

## THE LITERARY ACTIVITY OF GEORG EDWARD

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Georg Edward was born Georg Daniel Eduard August Andreas Geilfuss in Giessen on Dec. 13, 1869. His father was a well-to-do businessman who after the completion of his graduate studies in chemistry passed his "Staatsexamen" in pharmacy, later taking over his father-in-law's building supplies company. Georg hardly knew his mother who died when he was only five years old. His fondest recollection of her is that she sang folk songs and told him fairy tales.<sup>1</sup> After her demise the four children, among whom Georg was the eldest, were raised by an aunt; during their vacations they often stayed with relatives in Darmstadt.

At the age of six Georg entered the "Volksschule", at ten the "Gymnasium". As a student he pursued only those subjects for which he had a particular interest. Not formal schooling, but his father's library opened the world of literature to Edward, for it was there that he made his first acquaintance with Goethe, Schiller, Herder, Klopstock, Wieland, Eichendorff, Lenau, Arnim, and Fouque. At the age of nine he wrote his first verse. The poems of the "Gymnasiast" display an early talent for the lyric as well as the epic in his preference for the "Lied" and the ballad. His "kleine Gedichte" of this period are reminiscent of Heinrich Heine's poetry. Edward founded a literary club which consisted of about twenty young writers, painters, and composers most of whom were fellow students. They met every Saturday afternoon, drank coffee and read to each other what they had written. The fruit of this activity comprises two large volumes which today are in the hands of the chairman's descendants. One of them entitled *Die gebildete Kaffeeschwester* contains humorous contributions, the other, *Die literarischen Blaetter*, serious ones.

At the age of sixteen Edward fell in love with an English girl who in a few weeks made him sufficiently acquainted with her native tongue to enable him to translate several poems. Two of the translations (a Scottish ballad and the "Song of the Shirt" by Thomas Hood) were published in the *Magazin fuer Literatur* in Dresden. Edward also translated Robert Burns and Lord Byron. The shortness and vicissitude of the Scottish ballads in particular fascinated him.<sup>2</sup> A great number of poems were subsequently

composed while Edward was attending the "Gymnasium" in Mainz. They were published in the Goslar magazine, *Literarische Blaetter*. Five of the contributors to this magazine wrote an anthology entitled *Symphonie*; of their poems only Edward's received a favorable response from the critics. The *Frankfurter Zeitung* printed his essay "Die altschottischen Volksballaden" which included examples of translations; the *Muenchner Allgemeine Zeitung* carried his portrait of the Danish author Jens Peter Jacobsen, the first such study ever written in German.

In the meantime Stefan George had taken notice of the young author. He even visited Edward in Giessen<sup>3</sup> and found his writing worthy of publication in his *Blaetter fuer die Kunst*. In 1892 Edward's poems "Mittagsstille" and "Des Friedens Land" were published in this magazine, in 1893 a translation from Swinburne, "Eine Ballade vom Traumland", and in 1894 the poems "Fruehling" and "Ungesprochene Worte". Edward never really liked George; the break came when George displayed his high-browedness toward friends of Edward's who on one occasion had joined the two writers in a hotel restaurant. Around this time Edward entered into a friendship with the writer Alfred Bock, the owner of a mill in Giessen. His son, Dr. Werner Bock was a particularly close friend of Edward's and the two sought each other's company almost daily. Bock had to leave Germany in 1939; after the war he lived in the Tessin. Edward considered his friend's poems among the best that have been published in recent years. Through the Bocks Edward made the acquaintance of Karl Wolfskehl. Wolfskehl owes to Edward his introduction to the works of Stefan George in whose circle he later was to become so very much involved. He remained Edward's friend until his death in New Zealand.

