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My Father and his work.

Mann, Klaus

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

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My father and his work.

Schwierigkeiten und Vorteil des Lebensumstandes:
Sohn eines berühmten Mannes zu sein;
(gerade wenn man sich auf demselben
Gebiete bewegt wie er.)

Vorwerk war "objektive Beobachtung."
(wahrscheinlich normal,
möglichst.)

Charakteristik: Das langsame Wachstum.

(In diesem Punkte dem berühmten
"Rhythmus der Zeit" des alten Griechen.
Es spricht davon auch gelegentlich - z. B.
ausdrücklich von Hoffmanns Tod.)

Der Beginn: Monotonie Chronik der
besorgten diecadence. Brücken über;
Novellen. Nietzsche - Schiller: als
Psycholog der Verfall (die als Ent-
wertung oder als Verführung auf-
fassen kann); und als Spezialist für
das Gegenüberpaar Geist und Leben.

Von how me: das Künstler - Problem.
(Der Künstler als Antagonist des
Lebens - schmerzhaft und analytisch -

vielleicht am ungeschicktesten und klavieren
im "T-Donio Köögen" (Schrift der deutschen
romantischen Novelle - wie ja die ganze
themat. Romantika ist) ; faktisch
sawiert im "Tod im Venedig" ; (die
Entwässerung des Künstlers deutet
die Verführung des Lebens ;) ind. nicht
im den "Rekursionen des Hoch-
staplers" ; (der Künstler als Betrugsgel,
optimistisch im "Königliche Hochzeit" ;
(der Prinz - Anführer - als Symbol
des Künstlers : entzogen, wölft
durch die Liebe. [Wagner'scher Prolog]
Dieser Prolog wird angebracht werden
und im "Zauberberg" wieder helfen.
Zwischen "K. H." und "Zauberberg" :
" Die Betrachtungen eines Unpolitischen."
Als Tendenz, als Gessinnung nur der
Freunde ; das Tödt - Prolog national-
listisch verwandt und so gleichsam
mit einem halben politischen Kos-
spiel zu sehen. Die Polman gegen
den " Zivilisationskritiken." - Trotzdem.

gerade von hier aus: die Richtung auf,
Soziale im Allgemeinen. Von da ab nicht
mehr aufhörend. — Die Wendung zum
bismarck Sozialkritiker: in der "Rede von
der deutschen Republik" (defensiver Bismarck
mit dem kaiserlich-königlichen Nationalismus.)
Der "Zaubergang": Leben und Tod
wird dialektisch sich gegenüberstehend.
Der Sieg des Lebens. (Liebesroman: Leben
als die zum Tod und zum Leben
überführende Kraft.) — Die Kritik, all-
gemeine, fast ungeschöndlich —
sammelnde Kritikverurteilung der "Zauber-
berg" (Roman von der Familie
des Göde, Huxley: Wissenschaft
Roman. Nicht mehr deutsch-romantisch.)

Die Richtung mit den neuen
Humanismen (den nicht-mis-
sionarischen, reifen, komplexen, der alle
Erfahrungen der Romantik in sich hat.)
Die neuen Humanismen, Wissenschaft
im "Joseph". (Die Kritik an
der Unvollständigkeit der Wissenschaft —
aber nicht wissenschaftlich — Psychol.)

Der gleiche Humanismus in allen Essays,
mit der „Zauberberg“-Zeit. (Goethe,
Wagner, Freud... etc.) — Dabei auch
die unbedingte Stellungnahme gegen
Nazi-Deutschland. (Die falschen Nietzsche-ans.
Die ordinäre Romantik. Todessymbol
ph., Kampfsymbol. Der Mensch
mit Wagner und mit Nietzsche.)
Deshalb: immer mehr Goethe. (der
alte, sozial ~~geschwundene~~ Goethe der
II. Faust.) (Liebe zum Mensch, Philosophie, Dichtung,
Wissenschaft, Naturwissenschaft, kein Ansehen
unser. Das ist ungoetheisch.)
Liebe zum Leben — mit ~~Humanismus~~.
So weit als Mensch. Anmerkungen.
Lacht und ist glänzend. Dargestellte Transparenz-
heit. Neugierig, unheimliche Bewusst-
dabei (gleichzeitig sowohl als physisch)
gerade wissend, was ihm bekommt.

