

Verbundkatalog Kalliope

(Speech. Authors Club.)

Mann, Klaus

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

The Bedford
118 EAST 40TH STREET
NEW YORK

(Speech. Authors Club.)

....Es ist gut, unter Kollegen zu sein. Es ist gut, unter amerikanischen Kollegen zu sein. - Die junge deutsche Literatur hat der amer. viel zu verdanken. Die ersten Eindrücke: Whitman und Poe; (in guten Übersetzungen.) Dann: Sinclair Lewis; Hemingway; Thomas Wolfe. (Sein Tod.) Dos Passos, Dreiser, Hergesheimer, O'Neill, andere. Und nun, im Exil. Hier haben wir am meisten Verständnis, am meisten Gastfreundschaft gefunden.

Um nur irgendein Beispiel zu nennen: Robert Nathan's Roman "Wint, in A." - Der Typ des deutschen Emigranten - mit wie viel Sympathie Klugheit Verständnis gesehen. Kein Bolschewist, kein Jude.

Das ist wichtig. Viele meinen, alle, die gegen H. sind, seien Bolschewistische Juden. Das stimmt nicht. - Die Vorstellung: Nach Hitler das Chaos - Göbbels' geschicktester Trick. Scheint die Politik der grossen Demokratien zu bestimmen. Chamberlains Verrat - Duff

Copper scheint der Einzige zu sein, der Anstand und Politik etwas versteht. (Anstand und Politik - zusammen...) - Frankreich, so isoliert. Der Krieg, unvermeidlich - aber in drei Jahren (mit den Rohstoffen Rumäniens, Ungarns) könnte H. ihn gewinnen.... Vielleicht das tragischste Ereignis, seit 1933.

Hitler kommt den Krieg nicht zu Ende. Eng. wird mit Politik versat an E. S. R. im. J. 1941. ihn d. 1941

Nicht von Politik reden... Dieser Abend ist zu gut dazu. Vielleicht werde ich Europa lang nicht sehen. Ich wäre zurückgefahren, wenn es zum Krieg gekommen wäre. Ein machloses Frankreich, ein England, das mit dem Fascismus paktiert - will ich nicht sehen. Froh, hier zu sein - mit den Freunden.

(Authors Club.)

because I have this little book
Ladies and Gentlemen - don't be afraid, I am not going to deliver some long formal speech. At the contrary - 'I just feel like telling you, quite simply, how happy I am to be here with you tonight; to be with colleagues, and with American colleagues.

For an young German ^{author} ~~writer~~ who started writing soon after the last war, the modern American literature was very important and meant a great deal to him. It is not exaggerated to say, that some American poets and authors had a very strong influence on the young German post-war literature.

// The first American poets who impressed me and many of my comrades were Walt Whitman and E.A. Poe. We admired both of them - as much as we admired the German Romanticists or Nietzsche or some French poets. - Later, we read the books of Theodor Dreiser and Sinclair Lewis; Hergesheymer, and ^{John D. Parry} ~~Upton~~ Sinclair, and in the great German theaters we saw very impressive productions of O'Neils fascinating plays. - Some of us tried to immitate the style of Erenst Hemingway -: all of us adored "A Farewell to Arms", and other things this remarcable man wrote. // Another American novel which made a deep impression to the German literary youth was "Look homwards, Angel", by Thomas Wolfe. I knew Wolfe - this strange and touching personnality - , and I was quite sad / when I had to learn, the other day, that he suddenly died. It is difficult to believe that a man who was so full of life and who created such a lot of life, really passed away. - - - I had the pleasure, too, to ^{have} ~~have~~ personal contacts with several of the other most eminent American writers. Sinclair Lewis, for instance, I met the first time, ten years ago, in Berlin. This was just before my sister and myself came the first time to this country. Sinclair Lewis was pretty angry about our plan of travel

1928

travelling to the States. "Silley children!" he said - I was only twenty yares old, then - "w h y , for heavens sake, must you go to New York! There is nothing to drink!" This was ~~still~~ the time of prohibition..... I met him again, ten years later, in New York. Many things had changed ~~since the old Berlin days~~ - Lewis and Dorothy Thompson and we became somehow depressed when we remembered the old Berlin days.

Of course, the American literature and our personal contacts to American authors have become still more important to us // since we live now in this country, and since this country really is becoming, more and more, our home. We have many reasons to be thankful for all the sympathy and the good understanding // we meet among our American colleugues.

This sympathy shows itself in many form, - in private, human ways, and in literary ways, as well. Let's take one example. I read, the other day, a novel by my friend Robert N a t h a n , called "Winter in April". What a fine, delicat feeling, in this charming little book, for y our situation, our hopes, our sorrows! I really recognisced the leading character of the book - this young German, called Eric - as one of my comrades.

And this leading character / who is so typical for the German exiles / isn't a jew, and he neither is an communist. He is a sort of a liberal aristocrat - ; more for moral than for political reasons in opposition to Hitler and his regime.

Many fœigners believe - and Mr. Goebbels wants them to believe it - // that all the Germans / who are against Hitler - within the Reich or in exile - are either jews or bolschevists, or both together. This isn't true - as you know. But this slogan, created by Mr. Göbbels, had an enor= mous influence - and not only to as far as the exiles are concerned.

Many people think, after Hitlers fall, there would be "the chaos" or the boleschwisme in Germany. This is not very likely - it is even not possible, as Germans hate nothing more than disorder: so there would be very soon a new ^{and a better} order in our country, after Hitlers fall.

This is far away. Mr. Chamlerlain doesn't want Hitler to fall. Mr. Ch., he too, is deeply afraid of that famous "chaos" which would appear, after Hitler. It wasn't because Great Britain was afraid of war - of a war which Mr. Hitler is absolutely unable to risk - that the Four-Power-agreement was made in Munich. It was because Mr. Chamberlain was afraid that Mr. Hitler could fall. For this very reason, Great Britain sacrificed poor Czechoslovaquia - this gentle little country of which I am a citicien - , and for this reason France is isolated today, a third class power, helpless, dependend from England and Germany. France - our dear beloved France - committed suicide, by fear of death...

But we don't want talk politics tonight. This evening is to good for such a dreary subject. Allow me simply to repeat, that I am glad - and now more glad than ever before to be in this country, and to be here with you.