

Verbundkatalog Kalliope

Mann, Klaus

o. O., 1944-06-03

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, June 3 1944

Dear Hermann Kesten:

Don't be horrified: the reading of HEART OF EUROPE has amused me so much that I feel like editing another anthology -- with you, cher ami, as my co-editor. I think we may as well begin, right now, to prepare a great, big, representative American anthology for post-War Germany. For, if we fail to do it, somebody else will certainly have (and carry out) the same idea. So why should we lose time? Today the Allied armies entered the City of Rome; the day may be near when we triumphantly take over the ruins of Berlin...

What I enclose herewith is a tentative outline -- but it looks promising, doesn't it. This American anthology -- I think -- will involve MUCH less work and trouble than HEART OF EUROPE did. The main difference is that, in the American case, we have all our contributors, publishers, etc. at one spot -- or rather, they all are available somewhere between New York and Hollywood. Also, it will be easy to find good translators: most refugee writers should be able to translate properly from English into German (except for some monstrous half-wits, like Oscar Maria Graf). Maybe you'll want to translate a few choice pieces yourself. As for me, I am interested in Thomas Wolfe, Saroyan, Gertrude Stein, maybe Carson McCullers, and a few (very few!) poems.

You are the first one to whom I submit this project. I am sure that my father will be delighted to write a Preface for us. Also, we could certainly get some great American name for a brief Introduction -- the Vice President might be inclined to accept; Robert Sherwood wouldn't be bad, either. (If he sponsors the book, a certain tie-up with O.W.I. would be automatically established -- which could only be advantageous, if not necessary...) ---- Now, the great question is: do we have a publisher? In other words, are Fischer and Landshoff willing (and in a financial position) to venture on such a proposition, at this early point. You'll talk it over with them.

This is how I think the matter could be handled: We make a contract with L.B. Fishher, stipulating that we have to deliver the ready anthology, say, five months after the end of the war with Germany. We get royalties, and a suitable advance payment due at the very moment when the publication of the anthology seems to be reasonably guaranteed (in other words, as soon as Hitler admits his little defeat...) Moreover, we should receive

some very modest sum (not less than \$ 100 for each of us, though!), upon signature of this tentative contract.

If Fischer wants to go further (as I think he should), and is in a position to do so (as I hope he is), the next step would be, to hire a few translators, and to discuss the various introductions and the essays of PART FOUR with a number of authors. I suppose that Edmund Wilson (now with THE NEW YORKER) would be our best bet for the literary introduction. If he refuses, however (he happens to be rather nasty), one of the Van Dorens might be good enough, or maybe that clever young literary editor of THE NEW REPUBLIC (Karzin, or whatever his name is), or somebody else. It should not be difficult to find some dignified professor for the essay on American philosophy (which is an extremely tiresome subject, anyhow) -- and even easier, to get some snappy experts on film and radio. Both Wescott and Lazare are rather brilliant art critics. Wescott may be a little more representative, but is not unlikely to reject our flattering offer, as I happen to be cross with him. If Lazare does the same thing -- being too lazy, or too drunk, or something -- he could easily recommend another man to you. Curtiss will produce a solid piece about the theatre -- which is his speciality. I have infinite confidence in Gumpert's medical erudition and in the journalistic experience of my friend Curt Riess. Adamic is very much in the habit of contemplating the melting Pot. Lincoln Kirstein (an old contributor of DECISION) is sharp as a whip when writing about dance. As for Kesten -- well, you know what kind of a bird he is: flighty, reckless, unreliable... I'm afraid we'll need the guy, though.

The book will be about 600 pages long; lavishly illustrated; price: 4:50 Mark; printed in Stockholm; will sell 20,000 copies in Switzerland, Sweden, Holland, Czechoslovakia, etc; 200,000 copies in Germany proper -- within a couple of months. It has to become the representative American anthology. Wieland Herzfelde and Kurt Wolff are probably busy, at this very moment, preparing exactly the same kind of thing. So you'd better take a taxi and rush to 381 Fourth Avenue!.... Also, ask Madame Kesten to copy the outline so that you can send one copy to Monsieur mon Père -- with my kindest regards --, just to get his reaction.

If the whole idea bores you, I'll pick Ernest Glaeser as my co-editor -- which would inevitably ruin the good reputation

of yours faithfully,

KLAVS

22/8446
JUL 1946
JUL 1946