Colloquium helveticum Thomas Mann in America

Bibliographie internationale de la littérature périodique dans tous les domaines de la connaissance

Editing the Text

On Myself and Other Princeton Lectures

Congressional Record

Thomas Mann

Letters of Thomas Mann

1889-1955

Thomas Mann, a Chronicle of His Life

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Schoenberg is often viewed as an isolated composer who was ill-at-ease in exile. In this book Kenneth H. Marcus shows that in fact Schoenberg's connections to Hollywood ran deep, and most of the composer's exile compositions had some connection to the cultural and intellectual environment in which he found himself. He was friends with numerous successful film industry figures, including George Gershwin, Oscar Levant, David Raksin and Alfred Newman, and each contributed to the composer's life and work in different ways: helping to him obtain students, making recordings of his music, and arranging commissions. While teaching at both the University of Southern California and the University of California, Los Angeles, Schoenberg was able to bridge two utterly different worlds: the film industry and the academy. Marcus shows that alongside Schoenberg's vital impact upon Southern California Modernism through his pedagogy, compositional techniques and students, he also taught students who became central to American music of modernism, including John Cage and Lou Harrison. Arnold Schoenberg was a polarizing figure in twentieth century music, and his works and ideas have had considerable and lasting impact on Western musical life. A refugee from Nazi Europe, he spent an important part of his creative life in the United States (1933-1951), where he produced a rich variety of works and distinguished himself as an influential teacher. However, while his European career has received much scholarly attention, surprisingly little has been written about the genesis and context of his works composed in America, his interactions with Americans and other ?mi?gr?rs, and the substantial, complex, and fascinating performance and reception history of his music in this country. Author Sabine Feistl illuminates Schoenberg's legacy and sheds a corrective light on a variety of myths about his sojourn. Looking at the first American performances of his works and the dissemination of his ideas among American composers in the 1910s, 1920s and early 1930s, she convincingly debunks the myths surrounding Schoenberg's alleged isolation in the US. Whereas most previous accounts of his time in the US have portrayed him as unwilling to adapt to American culture, this book presents a more nuanced picture, revealing a Schoenberg who came to terms with his various national identities in his life and work. Feistl dispels lingering negative impressions about Schoenberg's teaching style by focusing on his methods themselves as well as on his powerful influence on such well-known students as John Cage, Lou Harrison, and Dika Newlin. Schoenberg's influence is not limited to those who followed immediately in his footsteps-a wide range of composers, from Stravinsky adherents to experimentalists to jazz and film composers, were equally indebted to Schoenberg, as were key figures in music theory like Milton Babbitt and David Lewin. In sum, Schoenberg's New World contributes to a new understanding of one of the most important pioneers of musical modernism. A psychosocial analysis of the work of prominent social thinkers who fled fascist regimes in the 1930s, assessing the impact on their personal and professional lives, on American life, and on the character of thought itself. This book contains the papers read at a conference organized by the Belgian research group Genese. Janet Todd summed up the difficult situation of the modern editorial critic: "Editing is the dullard's end of scholarship, refused the allure of gender, race and class and denied the glamour of poststructuralist or new historicist criticism that soars beyond the comma and absent colon." The papers collected in this volume prove that the practice and theory of editing are at least as exciting as these more fashionable critical approaches. Die Exileizt?: Mass und Wert, von Thomas Mann und Konrad Falke 1937-1940 in Zürich herausgegeben, war ein Forum für das bildungsbürgerliche Segment des antinationalsozialistischen Exils. Im Exil zu leben bedeutete für die Schriftsteller eine Verpflichtung zu politischer Stellungnahme. Thomas Mann indes, der in der Weimarer Republik als prononcieter Gegner des Nationalsozialismus in Erscheinung getreten war, enthielt sich während der ersten drei Jahre seines Exils der politisch-publizistischen Tätigkeit; Aufsehen erregte sein öffentliches Abdruck von der Sammlung, einer frühen literarischen Exileiztschrift. Mass und Wert markiert eine gewandelte Einstellung Thomas Manns zur Exilpresse. - Die vorliegende Studie umreißt redaktionelle, finanzielle und pressepoltische Hintergründe von Mass und Wert und macht mit den Personen bekannt, welche die Geschicke der Zeitschrift lenkten. Eine Analyse des Inhalts von Mass und Wert bestimmt den geistesgeschichtlichen und exilpublizistischen Standort des Periodikums. Ausserdem werden Aspekte der Rezeption eröffnet. In Thomas Mann's War, Tobias Boes traces how the acclaimed and bestselling author became one of America's most prominent anti-fascists and the spokesperson for a German cultural ideal that Nazism had perverted. Thomas Mann, winner of the 1929 Nobel Prize in literature and author of such world-renowned novels as Buddenbrooks and The Magic Mountain, began his self-imposed exile in the United States in 1938, having fled his native Germany in the wake of Nazi persecution and public burnings of his books. Mann embraced his role as a public intellectual, deftly using his literary reputation and his connections in an increasingly global publishing industry to refute Nazi propaganda. As Boes shows, Mann undertook successful lecture tours of the country and penned widely-read articles that alerted US audiences and readers to the dangers of complacency in the face of Nazism's existential threat. Spanning four decades, from the eve of World War I,
when Mann was first translated into English, to 1952, the year in which he left an America increasingly disfigured by McCarthyism, Boes establishes Mann as a significant figure in the wartime global republic of letters. Sixteen new, carefully focused essays on the prose works of one of the great writers of modernity. This book gives new readings of Mann's novels that show how his obsessive subject—the artist-as-Thomas Mann—became a key to central developments of Western Culture: e.g., to the clash of principles that ended in World War I, to the psychic origins and permanent truth of the Jewish God-story, to the disturbing connection between the Nazis and the greatest of German artists, including Mann himself. The author shows how Mann's famous irony emerges not from nihilism but from a relish for human beings in their idea-defying complexity, and how this relish keeps his richly philosophic novels alive—and delightful—as fiction. Includes the index to the Journal of the International Arthur Schnitzler Research Association, 1961-67. Includes music. Through a chronological examination of each piece of Thomas Mann's short fiction, this sweeping study analyzes the continuous flow of Mann's work and thus traces his emotional and intellectual development. It draws heavily on Mann's letters and diaries, and reveals the relationship of his short fiction to his major novels. T.J. Reed's study has long established itself as the standard work in English on Thomas Mann, and offers as comprehensive a view of Mann's fiction and thought as is available in any language. It is based on a coherent close reading of Mann's oeuvre, literary and political, and also on manuscripts and sources, and was part of the first phase of literary scholarship that opened up the resources of the Zurich Thomas Mann Archive. Further documents that have appeared since then—Mann's diaries, notebooks, and other correspondences—have not fundamentally altered the individual interpretations or the overall picture the study offers, and in some respects have emphatically confirmed them. A further chapter added to this edition covers the new documentation, gives a vigorous account of the main currents in Mann scholarship and criticism over the last two decades suggesting how we should now see the writer, the man, and the political figure, and above all the complex relationship between the three. This work examines all the child characters in Thomas Mann's fiction from Der kleine Herr Friedemann to Bekenntnisse des Hochstaplers Felix Krull. By the use of textual analysis it demonstrates that Mann had an exceptional, if not unique, gift for the portrayal of children and that his depiction evinces deep sympathy with children in general and especially children of a certain type. Most, but not all, of the children are delicate, sensitive and gifted creatures, and they are also sexless or at least androgynous. The work also briefly examines previous scholarly writings on the subject, and compares Mann's treatment of children with that of previous German writers. Mann's pivotal role during the Nazi period as perhaps the most eloquent spokesman for the 'other Germany' that lived in exile means that anyone studying the history of our century must begin with him. . . . These letters are literary and cultural documents that have few equals in our age.---James K. Lyon, University of California, San Diego