*
Der „Kultur-Komplex“ immer als etwas
lächelnd empfunden. Nicht gegen ihn
geachtet, sondern im inneren Goethe.
(Wenn nicht mit anderen Taktiken,
mit anderen Voraussetzungen und
mit anderen Temperamenten.) Und ist
dabei nie hoffend, dass spätere Bekehrungen
festgehalten werden. Ich habe ihm
keine Unruhe gemacht.

My father and his work. It

it is difficult for a son to speak publicly about a famous father.

His intimacy with the private figure makes it almost impossible for him to judge the public one....The father ^{dominates} as the huge personality of the childhood... ^{So many memories...} The long evenings when he read Goethe, Tolstoi, Dickens and so forth...His love of music. His Playing of the grammophon (Wagner, Beethoven)...His improvising on the piano...His daily walks; his love of dogs. (^{Described} Described Bauschan in "The Dog and his Master.")...His ^{pleasure in} ~~weakness for~~ festivals (Christmas...)
His mixture of shiness and affection... ~~His happy married life...~~ Mixture of modestie and pride...His ~~daily schedua sce~~ ^{regulating} of his working hours. He rises early; working; walk; ^{conscious} correspondence. His interest in the theater...never missed a opening night in München or Zürich...Mouvies...Besides of literature, his special interests are music and medicine. Less interested in painting and poetry...More a man of the ears than of the y eyes...
^{A person more aware than most...}

Between literary father and son, there is a mixture of influence and opposition...

Strange that a man who has international pedagogical influence in the world at large, ~~is restrained in his own home~~ is not actively ~~then~~ so in his own home..More observant than teaching...
As shown in "Early sorrow". ~~When we~~ During our excentric period he was more sorrowful than angry...When I started writing myself, I showed him my first novelette...His gentle ~~not~~ criticism was; I read it without despleasure...

Meanwhile, I became objectiv. I hope I am able to-day to judge him in relation to european literature...

If you have ^{to speak} about my father as an writer, you must allow me to please a little more a bit later...

the characteristic books of this epoch: "Buddenbrooks, ^{Dear} ~~downfall~~ of a family", the problem of the overcultivated bourgeois society of North Germany (Lübeck.) - his own - ^{which} comes to artistic realisation... Th. should show: "Der Kline, Hans Friedemann", "Tristan" etc., of "Tonio Kröger", the type between the bourgeois and the bohemian; ^{which he most} the longing and the ironie from both sides. - ^{* The famous, long} "Death in Venice" ^{romance} Venice", the tragedie of an artist and his sympathy with death; pessimistic period, ^{much} influenced by Schopenhauer... ~~in the drama~~ "Florenza", the asket Savonarola against the lust for life of the Medici. - Between "Tonio Kröger" and "Death in Venice" the incla- half optimistic inclination in "Royal Highness": The story of his own marriage in farytale form. The prince - the old Heidelberg type - ^{too!} is a symbol of the artist. ^{The romance: German birth} The meeting of the prince with the exotic daughter of a millionaire. ~~The problem of~~ The race problem ^{doubled} ~~double~~ ^{twice} actualised in my fathers life: In his own family ^{20% north-} ~~south-~~ american blood; from my mothers side jewish ~~blood~~. This mixture seems to ^{my} be fortunate..

* The drama "Florenza" with its background of the Italian Renaissance. Here, the leading character is the ascetic type, Savonarola, who is fighting against the lust of life, represented by the family of the Medici.

H i s l i f e . The house of a patrician family in Luebeck .The beautiful Mother, a foreigner. The dignified Nordic Father. The problem of the blending of race -North and South: treated by him in "Tonio Kreeger" and by his brother, Heinrich Mann, in "Zwisch n den Rassen" (Between the Races).

