

Inta M. Ezergailis, ed.  
*CRITICAL ESSAYS ON THOMAS MANN*  
Boston: G.K. Hall, 1988. Pp. 270.  
Reviewed by Alan D. Latta

The fourteen articles and essays assembled by Professor Ezergailis for this volume range in time from 1945 to 1983 and in subject matter from general overviews of Thomas Mann's oeuvre to analyses of specific texts. Although an even larger selection could not fully represent the critical thinking on Mann, as Ezergailis admits, within the boundaries she has set for herself, these works provide a good introduction to the disparate approaches and concerns of Mann scholarship. This reviewer found the articles by Georg Lukacs, "In Search of Bourgeois Mann," Hans Eichner, "Aspects of Parody in the Works of Thomas Mann," Dorrit Cohn, "The Second Author of *Der Tod in Venedig*," and Helmut Koopmann, "The Decline of the West and the Ascent of the East: Thomas Mann, the Joseph Novels, and Spengler," to be particularly interesting; however the most important one—it should be required reading for all literary scholars!—is T.J. Reed's sober analysis of how "influence" works: "Thomas Mann and Tradition: Some Clarifications."

Ten of the fourteen articles were originally published in English; the German articles appear here in English translation, usually by the editor herself. Indeed, she has gone further and translated all German quotations in all articles into English as well. Her introduction provides a brief look at the state of Mann scholarship, drawing on the work of Hans Schulte and Dagmar Barnouw, as well as an overview of the articles and essays in the anthology itself. An index completes the volume; a selected bibliography of criticism in English would have been useful.

The book is attractively produced and printed on acid-free paper; but it is marred by a number of typographical errors (e.g., p 107, 1. 16, "Castor's;" 107, 22, "Bruder;" 127, 7 up, "voluptuous;" 261, 2 up, "Northrup Frye"), including some rather strange ones in the Koopmann article, where the Greek phi has replaced the French circumflex o (242, 18 up; 243, 2 up) and—once—the German umlaut o (259, 1 up).

The question arises: for whom is the anthology intended? It is not a necessity for the scholar or student who knows German; all of the articles and essays are from sources which are reasonably accessible and which should be in any medium-sized research library. But for the student or the interested general reader or scholar who knows little or no German and who needs an introduction to Thomas Mann criticism, and for the small, or even medium-sized, library whose holdings do not extend very far back in time, the anthology could prove very useful.