"Mann's pivotal role during the Nazi period as perhaps the most eloquent spokesman for the 'other Germany' that lived in exile means that anyone studying the history of our century must begin with him. . . . These letters are literary and cultural documents that have few equals in our age.---James K. Lyon, University of California, San Diego

When Thomas Mann began to work on his "Joseph" novel, he was motivated to do so by the image of the beautiful seventeen-year-old youth and the erotic attraction this image exercised on him personally. He undertook to retell the biblical story of Joseph in order to explore the meaning of this attraction. In the phallic theology of the Old Testament—Israel's covenant with Yahweh was a sacred marriage, outwardly marked by circumcision, for the purpose of mutual sanctification and aggrandizement—Mann discovered the framework of a metaphysics of homoerotic desire. This book explores the many implications Mann found in his biblical source, including the paradoxical notion that a certain degree of suppression of the original desire is required if it is to continue to play its all-important role as a motivating force. Thomas Mann (1875-1955) was appointed Consultant in Germanic Languages and Literature at the Library of Congress in January, 1942. This text contains the five lectures he presented as part of his duties The Theme of the Joseph Novels, The War and the Future, Germany and the Germans, Nietzsche's Philosophy in the Light of Contemporary Event Thomas Mann war nicht der Unpolitische, als der er sich einmal bekannte, aber er war gewiss auch kein politischer Schriftsteller. Zum ersten Mal seit Jahrzehnten wird mit diesem Buch in einer geschlossenen Darstellung das schwierige Verhältnis Thomas Manns zur Politik ausgelotet. Die Politik ist aus Thomas Manns Leben nicht wegzudenken. Ausgehend von dem scheinbar unpolitischen Thomas Mann vor dem Ersten Weltkrieg ergründet Manfred Görtemaker die wichtigsten Stationen in der Beziehung des Autors zur Politik - seine Zeit als Vernunftrepublikaner in der Weimarer Republik, die frühe Gegnerschaft zum Nazistaat, die Emigrationszeit in der Schweiz und den USA, schließlich seine skeptische Haltung zur fragilen Republik Adenauers, mit der er sich bis zu seinem Tod 1955 nicht anfreunden konnte. Das Bild, das sich dabei ergibt, zeigt einen Thomas Mann, der immer wieder zwischen der Neigung zum Rückzug in die Sphäre des reinen Künstlers und der Verpflichtung zur politischen Stellungnahme schwankte. Manfred Görtmakers Buch lässt zum ersten Mal nach Vorliegen der Tagebücher Thomas Manns und der großen Biographien das Verhältnis Thomas Manns zur Politik in einem neuen Licht erscheinen. Of Thomas Mann's public lectures at Princeton University, On Myself is of particular interest. Since the publication of the German text in 1966, it has been increasingly referred to as the definitive authoritative comment on Mann's works, themes, and sources. The English version in which it was given in May 1940 appears here for the first time, in its two parts entitled From Childhood Play to «Death in Venice» and On my own Work, together with the two lectures Richard Wagner and «The Ring of the Nibelung» and Goethe's «Werther», which Thomas Mann delivered in English at Princeton in 1939. The lectures are put in context by the editor's informative introduction and annotations, which also detail Mann's handwritten alterations to the typescripts on which the edition is based. The correspondence between Adorno and Thomas Mann documents the creative tension between literary tradition and aesthetic modernism which would be sustained right up until the novelist's death in 1955. This text offers the reader an insight into the writings, events and personalities referred to in the correspondence.