 Romaine ... Yet: knowledge
 incomplete arbitrary.
 Example: Romaine Holland —
 b. H. known in G. than in
 F. Much more popular than
 French ... English list in
 G.: beside Shah-Khaty, Rogathy,
 Byron, Dierham, Wild,
 modern: Shaw, Wells, Conrad
Galsworthy, — Stevenson, Hardy,
 known. Brontë, De Quincey
 etc. — Wickham with known.
 Also, Henry James, Thomas
Hardy etc. Lamartine, Young
 generation, Alfred, Hardy,
V. Woolf — known to
 a list. — E. M. Ford —
 unknown.
 ✓ [WHY known in France?]

U.S.A. — Germany.

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~~Cooper~~

Great fame: only Mark

Twain, Poe, Whitman —

Emerson — a name —

Thoreau — not even that.

American XIX. Century —

ignored. (My conf. — it

was not before I came to

this country that I heard

for the first time the

name of H. Melville)

— Most contemporaries (Dewey,

fairly well known: Lewis,

Anderson, G. Miller, Hemingway,

Wilden, Steinbeck etc.) —

But: Carl Sandburg etc.,

unknow. Also, Gertie

Stair (despite Montparnasse

glory) etc.

And how?

~~French~~ lit. — L.M. K. M. —
except Romain Rolland, G.
Maurois. —

for Romain
Malraux — to political groups
to elite (Catholic)

Guide — to elite
German lit. in U.S. —

March 1914, Bruck:

Schiller, Goethe, Rola (Porgo the),
W. F. L. Goethe, H. M. Schiller
H. M. Goethe, Höfmann, etc. Wiedemann
George, Höfmann, etc. Wiedemann

— Many roots of intellectual
reputation.

The thing but in the effect:
Rilke, ^{Rinband} Kafka, Hölderlin, Joyce.

The noisy but not lasting
work: Pindar, etc., Walther
— at a time popular meeting

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Reasons.

Most lasting intimation
popularity: Bonaparte
Have mine: Napoleon
Crim Crim

Justice.

— Problem of success and
value — complicated;
this — its most complex
aspect ...; Sometimes —
a certain skill, not to
be confounded with
genius. (Emil Ludwig)
Style does not lose its
reasons in translation
— as it has none. Easy to
translate Remarque;
almost impossible to
translate the poem of Valéry
(let alone Wordsworth) — But not
always the most popular
stuff gets international.
(Rand May, "Saturday Ev. Rev.")
Munro.

World Literature —

we were slow to the
ideal of a true W. Lit.,
in the XVIII. and XIX
century than we are now.

— Whittman, not only in
the habit of using French
words, but also quoting
Goethe, Herder, Kant ...
Walt Whitman, "Wreckman"
... which Foster mentions
hardly any non-English
modernists ...
(Lit a la Goethe; somewhat
with Eckermann; more about
French art and lit. English,
Italian, Oriental subjects
than anything German ...)