He portrays his family in "Buddenbrocks"; other Luebeck families he described in "B" went to court about it/against him; he defended himself in an article "Bilse und Ich" ("Bilse" was the nom de plume of an officer, who portrayed conditions in a small German garrison in a scandalous manner). My father won the case / because he could prove to the court / that mention of these families was not made for the purpose of insu ting them, but that it fitted into the general picture of his work.

He left Luebeck. Period spent in Italy with his brother. His Mother settles in Munich. He himself lived in a furnished room in Munich /like a student. He published his first short stories in the famous Munich funny weekly " Simplicissimus - whose editor at that time was Jakob Wassermann. He had to serve his one obligatory year in the army, but after a few weeks he was taken ill /because his feet could not stand the goose-stepping. While he was in military hospital /he sent the huge hand-written manuscript of " Buddenbrocks" to the Berlin publisher S. Fischer.

2.)

His life. The house of a patrician family in Luebeck. The beautiful Mother, a foreigner. The dignified Nordic Father. The problem of the blending of race - North and South; treated by him in "Tonio Kreeger" and by his brother, Heinrich Mann, in "Zwischen den Rassen" (Between the Races).

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4.7.1
H. Mann
K. Mann
2.1

Fischer accepted the manuscript / but wanted to condense it to half its length. From the military hospital he wrote a touching letter to Fischer: " From the very depths of my heart / I beseech you to publish the manuscript in its entirety. The " Buddenbrocks" were published in two volumes. Success came slowly but steadily. At the time my Father left Germany / more than a million copies of the book had been sold. / He was a frequent guest in the home of the Fringsheim family in Munich, who dispensed hospitality on a large scale. The painters Lenbach, Kaulbach, etc. met at the Fringsheim home with musical celebrities such as Gustav Mahler and the famous Munich conductors Levy and Mettl and the aristocracy of the Royal court. He met the daughter of the house and became engaged to her; the story of their romance he tells in somewhat disguised form in his novel " Koenigliche Hoheit" (Royal Highness).

Since then he lives with our Mother a very quiet life, replete with concentrated work.

In his various novels you will find impressions he received jointly with my Mother during their travels. For instance my Mother had to spend several months at a sanatorium in ^{Saint-Preuil} Daves because of a slight illness / and it was there ~~that~~ my Father received the first impressions for the "Magic Mountain", For during their several trips to Italy / he got the ideas for his story " Death in Venice" or "Marie and the Magician".

Immediately before the outbreak of the war in 1914, my parents moved into a home in Munich, where they lived ~~inx~~ until 1933, when the Nazis took it away from them.

Their summer home in Bad Teelz in the Bavarian Alps, they sold in 1918 and invested the proceeds in war loan, which a few months later was avselutely worthless.

They also ~~lost~~ another small summer home/situated on the Baltic Sea, in ^{vid}Lithuania (Nidden), inaccessible to them ~~now~~/because it can only be reached through Germany.

Through all these years my F-ther's work grew and received an ever increasing resonnance throughout the world, which culminated in the Nobel prize.

The Joseph as a wide ~~mythical~~ mythical picture of mankind. Characteristic is the mixture of ^Kpsychologie and mythologie; out of myth and ironie. All the human qualities are there as for the first time... instead of the ^{individual} individual - : the typ. *

The interruption of the work on Joseph for political articles. Letter to the Dean of Bonn University; the effect in Germany; people learn it abroad by heart in order to repeat it in Germany. - "Carlotta in Weimar". The increasing influence of Goethe. He admits more and more that he is G.'s disciple. G. fascinates my father as the ~~huge~~ gigantic case in which the perfect the perfect nature and the perfect culture are united...

Eintrag in Goethe's Roman

* Jacob is the father, the typ of the father. Reuben's wife who falls tragically in love with Joseph - in which the first volume, "G. in Egypt" - : is the woman in love.

Joseph himself - the ~~young man~~ the boy, then the young man: gifted with the charms of physical beauty and intelligence - : both.

A good people but he is half a god. ~~Reuben's~~ Reuben's oriental and young gods: Osiris - : Egyptian - : by ~~brother's~~ brother's - : Die Geschichte des

Eintrag in Goethe's Roman