Edward's father was displeased with his son's literary activities, maintaining that they were of no avail and urging him to go to the university so that he might join the fraternity of which he himself had been a member. The young author, however, had little interest in studies and fraternities and consequently, there was almost daily friction between him and his father which finally erupted into a violent argument whereupon the son left home. Edward went to Frankfurt where he hoped to establish a connection with a newspaper. Claar, the manager of the Frankfurt playhouse, offered him a position as a dramaturgist. The actor Diegelmann, however, warned him that the job would be "suicidal", whereupon Edward declined. Although Edward was accepted by none of the Frankfurt

papers, the editors supplied him with letters of recommendation. With these he traveled to Darmstadt, Augsburg, Munich, and Stuttgart, but nowhere was he given a position. In Stuttgart he received a telegram from Dr. Mamroth of the *Frankfurter Zeitung* informing him that the Bremen *Weser Zeitung* was looking for a correspondent to cover the Chicago World Exhibition and that Mamroth had proposed Edward be the one. A few days later Edward was on his way to Antwerp from where he departed in May, 1893 for New York on the Red Star steamboat "Westernland". In Chicago he lived in the quiet suburb of Rogers Park with an English family who made him feel at home to the extent of permitting him to have two dogs, several canaries and parakeets. After the World Exhibition came to an end, the *Weser Zeitung* asked Edward to continue working for them and arranged for his articles to be printed also by the *Neue Zuericher Zeitung* and the *Hamburgischer Correspondent*. He remained a newspaper correspondent until November, 1923.

During this time the *Deutsche Dichtung* in Berlin published Edward's "Die Jagd im Ettrickforst" which the then famous novelist Wilhelm Hertz praised very highly, comparing Edward to Theodor Fontane.<sup>4</sup> The poem was reprinted in 1897 when the best poetry of the young Georg Edward was collected in the beautifully printed 165-page volume *Balladen und Lieder*.<sup>5</sup> A revised edition of this collection was published in 1903.<sup>6</sup> In it only a few of the poems which appeared in the first edition are included, the others being new. The majority of the ballads are set in a Germanic, Nordic world, mostly English or German, often medieval.

Although the author had been residing in the United States for ten years when his second edition appeared, not a single reference to the American scene occurs in it (nor in the first edition, for that matter). One of the four subdivisions in the second edition is called "Heimat und Fremde". It contains twenty-two poems, a few of which can already be found in the first edition, but "die Fremde" in these poems hardly seems any further away than in Theodor Storm's lyrics or in the "Wanderburschenlyrik" that was so popular in the nineteenth century. Edward seems to have written "Ein Abschied" with the melody of perhaps the most popular one of these songs in his ear: Wilhelm Mueller's "Am Brunnen vor dem Tore".

EIN ABSCHIED<sup>7</sup>

Nun wird es still und traurig  
 In Heide und Geheg,  
 Eiskalte Nebel suchen  
 Sich durch das Tal den Weg--  
 Und ich muss alles lassen,  
 Was mein war lange Zeit,  
 Und wandern muss ich, wandern  
 Gott weiss allein, wie weit.

Am Wege draussen liegen  
 Zwei Graeber unterm Schnee--  
 Da muss ich noch vorueber,  
 Wenn ich nun wandern geh:  
 Da grab ich aus dem Grunde  
 Mir eine Handvoll Sand,  
 Die will ich mit mir tragen  
 Hinaus ins fremde Land.

Das Muehlrad ist zerbrochen,  
 Im Winde knarrt das Tor,  
 Und auf dem stillen Teiche  
 Verfault der Kahn im Rohr;  
 Die Blumen sind verdorben  
 Schon lange vor der Zeit,  
 Die Welt wie ausgestorben,  
 Und jeder Pfad verschneit.

Und eine mag wohl weinen,  
 Weil sie verlassen blieb--  
 Doch morgen, ach, schon morgen  
 Herzt sie ein ander Lieb--  
 Dann ist mir nichts geblieben,  
 Und alles still und leer--  
 O Gott, mein Gott, dann habe  
 Ich keine Heimat mehr!

Edward's "Vagantenlieder" as well as his ballads and love songs are very romantic. Many deal with the wonders of nature, with meadows, gardens, rye fields, forests, flowers, asps, genista, grass, with butterflies, birds, cats, larks, swans, deer, and with the moon, the sun, and the stars.

