

**THE RECEPTION OF GERMAN LITERATURE
IN BALTIMORE'S LITERARY MAGAZINES,
1800-1875**

by

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During the nineteenth century, Baltimore was the Gateway to the South as well as its cultural center.

In order to determine how the literature of Germany was received in Baltimore during the last century, this author searched and studied English-language literary periodicals (published there from 1800-1875) which are now contained in the archives of the Maryland Historical Society. Appendix A represents a chronological list of forty-nine literary periodicals and the articles contained therein which pertain to German literature. Appendix B is a chronological list of the German authors treated in said periodicals. The numerals and letters following quotations refer to periodicals (listed numerically) and articles (listed alphabetically) in Appendix A.

The strong influence of Baltimore's religious institutions is revealed in the literary criticism of that city's periodicals. Apparently, few German literary works were popular among the Baltimoreans, who, for the most part, considered German literature as being morally pernicious. Yet, August von Kotzebue's writings did find an enthusiastic readership. In 1800 we find a short biographical sketch of the dramatist which tells of his appointment as director of the Imperial Theatre at St. Petersburg in Russia. However, in 1804 those sympathetic to Kotzebue's dramas are taken to task:

Kotzebue's *The Stranger* encourages vice in the character of Mrs. Haller. The crime of infidelity in married women is irreparable, as it respects society: every violation of this nature diminishes the general

stock of confidence. The prejudice which every sensible and virtuous mind feels against Kotzebue's productions, is far from being unfounded The popularity which he has acquired, though only of a temporary kind, is a keen satire on the frivolity of the age, and a degradation to the theatre; but there is some reason to hope that the returning good sense of mankind will send such authors with their productions, back to their original insignificance, or remember them only as instances of former folly, which time and experience have taught them to be ashamed of, and to despise. (3b)

It should be noted that Kotzebue's play is not criticized as a piece of literature, but rather it is condemned on the basis of its "immoral" tendencies.

In 1806, we encounter a debate between two critics on the subject of Schiller's *Robbers*. One of the critics (who signs his article as "A.") judges the *Robbers* upon its literary merits:

There is one production from the pen of Schiller which has just claim to come into competition with Shakespeare's best pieces: this is the tragedy of the *Robbers*, a play of avowed merit and reputation Schiller has well exhibited his knowledge of the human mind, and is thoroughly acquainted with the art of interesting and commending the passion of his readers. (3c)

This favorable review of Schiller's dramatic skills is taken to task by a puritanical and less open-minded reviewer, Iwan:

I was much surprised to find the writer an avowed advocate of a play, which I thought, and supposed almost every body else thought, so objectionable. I am prepared to admit that there is a splendor, a boldness, an energy in the character of Moor But this is the circumstance which constitutes my greatest objection to him; these lucid parts of his character, have the effect of blinding us to his faults, induce us to palliate his conduct, and to feel

particular concern for his fate.... The manner in which he speaks of his suicide is exceedingly objectionable. (3d)

The defender of Schiller responds with a strong criticism of Iwan and others who are given to rejecting a work of art on purely moral grounds.

Iwan finds fault with the soliloquy on suicide and the reasons given for declining it. No one will discover a difference between this and Hamlet's famous speech to the same purpose.

When an individual under the influence of needless alarm and mistaken zeal, uses his powers to detract from the merits of a literary production of avowed reputation and points out tendencies which are not easily substantiated, through an unbounded prejudice to a whole class or particular nation, I shall ever consider such person unfriendly to the true interests of society and opposed to that progress in literary taste which can only be made by diligent study of the best models and authorities. (3c)

In addition to the works of Kotzebue and Schiller we find early translations of Gottfried August Bürger's *Leonore* and a poem by Albrecht von Haller in the literary periodicals of the first decade; but German literature is relatively unknown in Baltimore during this early period, and the literary merit of the literature which is familiar is strongly questioned.

