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Guide Book Through European Culture.

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Guide Book Through European Culture,

by Klaus Mann.

"Inside Europe", the latest book by John Gunther, is a world success. It is my intention to write a similar book, treating, however, of the cultural personalities and tendencies of the European continent, rather than the political. I shall portray the most important literary figures of all the European countries, as well as the most prominent musicians, painters, actors, directors, etc; I shall analyze their latest works and describe their characters. I am more or less intimately, personally acquainted with the people active in European intellectual life today. Consequently I can depict them in their private lives as well as in their public functions.

The book is to be a true resumé of all that Europe has to offer at present in the way of culture. It will characterize the various intellectual trends and accomplishments; also describe the interrelation of the differences between the separate European spheres of culture. The American reader, after he has read this book, ought to be well informed as to the general cultural standard as well as the details of artistic production in Europe. The success of the "Readers' Digest" in this country goes to prove that the American public, likes to be given its information in concentrated form, and just as anyone is able to speak intelligently about any given book after perusing the "Readers' Digest", so he is to have a complete birds' eye view of the intellectual life of Europe. - A well-known representative of European literature, probably Stefan Zweig, will write the preface to my guide book.

England is the country to be treated the most concisely and briefly for the reason that Americans are for the most part familiar with English literature. Here I will confine myself to a characterisation of the youngest, most modern literary group; above all I shall give portraits of young poets out of the circle of Wyston Auden, Stephen Spender, Christopher Isherwood.

The most detailed chapters will be those dealing with France and Germany.

The great figures of French literature are to be analyzed. To give some

names: Paul Valéry; Mauriac; André Maurois; André Gide (with especial consideration of his Sowjet Russian polemics); Giraudoux (with a particular analysis of his new Greek dramas: "Amphytrion" and "Electre"); Jean Cocteau (with a detailed analysis of his most original personality, of his latest works, and of the "group" of young authors gathered about him: Raymond Radiguet, Jean Desbordes, etc); Julien Green (a personal characterisation ~~XXX~~ with especial emphasis on this last novel "Midnight"); Romain Rolland; Montherlant; Jouhandeau; Jules Romains; Philippe Soupault; the Surrealists; (André Breton; the painters Dali, Max Ernst etc; the poet René Crevel - detailed personal portrait - etc.) Paul Morand; André Malraux (personal portrait; description of his political activity)- Céline; Edmond Jaloux and others.

Political literature in France is treated separately, beginning with the reactionary extremists, such as Léon Daudet and Barres through to the socialist activists of the sort of André Malraux and Henri Barbusse. Another subdivision deals with the literary magazines in France, not only the great monthly "Nouvelle Revue Française" but also the weeklies, such as "Marianne", "Gringoire", etc. Light literature, too, is treated separately: such writers as Decobra, Claude Anet, etc. Again separately the playwrights, such as Bernstein, Savoir, Verneuil, Pagnol, Bourdet, Lenormand, as well as the most important theatrical directors and actors, such as Jouvet, Dulin, Copeau, Antoine, Harry Baur, Pierre Blanchard, Renoir, etc. The kernel of the chapter of music ~~XXXXXXXXXX~~ presents a portrait of Stravinsky; (beside him Ravel, Milhaud and others). The kernel of the chapter that deals with painting is a study of Picasso, in which a visit to his studio in Paris is described; thereupon follow characterisations of Bracque, Derain, Kisling, Chagall, Utrillo, Van Dongen, Chirico, etc.

The point of my Chapter on Germany will be the working out of the difference between those writers who have remained in the Third Reich and the emigrants. Those who have remained "inside" fall into two classes: the real Nazi writers, represented typically by such authors as Hanns Johst and Hansheinz Ewers etc. and those who only discovered their National Socialistic proclivities after 1933, such as Gottfried Benn, poet and essayist, ~~XXX~~ besides those who became Nazi through pure opportunism

such as Gerhard Hauptmann. Finally I deal with those writers who although they have remained in the country have succeeded in keeping a dignified distance from the activities of the Hitler regime, such as Ricarda Huch, Hans Carossa, Ernst Wiechert, and the great poet Stefan George, who died but recently and who, in turn, will be the subject of a separate study on my part.