## LIED

Die Rose, die Deine Hand mir gab  
 In der froehlichen Zeit, im Mai,  
 Die ist laengst verwelkt und ihr Duft verweht,  
 Und der Fruehling ging vorbei.

Das Laub vermodert am Wegesrand  
 Und das raschelnde Gras verdorrt--  
 Nur heimlich in meines Herzens Grund  
 Blueht noch immer der Fruehling fort.

Dort singt noch immer die Nachtigall,  
 Dort gehen die Winde sacht,  
 Und der Flieder hinter dem Gartenzaun,  
 Der duftet die ganze Nacht.

Und ich wahre mein Herz vor Sturm und Frost  
 Und vor Alter und nagender Pein,  
 Und ich warte der Rosen, die  
     dort bluehn,  
 Dass sie heimlich und still gedeihn.

Mein Herz ist an Schoenheit und  
     Glueck so reich,  
 Wie ein ewiger sonniger Mai--  
 Und Dir bring' ich die  
     bluehenden Rosen all,  
 Wenn Dein Fruehling dereinst vorbei.

All of the poems focus on the action of balladic stories or the joys and longings of love; nowhere does the author try in the least to offer a criticism of modern problems or a didactic "message". He seems to have written poetry for its own sake. Most of the poems sound as if they had been composed several decades earlier; none of them has been influenced by the fact that in the Europe of 1903 Naturalism was in its hey-day and Impressionism was gaining ground.

This symptom is not typical of Edward alone, but of large parts of German-American writing in general. Nineteenth century German-America often seems like an antedated Germany transplanted in another country. American life and literature as well as the latest European trends influenced the writers but little. The development of most German-American authors seems to have come to a standstill the moment they left Germany.

Edward did not particularly like Chicago but he loved his occupation. On occasion he spoke before various audiences such as one at Northwestern University in Evanston where he soon made the acquaintance of some of the professors, in particular that of James Taft Hatfield. This well-known historian of German literature had tea with him every Thursday and constantly urged him to accept a position at Northwestern, stating that he would speak on his behalf. Edward refused until one night in 1900 Hatfield came to him in great excitement and asked him to teach a class for another professor who

had suddenly been taken very ill. This time Edward could not decline because the ailing professor was also one of his friends. And thus he entered the teaching profession in which he remained until the end of World War I. From 1911 on he lived in Evanston, Illinois. He describes the city's beautifully old-fashioned Puritan atmosphere in the second chapter of his novel, *Komoedie des Lebens*.<sup>8</sup>

Edward was one of the main speakers at the celebration which Virginia State University held in 1909 in commemoration of the 100th birthday of its famous student, Edgar Allen Poe. He talked about the great admiration this American writer enjoyed in Germany and was so successful that his photograph was printed in several Richmond<sup>9</sup> papers and his lecture was published in *The Book of the Poe Centenary*.<sup>10</sup> Furthermore, the University's president offered him a summer school teaching position which he gladly accepted because of his preference for Virginia over Illinois. During his first summer there he fell in love with the beautiful Lillie Bowman from Wilmington, North Carolina who was seventeen years his junior. They married a few months later (in 1910), and the following summer they travelled to Germany by way of Canada and England. Edward's father was delighted with his beautiful daughter-in-law, who could not speak a word of German. The young couple visited a number of larger cities including Berlin, Munich, and Frankfurt. In Munich they spoke with Karl Wolfskehl at whose home they met with the Darmstadt author Else Leuchs (a friend of Friedrich Gundolf) and also with Stefan George who had just arrived from Italy. George made fun of the German-American writers and called Viereck an arrogant fool. Edward and his young wife returned to America in September. From New York Mrs. Edward went to see her parents and in her first letter to her husband she complained about the reception she had received by her relatives who had called her a liar when she told them how beautiful Europe was.

The war years were a difficult period for Edward. At the beginning, when America had not yet entered the war, he tried to speak in behalf of Germany, but he met only with animosity. His wife proved loyal, his students behaved well, although on one occasion they wrote "Deutschland unter alles" on the blackboard. Edward disregarded this mischief and consequently the words remained there for several months. Edward's subsequent dismissal shortly before the armistice brought his university career to an end. The Edwards sold their house and went to live with the Bowmans in.