German literature fared no better during the second decade of the nineteenth century. The Delphian Club, a group of professional men which convened between the years 1816 and 1822 for the express purpose of furthering interest in literature, sponsored two periodicals, the *Portico* (1816-1818) and the *Red Book* (1819-1820). Among the Club's illustrious members were John Pendleton Kennedy, Rufus Dawes, John Neal, Francis Scott Key, and William Wirt, whom Kennedy describes as being "very German and looking like Goethe." "The *Portico* contains a review of Alexander von Humboldt's *Travels in South America*. The reviewer claims that Humboldt's work is typical of German literature which has "too

much understanding, too little imagination." (8a) The book contains many technical terms, and represents more a scientific study of South America than a pleasant travelogue. Another volume of the *Portico* contains an article entitled "On the State of Polite Literature in Germany" whose author characterizes the genius of the Germans as heavy, dull, and in poor taste:

They [the Germans] were long celebrated for ponderous criticism and elaborate learning: and it is only within a recent period that they have cultivated more elegant and refined natural taste or genius. (8c)

The author lauds contemporary German writers for their force of imagination, inventiveness and sentiment, but states that their lack of taste makes them objectionable. Ranking Salomon Gessner above Goethe, Schiller and Kotzebue, this critic writes:

Goethe's *Herman and Dorothea* is implausible. The reader cannot enter into the sympathies of the landlord of a beer-house, and his wife. Bürger's *Leonora* is distinguished for a wanton blasphemy, a false and disgusting horror, and a supernatural agency, incredible to reason, shocking to piety, and revolting to every feeling. The *Oberon* of Wieland, is not less objectionable. In the plays of Schiller, the incidents are unnatural, and their tendency is often pernicious, and rarely even doubtful. Immoral principles and vicious sentiments are the characteristic features of this deluded author. Kotzebue is superior to Schiller, and indisputably the first of the German dramatic poets. (8c)

Prior to the 1820's few translations of German works appeared in Baltimore's literary periodicals. German literature was apparently known to Baltimoreans by reputation only. For the most part, pious and narrow-minded critics had imposed their prejudices upon German letters, dismissing the poets of Germany as being both ponderous and immoral. A marked change in attitude is discernible after 1820. We now find only a paucity of adverse literary criticism pertaining to

German literature. Translations of German literary works appear in abundance among the pages of Baltimore's literary periodicals during the succeeding decade. Several translations of poems by Friedrich Gottlieb Klopstock are published. Translations of an ode from Klopstock's *Messiah* as well as one of his psalms appear in a Unitarian magazine. In view of the role which Baltimore played in the defense of Fort McHenry and the fame achieved by Francis Scott Key and his "Star-Spangled Banner," it is perhaps not surprising that translations of the battle and victory hymns of Klopstock and Theodor Körner should have also found their way into the city's periodicals.

The growing interest in Goethe was largely due to two American students, Everett and Ticknor, who had returned to New England after studying at the University of Göttingen. A Baltimorean, George H. Calvert, who had also studied at Göttingen, had visited Goethe before returning to his hometown in 1827. In 1828, three translations of Goethe's writings were published in Baltimore: "The Godlike", "Ganymede", and an excerpt from Goethe's *Faust*, "Margaret in the Cathedral."

Calvert edited a literary periodical, the *Baltimore Times*, from 1830 to 1832; the two volumes of this magazine reflect the great admiration which Calvert had for Goethe. Daily events in the life of the great German author were duly recorded in Calvert's magazine, which is filled with praise for the literary productions of Goethe. One article tells of a desk seal with the motto, "Ohne Hast aber ohne Rast" being presented to Goethe by an admirer, Sir Walter Scott. The *Baltimore Times* also contains an account of Goethe's birthday celebration at which Goethe was presented a bust of himself and ten poems were recited in his honor while two hundred guests dined. Calvert also published a fictitious conversation which supposedly took place between Goethe (age 60) and Yorke, the editor of *Fraser's Magazine*. Goethe reflects on the beginning of his career:

In youth the mind desires excitement; thus it learns and hence it knows. The mind must love before it can learn; but afterwards learning supplies the place of love in literature. *Werther* was the fruit of that dissatisfaction with the world. *Götz von Berlichingen* was a production of the same period. Schiller wrote his *Robbers* in the fervor and heat of excited emotion. (17d)

The editor, Yorke, concludes with a praise of Schiller and claims that a reading of the *Robbers* is one of the most enriching experiences imaginable.

According to the *Baltimore Times*, the news of Goethe's death on March 22, 1832 claimed more attention in Baltimore than in Germany itself:

The most celebrated literary man of modern times, John Wolfgang von Göthe, died at Weimar, at the mature old age of 83 (sic) years and 7 months. German papers contain nothing but the briefest mention of his death; however, a debt of justice and of boundless gratitude to the illustrious dead, will not permit us to confine our notice of him within such brief space. (17g)

A short biography of Goethe follows.

