

Verbundkatalog Kalliope

Mann, Klaus
o. O., 1944? 1945?

Nutzungsbedingungen

Bei zahlreichen Dokumenten auf monacensia-digital.de sind die Urheberrechte bereits abgelaufen. Sie sind gemeinfrei und dürfen ohne weitere Rücksprache mit der Monacensia weiterverwendet werden. Bei den Dokumenten, bei denen noch Urheberrechte bestehen, müssen für eine Weiterverwendung stets die Rechteinhaber*innen angefragt werden sowie eine Publikationsgenehmigung der Monacensia eingeholt werden. Das Zitatrecht bleibt hiervon unberührt. Zur Erteilung einer Publikationserlaubnis wenden Sie sich bitte an:

Monacensia im Hildebrandhaus
Literaturarchiv
Adresse: Maria-Theresia-Straße 23, 81675 München
E-Mail: monacensia.literaturarchiv@muenchen.de

Terms of use

The copyrights for numerous documents on monacensia-digital.de have already expired. They are in the public domain and may be reused without further consultation with Monacensia. In the case of documents for which copyrights still exist, the copyright holders must always be contacted for further use and publication permission must be obtained from the Monacensia. The right to quote under copyright law remains unaffected by this. To obtain permission for publication, please contact:

Monacensia im Hildebrandhaus:
Literaturarchiv
Address: Maria-Theresia-Straße 23, 81675 München
E-Mail: monacensia.literaturarchiv@muenchen.de

Italy, May 29

1945

Dear Hermann Kesten:

Finally I have received HEART OF EUROPE and, for the past few days, have been reading in it, with a great deal of pleasure. I don't know what the critics want -- those, I mean, who said nasty about it. To me, it's an excellent book, "richly various... like the ocean," as our friend Dorothy Canfield Fisher puts it, in her (rather dull) introduction. The things I have picked myself are all very fine, I think -- I enjoyed re-reading Green's Notes, and the essays of Valéry, Unamuno, Ortega, Borgese, Heinrich Mann, and my father's twofold Goethe invocation, Joseph Roth's touching story, Hermann Kesten's crisp, ironic prose -- and so forth. Even more exciting, however, is to me the reading of those many contributions completely new to me. What a surprise to find so many gifted Portuguese and Yugoslav authors! (I haven't had the time, as yet, to study Bulgaria.) Spain is very nicely represented -- so are Norway and Sweden, whereas Greece and Denmark seem a little meagre. Karin's introduction is by no means without charm (especially to me, who enjoys always ^a reading about Bang); but there should be some Danish authors, besides Bang and Ponttopidan (the latter being, incidentally, absolutely unknown to me -- not his reputation, of course, but his books: I've just never read them...) France is very good -- although I still wonder whether it was a good idea to include Montherlant (but, again, his "Bullfighter" is a brilliant piece of writing -- undeniably...) Roger Martin du Gard and Valéry Larbaud are

excellent, and the fragment by Jules Romains remarkably well chosen -- a rather fascinating piece by an otherwise rather unbearable author. I am sorry, though, that we failed to include Philippe Soupault: he has just written a booklet on James Joyce from which we ought to have taken a chapter: it's charmingly written, very lively and instructive -- and it would have ^{been} good to have Joyce somehow represented. ... Austria is all right -- I am missing Werfel's ~~many~~ poems, though, and am still inclined to feel that Hofmannsthal's Salzburg article would have been more fun than his "Cavalry Tale," which I find a trifle tiresome. The Schnitzler fragment, however, is indeed delightful -- full of suggestions, full of mystery, and so very typical of the Viennese school... Maybe we were a little too exclusive as far as the Germans are concerned (and, being so exclusive, should not have admitted Joachim Maass...) A little something by Lion Feuchtwanger wouldn't have been so bad; a few pages by Anna Seghers couldn't have done much harm, either. I like Annette's conventual memories -- a better contribution, than her Berlioz essay would have been. Both Franks are O.K. -- Leonhard a little better than Bruno. I forgot to mention Czechoslovakia, with Capek's beautiful little essay and the two extraordinary stories by Ernst Weiss and Hostovsky. The Low Countries are more interesting than I would

have thought possible -- and as for Soviet Russia, I suppose it is about as good, as could be expected, with Soviet literature being such a bore, in gen^eral...

Altogether, I think that the editors have done a fine job: my congratulations to both.

..... Our campaign here -- to speak of less peaceful matters -- is making such excellent headway, and German morale is declining so rapidly, that I anticipate the end of the war in the not too distant future.

How are you?

Thanks for your letter. Write me another!

As always,

Yours,

KLAUS