North Carolina. The subtropical climate there was unbearable to Edward and, being German, he met with great hostility. He and his wife returned to Chicago, took up residence again with the same English family, and Edward resumed his occupation as a journalist which he had never completely abandoned but had tried to keep secret.

One day the multi-millionaire, William S. Mason, offered him a position as a private librarian. Mason already owned a large Benjamin Franklin collection which he intended to present to the American people in order to make sure the public would recognize that Franklin had been "the greatest American who ever lived." For twelve years Edward held this position with four girls and a young man as his assistants, traveling all over the United States to various book auctions. In the meantime, his wife had taken ill with multiple sklerosis and had to remain bed-ridden and paralyzed for two years until her death in 1928. Three years later Edward returned to Germany. His employer had lost millions of dollars during the depression and so he gave his Franklin Library to Yale University rather than bear the costs of housing and enlarging it. Edward sold his own valuable 6000 volume library to Northwestern University. After his return to Germany Edward no longer followed a profession, but lived a rather secluded life (with his 4000 volume library) writing a considerable number of poems, stories and novels. Before his death on July sixteenth of this year (five months before his hundredth birthday) he contributed several unpublished poems to the first selective anthology of German-American poetry, *Deutsche Lyrik aus Amerika* published by the Literary Society Foundation in New York.<sup>11</sup>

Characteristic of all of Edward's writings is their remoteness from the literary fashions of the time they were written. If his youthful poetry had already been little influenced by contemporary fashions and strife, his stay in America had meant a further loss of contact with the mainstream of German literature for which he did not compensate by an assimilation of American influences.<sup>12</sup> That, however, his gift as a writer did not wither in the foreign soil like that of so many other German-Americans, but that he transformed his disadvantage into the virtue of a timeless gracefulness, is Edward's great personal achievement. Even among his recent poetry we find those beautiful, simple "Lieder" that remind one of the best German Romanticism has created.

## KLEINES LIEBESLIED

In meinem stillen Herzen  
Ist eine Rose erblueht,  
Luftige, duftige Traeume  
Huschen durch mein Gemuet.

Ueber die blauen Berge,  
Ueber das gruene Revier  
Fliegen meine Gedanken,  
Fliegen hinaus zu dir.

Weil du nicht ahnst, wie mein Herze  
Heimlich sich sehnt und glueht,  
Leg' ich mit wortlosen Gruessen  
Dir meine Rose zu Fuessen,  
Ehe sie welkt und verblueht.

A new note in the poetry of his old age are his frequent allusions to separation, illness, death and eternity.

## WER FRAGT NACH MIR, WENN ICH GESTORBEN BIN?

Wer fragt nach mir, wenn ich gestorben bin?  
Das Gras wird ueber meinem Huegel wehen  
Und Sterne werden nachts darueber stehen  
Und Wolken gleiten lautlos drueber hin

Und Frieden weit umher. Kein Laermen dringt  
Zu mir hinab und stoert mir meinen Schlummer,  
Nur eins erbittert mich und macht mir Kummer,  
Dass ich's nicht hoere, wenn die Drossel singt.

His prayers have a profound, unpretentious beauty.

## TAEGLICHES GEBET

Herr Gott, der du die Zuflucht aller bist,  
Die einsam sind und schwer am Leben tragen,  
Goenn' ihnen eine kurze Gnadenfrist,  
Damit sie stille sind und nicht verzagen.



Sie schleppen sich dahin mit ihrer Last  
 Und Tag fuer Tag ist es dasselbe Leben,  
 Und Tag fuer Tag kein Ruhem, keine Rast,  
 Du aber, Herr, kannst ihnen Freude geben.

Lass' frei von Kummer ihre Herzen sein  
 Und trage sie empor auf deinen Armen,  
 Lass' alle Wesen ohne Schmerzen sein,  
 Der du die Liebe bist und das Erbarmen.