Another article pays final honors to Goethe:

So then, our Greatest has departed. Could each here vow to do his little task, even as the Departed did his great one; in the manner of a true man, not for the day but for Eternity! Goethe's works are a glorious record; wherein he that would understand himself and his environment, and struggles for escape out of darkness into light, will long thankfully study.

This man, we may say, became morally great, by being in his own age, what in some other ages many might have been; a genuine Man. A completed Man: the trembling sensitivity, the wild enthusiasm of a Mignon, can assort with the world-mockery of a Mephistopheles; and each side of many-sided life receives its due from him. (17i)

One realizes the great distance literary opinion in Baltimore has traveled toward an awareness and appreciation of German literature when one compares the above eulogy with the statement made fifteen years previously concerning the "implausibility" of Goethe's works. The literature which had been labeled as "heavy and dull" now receives just praise in the following sentence reprinted by Calvert in the *Baltimore Times*. The writer is Professor Follen of Harvard University, allegedly the first professor of German in America:

I would profess my faith that there is no thought or emotion that moves with dread or delight the aeolian harp which God has placed in the bosom of man, that has not found an expression, if expression it can find at all, in the effusions of German poetry. (17b)

In 1835, the *Baltimore Athenaeum* printed a translation of the first German edition (1828) of "Correspondence between Goethe and Schiller from 1794 to 1805." The translation is unsigned, but the translator notes that the text is rendered into English for the first time. This 1835 translation is identical to the version published in 1845 (translated by George H. Calvert) at the press of Wiley and Putnam in New York.

The study and criticism of German literature was in vogue in Baltimore during the 1830's, and the literary periodicals continued to include translations from and references to German literature. A Professor Sears extols the genius of German literature:

The literature of Germany begins already to exert a commanding influence over the whole civilized world. In elegant literature, they have many, very many names of which they may well boast. The Germans exhibit... a luminousness of exposition, and strength of genius, which may challenge the world, for an equal. (22b)

Amid the vast praise for Goethe during this decade is to be found one dissenting voice: the *Baltimore Athenaeum* in-

cludes a paragraph from the writings of the English poet, Samuel Taylor Coleridge, who claims that the theories of Goethe injured the steadiness and originality of Schiller's mind. Coleridge reserves his highest praise, not for Goethe or Schiller, but for Gotthold Ephraim Lessing. Except for a few anecdotes, none of Lessing's writing had previously appeared in Baltimore's literary periodicals. Coleridge writes:

Goethe does not, nor ever will command the common mind of the people of Germany as Schiller does. The *Wallenstein* is the greatest of his works; it is not unlike Shakespeare's historical plays, a species by itself. Neither Schiller's nor Goethe's prose style approaches to Lessing's, whose writings, for manner, are absolutely perfect. (22c)

Interest in Goethe remained strong in Baltimore throughout the decade. The *Baltimore Monument* of 1836 contains two unsigned translations of Goethe's works: "Mignon" (from *Wilhelm Meister*) and "Erlking." An anonymous translation of Schiller's "Division of the World" is also to be found here.

Theodor Körner's works were also in vogue in the late 1830's in Baltimore. Much of the interest in Körner was undoubtedly inspired by Follen's lectures at Harvard. The *Baltimore Monument* contains eight translations of Körner's poems (by four different translators). Baltimore poet, John Hill Hewitt, prefaces his translations with a biography of Körner's life and a paragraph describing his poetry:

So much has been said and written concerning the enthusiastic German poet, that the name has become familiar to almost every class of readers. There is a vein of fierce patriotism beautifully blended with habitual melancholy running through his poetry which never fails to warm the heart of the reader, and while it arouses every feeling of heroism, softens down the rough edge of passion with a generous feeling for the bard of the "Sword and Lyre". (24b)

Hewitt's translations include: "Song of the Black Chasseurs", "Prayer During Battle", "Sword Song", "Alliance Song", and

"Battle Song". Other translators are responsible for renditions of "Sword Song", "Lutsow's Wild Chase", and another version of "Prayer During Battle". Körner's influence is apparent in Hewitt's patriotic songs:

[From Hewitt's "The Texan Rally"]

Men of the South! — the groans
Of Baxar's murder'd band,
Are on the winged winds, and swell
Thy wrongs from land to land.
Respond with loud artillery!
Respond with vengeful shout!
Raise up thy star and rain-bow stripes,
And let thy war steeds out!

