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Death in Venice and Other Stories by Thomas Mann; David Luke

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*The Modern Language Journal*, Vol. 74, No. 2 (Summer, 1990), pp. 241-242

Published by: [Wiley](#) on behalf of the [National Federation of Modern Language Teachers Associations](#)

Stable URL: <http://www.jstor.org/stable/328149>

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native speakers utilize at least five distinct varieties ranging from tongue-tip trill through uvular trills and fricatives to frictionless approximants? Can we continue to tell students that German *W* is pronounced like English *V* when over 80 percent of the realizations are *not* labiodental and voiced, but bilabial and only partially voiced? Should we compare prevocalic German *S* with English *Z* as in *Sohn, Seil, Sichel* when less than 20 percent of the time do Germans produce the sound with audible voicing? These and many other questions will have to be dealt with by teachers who desire to impart "authentic" German pronunciation of the standard language.

König offers the student of German linguistics a treasure trove of data on German phonetics and phonology. The detailed description of vocalic changes before *R* (lengthening, centralization, diphthongization, *R*-coloring, etc.) offers much-needed empirical evidence for the existence of transition stages in the process of sound change. Confirmation of Verner's Law in modern German is presented regarding the voicing of prevocalic *S* (I, p. 94). All in all, König's *Atlas* is a valuable handbook for teachers and students of German.

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MANN, THOMAS. *Death in Venice and Other Stories*. Trans. David Luke. New York: Bantam, 1988. Pp. li, 263. \$4.50, paper.

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This volume contains new and felicitous translations of seven Thomas Mann stories: "Little Herr Friedemann," an early and often underrated depiction of the outsider-figure; "The Joker," a first-person account, and implicit critique, of dilettantism; "The Road to the Churchyard," a tragicomic sketch of the collapse and death of an impotent hero; "Gladius Dei," an atmospheric portrayal of the conflict between aestheticism and morality; "Tristan," a parodistic, if mildly ambiguous, portrayal of turn-of-the-century aestheticism; "Tonio Kröger," Mann's famous story of the confrontation between artist and bourgeois and the intellect's intellectual longing for life; and "Death in Venice," an unparalleled portrayal of the collision of beauty and morality and a

gripping account, rich in mythology and psychology, of passions undermining dignity. The selections stem from Mann's literary beginnings to just before the First World War.

The volume will likely compete with the Vintage paperback edition of H. T. Lowe-Porter's translations, *Death in Venice and Seven Other Stories*. The present edition surpasses Lowe-Porter's in two respects: first, it contains an introduction; second, the translations are consistently superior. Luke's introduction focuses on Mann's early works, the influence of Schopenhauer and Nietzsche, and the dichotomy of intellect and life. These clear and insightful pages, which also include brief discussions of the individual stories, will greatly assist undergraduates and lay readers. Lowe-Porter's translations, which long had the protection of exclusive copyright and which are available in their entirety in the volume *Stories of Three Decades*, do contain errors and are sometimes awkward. In his introduction, Luke mentions a number of Lowe-Porter's lexical errors (e.g., "healing" for "heiligend" [p. xlvi]). His own translations are on the whole accurate and stylistically pleasing. Compare, for example, the competing renditions of a brief passage alluding to Platen: "*von schon gestalteter Empfindung mühelos bewegt*." Lowe-Porter writes: "easily susceptible to a prescience already shaped within him" (Viking edition, p. 19). Luke offers us: "effortlessly moved by a passion already shaped into language" (p. 210).

The stories could be read in a wide variety of classes, not only survey courses but also theme courses such as Nietzsche and modern literature or self-reflexive literature. Only "Tristan," "Tonio Kröger," and "Death in Venice" overlap with Lowe-Porter's selections. Teachers of twentieth-century culture courses will undoubtedly miss "Mario and the Magician."

One might regret that Luke does not translate, in notes, Latin quotations; the reader who needs assistance with German may well have difficulty with the last lines of "Gladius Dei," which are partly in Latin. Finally, some of Luke's criticisms of Lowe-Porter can be accepted only in part. He tells us, for example, that Lowe-Porter excises an important sentence from her translation of "Death in Venice" (p. xlix); although this is an accurate description of certain editions (Knopf and Penguin), the Vintage edition does include the sentence in question.

The volume is to be recommended; it contains the best available English translations of

seven stories, each full of substance and wit, by one of Germany's greatest writers.