New in the poetry created during the second half-century of Edward's life is his tendency to deal with contemporary problems. Frequently he expresses his skepticism about modern technology and praises natural life. Here, too, he reminds one of a romantic author when he contrasts the city with its bad morality, its dirt, noise, and high prices to the comforting and soothing joys of nature and rural life.<sup>13</sup> Often in this context Edward refers to America: big cities with their disadvantages are, if anything, even worse in the New World.

Nun sind wir endlich in der grossen Stadt,  
 Die mehrere Millionen Menschen hat,  
 Wo hohe Haeuser in die Wolken ragen  
 Und wo die Menschen schwer am Leben tragen.

Und alles rennt umher und laermt und schreit  
 Und niemand goennt sich nur ein Weilchen Zeit,  
 Denn alle haben sie nur eins im Sinn:  
 Erfolg und Geld und bleibenden Gewinn.

Sie hatten grade einen Feiertag,  
 Revolver hoert man krachen Schlag auf Schlag,  
 Die Nebelhoerner draussen in der Bucht,  
 Die stimmen ein und heulen voller Wucht.

Und Autos hupen ohne Unterlass,  
 Man merkt, der Bloedsinn macht den Leuten Spass,  
 Am tollsten aber treibt es doch die Jugend,  
 Auch hierzulande kennt sie keine Tugend.<sup>14</sup>

Also new in Edward's poetry is the abundance of exotic themes which occur only occasionally in his early writings.

### MARTINIQUE

Schwarze Lilien auf goldenem Grund,  
 Palmen und Pinien mit silbernen Zweigen,  
 Zwoelf Musikanten, die floeten und geigen,  
 Dahinter ein Vollmond, rosig und rund--

Zwoelf Musikanten floeten und geigen,  
 Ein Maedchen tanzt zu der Melodie,  
 Sie reckt die braunen, gelenkigen Glieder  
 Und hebt das Kleid bis zum seidenen Knie:

“O Land, wo die purpurnen Stroeme sind,  
 Wo das Blut wie Wein in den Adern kreist,  
 Wo die Liebe kommt wie der Sommerwind  
 Und das Glueck sich nicht bangt und nicht  
 Suende heisst--”

Zwoelf Musikanten floeten und geigen,  
 Kraushaarige Koepfe nicken zum Takt,  
 Das Maedchen tanzt geschmeidig und nackt,  
 Eine schwarze Lilie auf goldenem Grund--  
 Die Maenner sitzen und schauen und schweigen,  
 Und der Mond grinst herunter, gluehend und rund.

Edward's first stories were written at the beginning of the second half century of his life. *Die Insel Antilla, eine Sommergeschichte*<sup>15</sup> was composed by the fifty-year old author as the fruit of his stay at the home of in-laws in North Carolina. Since then, works in prose have comprised the greater part of his writing. He has composed thirty-four novels, only four of which have been printed, and forty-nine stories, a large number of which has appeared in newspapers and periodicals.<sup>16</sup>

The poem quoted above, "Martinique", stems from the novel *Passatwind*,<sup>17</sup> Edward's most poetic work in prose. It is full of exotic charm; the harmony of nature pervades it as a secret stream. The action is centered around the beautiful daughter of a planter. With but few exceptions Edward's stories portray such delightful young women of exciting beauty and animal-like innocence.<sup>18</sup> The heroine of *Die*