Hewitt's "The Bugle Horn" is similar in tone to Körner's "Lützows Wilde Jagd" (also translated into English):

What wild sound is filling the narrow glen,
And stealing o'er the lawn?
'Tis the shout of Saluda's merry men,
With their cheering bugle horn.

Baltimore's literary periodicals also concerned themselves with the development of the German language and early German epics. In 1828, a translation of a portion of the *Nibelungenlied* appeared. A lecture entitled "Early Literature of the Germans" by Reverend Henry J. Smith, Professor of German at Pennsylvania College appeared in 1839 in the *American Museums of Science, Literature and Arts*. This lecture is a lengthy discourse on the migrations of the Germanic tribes, whose morals and customs are highly praised by the author. An explanation of the various Germanic dialects is given, and the story of the *Hildebrandslied* is related.

During the years 1840-1860 only two references to German literature appeared in Baltimore's periodicals. In the *Baltimore Phoenix and Budget* of 1841 we find James H. Nussear's translation of Schiller's *The Criminal*. In 1853, the same organ printed a short review of Adler's *Handbook of German Literature*.

An explanation for this almost total disregard for German literature is difficult to find. The decline in interest may be attributed to the natural death of a sudden, short-lived acceptance of German letters created by the influential and persuasive Göttingen students. Then, too, there was an increasing interest in our own American literature which began to overshadow the importance of the literature of Germany. We might have expected the German political refugees of 1848 to spur interest in German authors, but the 48'ers were most interested in their newly acquired political freedom, placing their associations with Germany behind them. The influx of foreigners actually aroused some opposition to Germany among the people of Baltimore, for the ideas of the radical German free-thinkers did not fall upon receptive ears.

The slavery issue played a prominent part in the pages of Baltimore's magazines, and it is understandable that the citizens of Baltimore would be more interested in issues which threatened the Union and their very lives than in the discussion of a foreign literature. Since Maryland was a border state, the slavery question was hotly debated; and the fact that eight Baltimoreans were killed in a skirmish with Union soldiers on Pratt Street accentuated fears of a civil war. At the Civil War's end, Baltimore's literary periodicals again carried translations and critiques of German literature, especially the works of Lessing, Goethe, Heine, Spielhagen, Platen, Auerbach, Eichendorff and La Motte Fouqué.

In the *Cosmopolite*, a magazine published in 1866, we find a translation of "The Battle-Field of Hastings" by Heinrich Heine. The theme of the poem is particularly suited to the situation of the South in the aftermath of the Civil War. Between the years 1867 and 1870 a wealth of German literary material appeared in the literary periodicals, *Southern Review*, *Southern Society*, and the *New Eclectic* (which changed its title to *Southern Magazine* in 1871).

The *Southern Review* recommends the poems of August Graf von Platen to its readers:

We commend to the hearts and minds of others a poet whose lofty and melodious verses bring back to the reviewer, . . . the golden music of the past, blending with the roll of the Rhine and lingering among the echoes of the Seven Mountains. His lyric poems commend themselves by their exquisite beauty of form, and some of his minor pieces quiver with suppressed sensibility. Though the author showed no little vanity when he said that "The Fateful Fork" was his introduction to the circle of the Immortals, his vanity in view of the admirable finish of his work, is pardonable.

As Platen's powers matured, he devoted himself more and more to lyric poetry in antique metres; and as a master of the form, he is still unequalled in this direction; so that those who are desirous of enriching our English poetry by classic versification, would do well to study Platen in order to see what has been done in a kindred tongue. In our judgement some of his pieces, though a little cold, rank among the best of German literature. (41a)

A translation of Friedrich Spielhagen's novel, *Hammer and Anvil*, was published in serial form in the *Statesman* in 1868. A biography of the author and a critical analysis of the novel introduce the translation:

As a delineator of individual characters . . . , as a painter of various situations, scenic and social, he appears to us unequalled by any other modern German writer of fiction. Indeed in Germany, he is generally acknowledged to occupy the foremost rank amongst modern writers of fiction. (44a)

The *New Eclectic* echoes this praise of Spielhagen:

Spielhagen occupies a distinguished place among German novelists. Realistic and minute in his details, his characters are sharply defined and full of energy and originality, and his incidents novel and striking. Though we find in his stories much that seems to us morbid, and some things that deserve censure, we are compelled to admit that we have before us the work of an artist of no ordinary power. (43k)