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*Dem Frieden entgegen: Ein Lesebuch mit 100 Texten aus fünf Jahrhunderten.* Ed. Internationaler Deutschlehrerverband. Leipzig: Enzyklopädie; Munich: Langenscheidt, 1989. Pp. 176. Paper.

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*Dem Frieden entgegen* is a brilliantly conceived and well-executed reader devoted to arguably the dominant topic of the late twentieth century. Written totally in German, but printed without the usual kinds of study aids for students, the text is nevertheless well suited to third- and fourth-year college and university classes in the United States. Reading selections (poetry and prose) present material from the Baroque to the present, but in thematic not chronological order. Following Ingeborg Bachmann's poignant *Nach dieser Sintflut*, which stands as an introduction to all texts presented, the first section, subtitled *Die Signatur von Krieg und Frieden*, begins with a brief passage from Grimms's *Ein irdisches Paradies*; proceeds to an excerpt from Schiller's *Die Piccolomini*; and continues to Brecht's *Friedenslied*, Joachim Rau's *Noch ist Frieden*, Gisela Steinecker's *Das ist der einfache Frieden*, and then the anonymous *Die Schlacht vor Pavia* (1525) and Gryphius' *Tränen des Vaterlandes. Anno 1636*.

Both the second subsection, *Der Friede als Ziel der Geschichte*, and the third, *Der Friede als Notwendigkeit*, present texts equally well selected and arranged. The final selections, Christa Wolf's *Einen bewaffneten Frieden gibt es nicht* and Günter Eich's *Denke daran*, could not have been better chosen.

Concluding the book is a well-constructed appendix listing alphabetically all text sources and providing some brief background information as well on authors and texts. Given the brevity of the entire publication (176 pages), one wishes that a few additional pages had been devoted to suggestions for further reading on the phenomena of peace and war. That listing might well have begun with Paul Fussell's *The Great War and Modern Memory* (1975) and his *Wartime: Understanding and Behavior in the Second World War* (1989). Raising conscience and consciousness are noteworthy goals for the class-

room. Federico Mayo, Director General of UNESCO, cites in the foreword from the preamble to the Constitution of the United Nations: "Because wars begin in the spirit of humankind, the bulwarks of peace must also be erected there." *Dem Frieden entgegen* gives students something immediate and pressing to read and talk about—in and out of class.

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*German Novellas of Realism. I & II.* Ed. Jeffrey L. Sammons. The German Library, 37 & 38. New York: Continuum, 1989. I: pp. xvii, 312. \$27.50, cloth; \$10.95, paper. II: pp. xiii, 330. \$27.50, cloth; \$10.95, paper.

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Sifter's *Vorrede zu Bunte Steine* (1853), *Granit* (1849), and *Kalkstein* (1848); Droste-Hülshoff's *Die Judenbuche* (1842); Gotthelf's *Die schwarze Spinne* (1842); Grillparzer's *Der arme Spielmann* (1848); and Mörike's *Mozart auf der Reise nach Prag* (1855) are the novellas selected by Jeffrey L. Sammons for the first volume of this representative anthology. The second volume contains Ebner-Eschenbach's *Krambambuli* (1883); Heyse's *L'Arrabiata* (1855); Raabe's *St. Thomas* (1866) and *Keltische Knochen* (1864–65); Storm's *Aquis submersus* (1876) and *Der Schimmelreiter* (1888); Meyer's *Plautus im Nonnenkloster* (1851); and Hauptmann's *Bahnwärter Thiel* (1888). Together, these two volumes cover eleven authors, fifteen texts (one theoretical preface and fourteen novellas), and a span of some forty-five years of the second half of the nineteenth century as a cross-section of the genre *Novelle* during the period of Realism. Only Stifter's *Vorrede zu Bunte Steine* and *Granit*; the Mörike novella in volume one; the texts by Ebner-Eschenbach, Heyse, and Raabe; and Storm's *Aquis submersus* were translated especially for this anthology. The others have appeared previously in various other collections.

Sammons, in a marvelously succinct but nonetheless perfectly appropriate pair of introductions of eleven and seven pages, respectively, gives useful overviews of what is meant by "poetic realism" and "novella" as well as a historical capsule and biographical summaries of the authors from whose work he has chosen his selections. He notes that his selection corresponds to the "canon of endurance" and "con-