*chinesische Sklavin* (1940) has legally been free for a long time, but she stays with her rich master because the thought of freedom is alien to her mentality. Even after her enforced liberation through a defender of justice, who tries to explain to her the joys of personal liberty, she returns to her master in the Chinese section of Chicago despite the fact that often he beat and kicked her. *Die Gazelle* is a seductive negress with ravishing beauty. She loves Elmer, a young negro, but is raped by a brutal, relentless white farmer. Finally she manages to find her way back to Elmer who in utter despair at the thought of his lost love is in the act of committing suicide. *Die Flucht aus Cayenne* narrates the flight of brave young Lucien Jusserand from the French penal colony. In the jungle he meets a beautiful negress who takes him over the river that separates Cayenne from Brazil, but they are captured by the girl's father who returns Lucien to the colony. Belatedly the father learns that the prisoner had lied to him about his name and that Lucien was the man who many years before had saved his daughter's life. *Der Hafen von Mombasa* contrasts the healthiness and morality of native customs with the grotesque, devastating results of mission work. The story is centered around the love of a white salesman in colonial Africa for a tribesgirl. In *Die kleine Tai Yue und der Fischhaendler* a Dutch-American fish merchant falls in love with a Chinese girl in a San Francisco teahouse. He marries her, but is too coarse to understand her fine poetic nature. Because he also does not bother to learn her native tongue, she tricks him into being the messenger between her and her lover, a young Chinese student, with whom she eventually runs away. The last sentence of the story humorously gives the lesson.

Ja, ja, wenn einer die Sprache seiner Frau nicht versteht!  
wiederholte der Ladenbesitzer, zwinkerte lustig mit den  
schwarzen Schlitzaugen und leerte sein Glas Reiswein bis  
zur Neige.

*Moschusrose* deals with the tragic relationship of a colonial officer with a Chinese slavegirl. Again the European's lack of understanding for local customs leads to catastrophic consequences for the native. The destructive influence of the white man is again visible in the brutal actions of two slave hunters in *Tropenzauber*.

All of the tropical stories take place in a mostly peaceful colonial atmosphere. The natives are the innocent, moral, good characters, the Caucasians are only good when they show empathy, when they change their way of thinking in order to understand the natives. In most cases they do not bother to do so and therefore destroy natural harmony and innocence.

Apart from his prose form, the contents and themes of Edward's later works stand in great contrast to the creations of his youth. Most obvious are the scenery and the characters. Whereas the action of the early poetry usually takes place in North European countries with Nordic characters, Edward now writes about the Americas and even more frequently about exotic people and countries.

Although the novel *Wenn die Wasser toben* is set in different surroundings (a small German city) the main characters and the problems are the same as in Edward's other stories. The novel begins with the return of a young German, Gerd Scheffauer to his hometown after a decade-long stay in America and a trip around the world. His first impression of the old German town is that hardly anything has changed in the decade he has been away: "alles machte einen kleinlichen, beschaenkten Eindruck". In his welcome toast, the young man's father frowns upon the "looseness" of American customs and laws and expresses his hope that his son will find his way back to the decent way of life practiced by the family. This bourgeois self-righteousness repulses Gerd who recognizes that his father's "buergerliche Ehre und buergerliche Moral" are nothing but a superficial facade for a man who had sowed his wild oats when young and who now is grasping for an excuse to justify his loss of inventiveness and enterprising spirit. Gerd Scheffauer's attitude toward the narrowmindedness of the society he stems from seems to parallel that of Edward himself:

Das Schwerfaellige, Eigenwillige und Anmassende, das er frueher an sich hatte, war laengst bei ihm verschwunden, er hatte gelernt, dass das Leben etwas unbeschreiblich Vielseitiges und Verworrenes ist und die Menschheit sich aus Millionen von Wesen zusammensetzt, deren Eigenart ebensolviel Gutes aufzuweisen hat, wie die Eigenart des Volkes, dem er entsprossen war. Er war mit allen moeglichen Nationen und Rassen in Beruehrung gekommen und hatte gelernt, jeder einzelnen Gerechtigkeit widerfahren zu lassen. Fuer den engherzigen Standpunkt von Menschen, die nie ueber das Weichbild ihrer Heimat hinausgekommen waren, besass er laengst kein Verstaendnis mehr.

Throughout the story the hero revolts against the narrow prejudices of his hometown and contrasts them with the pleasant freedom of

American cities where no one troubles his neighbor with idle gossip.<sup>18</sup> The story ridicules the conservative bourgeoisie of the little German town who complain: "Die Verwilderung der Sitten, die bei uns eingerissen ist, stammt gradeswegs aus Amerika."