A review of Auerbach's *On the Heights* is reprinted in the *New Eclectic*. The review asserts that Auerbach is too talented to be popular and that he may not be understood by the ordinary reader: "But it is to a very different class that *On the Heights* must appeal — to those who will study it as they would *Hamlet* or *Faust*; and by such certainly the new edition will be fully appreciated." (43a) The *New Eclectic* published a translation of Auerbach's *Little Barefoot* and a review of the story by Bayard Taylor in 1869:

Auerbach's "Village Stories" are models of simple, picturesque, pathetic narration. A soft idyllic atmosphere lies upon his pictures, and the rude . . . peasant life of the Black Forest is lifted into a region of poetry. *Barfüssle* appeared in 1856. It is not too much to say that it is one of the most exquisite idyls of humble life in any language. (43g)

Concerning Eichendorff's *Aus dem Leben eines Taugenichts*, Earle Bertie writes, "This romance of Eichendorff's is a perfect specimen of the humorous idyl. The whole story is managed with wonderful delicacy and grace of development." (43b)

In *Southern Society*, a magazine devoted to the ladies, we find an article concerning the German authoress, Frau Klara Mundt, who wrote under the pseudonym, Louisa Mühlbach. "Louisa Mühlbach at present is writing four books, under the general title of *Germany in Storm and Stress*. Her novels are so popular!" (42a)

Baron de La Motte-Fouqué is represented in Baltimore by a translation of his *The Florentine Mother* in *The Leader* in 1868.

Our study shows that the early opinion held by Baltimoreans with regard to German literature was indeed favorable. But one critic, writing in the *Southern Review*, is hostile to the popularity of German translations. He directs his contempt in particular toward the German author, Hermann Schmid, whose *Habermeister* has appeared in translation:

There is something strangely absurd in the passion of the day for translation of German novels; it is impossible to repress a smile at the eager interest evidenced everywhere in Mühlbach, Auerbach, and the rest. The *Habermeister* is one of the most indifferent of German novels indifferently translated. Schmidt has made a poor story of it. The plot is bold without being simple; the characters utterly untrue to human nature; the pictures of peasant life, so confused and indistinct as to be worth nothing. (41c)

Despite this critic's dissenting opinion concerning Schmid, (whose works were popularized in *Die Gartenlaube*), there are two reviews of the *Habermeister* in the *New Eclectic* which hold Schmid's talents in high regard.

The favorable reception of German literature in Baltimore continued into the 1870's; the magazine largely responsible for the reflection of this interest was the *Southern Magazine*, previously known as the *New Eclectic*. In the pages of this periodical we find a translation of the autobiography of Friedrich Gerstäcker which had appeared in its original German form in *Die Gartenlaube*. Also to be found in the *Southern Magazine* are a review of Goethe's poems and ballads, a biography of Goethe's early youth, and stanzas from the medieval poets, Marner, Regenbogen, and Frauenlob. Walther von der Vogelweide, Gottfried von Strassburg, and Wolfram von Eschenbach are highly praised. One article contains a translation of "Lay of Our Lady" by Frauenlob (Henry von Meissen), a short biography of Frauenlob, and high praise for his poetry. A review of A. E. Kroeger's *The Minnesingers of Germany* tells of the indebtedness of modern German poetry, and hence our own American poetry, to the tradition of the Minnesang:

This book is a most interesting account of a very remarkable and singularly luxuriant flowering-time of which all modern German poetry may be said to be the fruit, while, through the latter, it has in no slight degree influenced our own. (46i)

An article on Angelus [sic] Silesius (Johann Scheffler) contains a number of translations of Silesius' chorals, a biography of his life, and praise of his poetry:

His rhymes are quite pure, his rhythm faultless, his alliterations always subservient to the matter of the poem, and his metres and stanzas more than usually varied, musical and interesting. (46d)

Modern German writers are not rated so highly by the reviewers: "Heine is the true modern, clutching himself fiercely and relentlessly by the throat because his will is impotent, his desires infinite, his attainings infinitesimal." (46l) Freitag's *Ingraban* is labeled "dull" (46m), and Auerbach's *Waldfried* brings the comment, "When a German does set about being dull and diffuse, he has a supernatural success that no less favored mortal can attain." (46q)