There will follow a precise examination of the situation of painting, music and the theatre in the Third Reich. Hitler's recent sensational speech about art in Munich, furnishes a point of departure from which it can be deduced what kind of art is "desired" and what is "undesired" in the Third Reich. The central figure of the chapter on music will be Richard Strauss (beside him Hans Pfitzner, Hindemith, Furtwängler etc); of the chapter on the theatre men like Gustaf Gründgens (formerly a Communist, today the first actor of the Reich, personal friend of Göring, director of the State theatre - particularly familiar to me because he was the former husband of my sister, Erika), the so-called "Staatsräte" Werner Krauss, Emil Jannings; the ladies Emmy Sonnemann (Göring's wife) and Käthe Dorsch (Göring's "favourite"); the film-star Jenny Jugo, a friend of Göbbel's, the lady Beni Riefenstahl, former "favourite" of Hitler, etc.

On the other hand I shall present the literary and spiritual representatives of the emigration/ i.e. of the free and independent Germany. A series of authors are to be portrayed as personalities as well as criticised as writers: Thomas and Heinrich Mann, Stefan Zweig, Arnold Zweig, Lion Feuchtwanger, Alfred Neumann, Bruno Frank, Leonhard Frank, Bert Brecht, Anna Seghers, Emil Ludwig, Remarque, Joseph Roth, Hermann Kesten, Ernst Gläser, Heinz Liebmann; the great journalists Leopold Schwarzschild and Georg Bernhard, etc. The varying currents within the emigration will be ~~defined~~ defined and the different reasons explained for their opposition to the Hitler regime.

Separate chapters will be devoted to the musicians exiled from Germany (Bruno Walter, Klemperer etc), scientists (Einstein, Schrödinger, etc.), painters (George Grosz, Beckmann, Klee, Dix, etc.), theatrical artists (Elisabeth Bergner,

Max Reinhardt, Conrad Veidt, Peter Lorre, Kortner, Marlene Dietrich, etc.).

Separate chapters will deal with German-speaking countries ~~XXXXXX~~ not belonging to the Reich, such as S w i t z e r l a n d, and A u s t r i a. Another chapter is devoted to ~~EH~~ C z e k o s l o v a k i a, dealing not only with her German but also her Czeck literary production.

H o l l a n d and the S c a n d i n a v i a n countries will not be neglected (Sweden, Norway, Denmark, Finland). There is far more to be reported about the cultural ~~XXXXXX~~ status of these countries than the outsider might suppose. (Sweden, for example, ~~XXXXXX~~ boasts a very lively literary youth movement). The case of Knut Hamsun deserves especial attention; as is well known he sympathizes with the Nazi movement. The highest European niveau is held upright by such personalities as Sigrid Undset, Selma Lagerlöf, Karin Michaelis, Andersen Nexø.

There is a chapter on H u n g a r y and its intellectual centre: Budapest. another chapter deals with P o l a n d; others with R o u m a n i a, T u r k e y, Y u g o s l a v i a, B u l g a r i a.

There remain to be mentioned the chapters on I t a l y (with portraits of Pirandello, Rosso di San Secondo, Marinetti, whom I knew personally) S p a i n (with portraits of Ortega Y Gasset and Unamuno) S o w j e t R u s s i a (with a portrait of Gorki whom I ~~XX~~ met a year before his death in Moscow on the occasion of the great writers' congress).

Finally I shall mention the peaks of Jewish literature such as Schalom Asch, who is a personal friend of mine, too.

The whole style of the book is personal, intimate, light. Nowhere are there to be mere dry data, on the contrary the entire work is full of personal anecdotes.