Gerd is skeptical about America, too, especially so far as female attempts to lighten his pocketbook are concerned:

Die vier Maedchen, die er zu Gaste hatte, erinnerten ihn an die huedschen amerikanischen Maedchen, die zuweilen mit ihm in Neuyork zu Abend gespeist hatten. Aber weiter ging der Vergleich nicht, denn die klugen Amerikanerinnen nutzten ihn aus, waehrend die deutschen Maedchen nicht einmal an eine solche Moeglichkeit auch nur dachten. Es war der Unterschied zwischen zwei Welten.

The hero falls in love with the charming blonde beauty Asta, contemplates marrying her, but then receives a letter from Jarifa, a young lady who had become his mistress during his stay in North Carolina and had later joined him in New York. Gerd moves out of his parents' house into an apartment and rents the next-door apartment for Jarifa. His mistress is another one of Edward's exotic ladies: she was born on an island in the Gulf of Mexico as a poor fisherman's daughter. Gerd possesses no prejudices:

...er freute sich darueber, dass fuer ihn die Menschen einfach Menschen waren und dass er sich nicht fuer besser hielt als die Angehoerigen fremder Rassen und Farben. Er kannte keine Vorurteile, deshalb besass er jenen Reichtum an Erfahrung und jenes Verstaendnis fuer die Schoenheit und Vielseitigkeit des Lebens, die den Leuten ewig fremd bleiben muessen, die sich in Ueberheblichkeit und Beschraenktheit ueber andere erhaben fuehlen.

We are told that Jarifa looks strikingly different from the German townspeople. The novel leaves us, however, in the dark about her exact race. In the stories that do tell us that the heroine is Chinese, African Negro, South American Negro, etc., the race is incidental and generally is alluded to as "non-European" or "native". These characters are usually more types than individuals; Edward's interest seems to be more concentrated upon the action and the "message" of his stories than upon character-drawing.

As in the narratives, the unsophisticated young lady is superior to the European who is hampered by a thousand limitations and conventions:

. . . das Seltsame dabei war, dass er immer das Gefuehl hatte, dass Jarifa unabhaengiger, freier und vielseitiger sei als er, weil ihre Herkunft ihr nicht die Beschraenkungen auferlegte, die ihm durch Herkommen, Erziehung und Vorurteile auferlegt waren. Eine dunkle Ahnung sagte ihm, dass sie ihm trotz allem ueberlegen sei, weil sie sich nicht gebunden fuehlte und keine Ruecksichten zu nehmen brauchte, waehrend er niemals vergessen durfte, wer und was er war.

Gerd's illicit relationship meets with great resistance and enmity from his family, friends, and acquaintances with the exception of Asta. In order to fight the impudence of their prejudices he marries Jarifa. Even after the marriage, however, the young lady is socially ignored and constantly harassed. The impending crisis finally reaches its most acute stage when out of a dispute over his wife, Gerd receives a challenge to a duel with a local lawyer. Jarifa is afraid that her beloved Gerd might be killed and feels guilty that she should be the source of so much trouble for him. She voluntarily ends her life by taking poison. Even this tragic event is received by the community with further malicious gossip. Gerd takes Jarifa's ashes to her native island, then goes on a world trip until he finds peace in India. In the end he comes back to Asta and they leave together for a foreign country.

Edward's technique of narration is a straightforward narrative report of action and dialogue. He seldom delves into the deeper thoughts and feelings of his characters and he uses modern techniques such as the indirect interior monologue and stream-of-consciousness only sparingly. Edward does not work from an outline, rather the structure of his works develops naturally from spontaneous beginnings. The clarity and profundity of his message is mirrored by the clear and straightforward language. Nothing that he has ever written appears forced or artificial. He draws the world as he has experienced it, allowing the problems to emerge organically from the flow of the narration.