Our discussion of the reception of German literature in Baltimore ends on a note which points optimistically toward continued interest in the future. In a review of an outline of German literature we find a sentence which tells us of the expansion of the study of German: "With the present expansion of the study of German, a clear, vivid, compact compendium of German Literature is one of the urgent necessities of teacher and scholar." (46k)

The number of magazines which were published in Baltimore after the demise of the *Southern Magazine* in 1875 is small indeed, and the literary content of these periodicals is negligible. The magazines published during the period 1876 to 1900 provide a less reliable index of literary criticism concerning German literature. After 1900, books and professional journals assumed the function of the magazines as indicators of literary opinion. Therefore, further study of the development of literary criticism in Baltimore would, of necessity, involve research work in areas other than that of the magazine as it existed in Baltimore from 1800 to 1875.

A comparison of the reception of German literature in Baltimore with the reception accorded it in other intellectual

centers of America, e.g. Boston, Philadelphia, and New York reveals common traits. German literature was commonly reviewed on its ethical rather than aesthetic merits; Kotzebue, Goethe, and Schiller were labeled "immoral" in New England as well as in the South. Baltimore, however, recognized the worth of Goethe before Boston did, and this acclaim for Goethe was largely due to the singular efforts of George H. Calvert. Ticknor and Everett did their utmost to bring the proper Bostonians to an acceptance of the writings of Goethe, but as late as 1838 Goethe was still severely criticized in Boston. Emerson expresses his feeling toward Goethe in a letter to Carlyle dated November 1838: "The Puritan in me can accept no apology for bad morals in such as he." In Baltimore there is only the highest praise for Goethe from 1828 on.

Despite the fact that the population of Baltimore was larger than that of Boston in 1829, Baltimore was the home of only eleven local magazines; Boston had forty. Baltimore's magazines did not receive German literature in great quantities, but quantity is not synonymous with quality, and in many cases Baltimore critics proved to be more astute than their Northern counterparts. On the other hand, Baltimore's critics did not treat Gellert's fables, Zshokke's "Abaellino", or Zimmermann's "Solitude" — all of which met with a favorable reception in other major cities.

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*Cf. also the chronological list of Baltimore magazines given in Appendix A.

APPENDIX A

1. 1800. **Baltimore Weekly Magazine** (1800-1801).
 - a. p. 54- "Kotzebue". A short biography.
 - b. p. 280- Bürger's "Leonora". A translation.
2. 1800. **Child of Pallas** (1800-1801) Nos. 1-8.
 - a. p. 72- Article on Lavater and Physiognomy.
 - b. p. 167- References to the personality of Frederick the Great.
 - c. p. 250- Biography of M. Kotzebue.
3. 1804. **Companion and Weekly Miscellany** (1804-1806).
 - a. p. 35- Character of Kotzebue.
 - b. p. 34- Adverse criticism of Kotzebue and his "The Stranger"

- c. p. 185-190- Long article on Schiller's "The Robbers".
- d. p. 209-212- Another criticism of Schiller's "The Robbers".
- e. p. 225- A defense of Schiller's "The Robbers" in reply to previous adverse criticism.
- 4. 1804. **Marvelous Magazine** (1804) Nos. 1-4.
No articles concerning German literature.
- 5. 1806. **Observer** (1806-1807) Vols. 1-2.
a. Vol. 2, p. 95- Poem by Haller translated.
- 6. 1811. **Baltimore Repertory of Papers on Literary and Other Topics** (1811) Vol. 1.
No articles concerning German literature.
- 7. 1815. **Wanderer** (1815) Vol. 1, Nos. 1-26.
a. p. 239- "Song from Afar" translated from a German poem. Author not given. Translator not given.
- 8. 1816. **Portico** (1816-1818) Vols. 1-2.
a. Vol. 1, p. 169- Review of "Humboldt's Travels in South America", Philadelphia, Carey (1815).
b. Vol. 1, p. 356- Poem, "The Vicar's Daughter of Taubenheim" (Des Pfarrers Tochter von Taubenhain), after the manner and from the German of Bürger. Signed F.
c. Vol. 2, p. 17- "On the State of Polite Literature in Germany" Discussion of Bürger, Goethe, Lessing, Baggesen, Schiller. Kotzebue, and Gessner. Signed S. Criticism adverse.
- 9. 1818. **Baltimore Weekly Magazine and Ladies Miscellany** (1818) Vol. 1. No articles concerning German literature.
- 10. 1818. **Journal of the Times** (1818-1819) Vol. 1.
No articles concerning German literature.
- 11. 1819. **Red Book** (1819-1820) Vols. 1-2.
No articles concerning German literature.
- 12. 1821. **Unitarian Miscellany and Christian Monitor** (1821-1824) Vols. 1-6.
a. Vol. 5, p. 30- A Psalm translated from Klopstock (1824).
- 13. 1823. **Baltimore Philosophical Journal and Review** (1823)
No articles concerning German literature.
- 14. 1827. **North American** (1827)
a. p. 2- "The Father Land" translated from the German "Wo ist das deutsche Vaterland?"
b. p. 179- "German Epigrams".
- 15. 1828. **Columbian Register** (1828) Vol. 1.
No articles concerning German literature.
- 16. 1828. **Emerald and Baltimore Literary Gazette** (1828-1829) Vols. 1-2.
a. p. 13- April 19, 1828: "The Bath of Beauty". A tale abridged from the German.