The "message" of Edward's prose works is the same as that of his later poetry: he stresses the Rousseauesque idea that nature is good and beautiful, civilization is bad and corruptive. In *Wenn die Wasser toben* as in all of his exotic stories the native girl possesses a pure heart and is elevated above the narrowminded, vicious Europeans. Western civilization overcomes by means of its brutality and malice. It destroys natural innocence, beauty, and purity. Edward fought vigorously the self-righteousness and prejudices of Europeans and Americans who look down upon other races. His stories and novels show a deep natural

humor, a great heart, and a great knowledge of the world. The most obvious influence that his long stay in the United States had upon Georg Edward seems to have been the acquiring of a wider viewpoint, a greater understanding for human beings of other races and customs than his own, a more intense feeling for the necessity of human tolerance and understanding.

#### FOOTNOTES

1. Most of the biographical facts reported in this article stem from special information which Georg Edward kindly supplied in his extensive correspondence with the "Society for German-American Studies".

2. The popular ballad "Edward, Edward" from Percey's *Reliques of Ancient English Poetry* (translated by Herder and Platen; Heine borrowed a line for his "Die Grenadiere") may have had some influence upon the change--or rather, the simplification-- of the author's name which became official in 1903.

3. Cf. G. Edward, "Stefan George in Giessen," *Hessische Heimat*, VII (1964).

4. From this time on the magazine printed Edward's poems until it ceased publication after its 35th volume.

5. Georg Edward, *Balladen und Lieder*, Verlag Baumert & Ronge (Grossenhain und Leipzig, 1897).

6. *Balladen und Lieder*, 2. vermehrte Aufl., Concordia Deutsche Verlags-Anstalt (Berlin, 1903).

7. This poem was subsequently reprinted in G. A. Neef, *Vom Lande des Sternenbanners* (Ellenville, N.Y., 1905), *Das Buch der Deutschen in Amerika*, ed. Max Heinrici (Philadelphia, 1909), and Robert E. Ward, *Deutsche Lyrik aus Amerika* (N.Y., 1969).

8. The manuscript of this novel is in the possession of the Society for German-American Studies.

9. The city in which Poe had grown up.

10. University of Virginia, 1909.

11. Op. cit.

12. Edward's conservative attitude in poetry is expressed more explicitly in *Das Schwanenlied* (Bruehlsche Universitaetsdrucker Giessen, 1964, pp. 28-29).

13. Especially in *Das Schwanenlied*, pp. 18-19, 16-17, 40-41, and in: "Das Zwanzigste Jahrhundert (Amerika)" in *Dreizehn Gedichte fuer Gustel Wagner zum Geburtsag am 14. April 1967*, Bruehlsche Universitaetsdruckerei (Giessen, 1967), pp. 17-30.

14. *Das Schwanenlied*, pp. 46-47.

15. Printed by the *Hamburger Nachrichten* in 1923.

16. After his ninetieth birthday Edward deposited fifty of his unpublished novels and narratives with the Stadtbibliothek Friedberg. Some of the titles are: *Weisse Schatten* (13 exotic stories), *Die Seele Aethiopiens*, *Sklavenblut*, *Der Eidechsenbruch*, *Bis an den Abgrund*, *Die Dschungel*, *Juanita Marquina*, *Der Oktavone*, *Der Garten vor der Stadt*, *Der Hellseher*, *Ora Dabney*, *Hochsommer*, *Die Santa-Maria-Plantage*, *Schloss Falkenstein*.

17. Drei-Masken-Verlag, Muenchen und Berlin, 1928; English version: *The Naked Island*, 1929.

18. Edward's negress-figures bear striking similarities to Theodor Storm's character Jenni (*Von Jenseit des Meeres*, 1867). In his article "Storm and Sealsfield" *The Germanic Review*, VII (1933), 178-182, L. A. Shears points to the influence of Sealsfield's *Pflanzerleben und die Farbigen* on Storm. It is interesting to note that Storm's Jenni is the only one of his exotic types who is not characterized in a negative fashion. See Robert E. Ward, *The Theme of Foreignness in the Works of Theodor Storm*, Diss. (Vanderbilt University, 1967). All of Storm's other foreigners and half-foreigners of the "southern type" disturb the lives of his North German heroes. Conversely, Edward has his foreign-types suffering under the "achievements" of Western civilization.

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