- b. p. 29- "Anecdote of Love" from the German of E. T. A. Hoffmann's "The Mines of Verlun".
 - c. p. 46- Anecdote concerning Lessing's absentmindedness.
 - d. p. 47- Goethe's "Ganymede" translated by J. G. Percival.
 - e. p. 55- Lessing and absentmindedness.
 - f. p. 56- Klopstock's "Song of Victory" from his "Hermann's Schlacht". Translated by J. G. Percival.
 - g. p. 56- "The Farewell". A German hymn translated by John Hill Hewitt.
 - h. p. 64- "The Destination of Jerusalem". Ode from Klopstock's "Messiah", Book 20.
 - i. p. 72- Goethe's "The Godlike", translated by J. G. Percival.
 - j. p. 88- "Margaret in the Cathedral". Translated excerpt from Goethe's "Faust".
 - k. p. 189- A passage from the "Nibelungenlied".
 - l. p. 220- "Fatal Love". A tale from the German of Döring.
 - m. p. 282- "The Black Rifleman's Song" translated from the German of Körner by H. (Hewitt?)
17. 1830. **Baltimore Times** (1830-1832) Vols. 1-2.
- a. p. 44- An account of a present to Goethe presented by Sir Walter Scott and other Englishmen.
 - b. p. 54- A praise of German poetry by Professor Follen of Harvard University.
 - c. p. 88- An account of Goethe's birthday celebration.
 - d. Vol. 3, p. 44- An imaginary "conversation" between Goethe and Yorke, the editor of "Fraser's Magazine".
 - e. Vol. 3, p. 51- A translation of Goethe's autobiography concerning Goethe and Madame de Stael.
 - f. Vol. 3, p. 70- An article on the humor in Bürger's poetry.
 - g. Vol. 3, p. 90- An article concerning the death and accomplishments of Goethe.
 - h. Vol. 3, p. 102- Final honors to Goethe.
 - i. Vol. 3, p. 161- Two page article in praise of Goethe.
 - j. Vol. 3, p. 208- Translation of a German war song by Germanicus.
18. 1830. **Metropolitan, or Catholic Monthly Magazine** (1830) Vol. 1. No articles concerning German literature.
19. 1830. **National Magazine, or Lady's Emporium** (1830-1831) Vols. 1-2. No articles concerning German literature.
20. 1830. **Young Ladies Journal of Literature and Science** (1830-1831) Vols. 1-2. No articles concerning German literature.
21. 1832. **North American Quarterly Magazine**. (1832-1838) Vols. 1-9. No articles concerning German literature.
22. 1834. **Baltimore Athenaeum** (1834-1839)

- a. Vol. 2. (1835)- A translation of the German edition of "Correspondence between Goethe and Schiller from 1794 to 1805". Original German edition printed by J. G. Cotta in 1828 in Stuttgart. Translated into English for the first time by George H. Calvert. Later published in one volume by Wiley and Putnam, New York, in 1845.
 - b. p. 280- A praise of German literature by Professor Sears.
 - c. p. 299- A passage by S. T. Coleridge on the merits of Schiller's works. Lessing also praised.
 - d. p. 328 (1835)- "Selections from Jean Paul Richter".
 - e. May 25, 1839- "Aurora" from the German of Herder. Translator not given.
23. 1835. **Baltimore Literary and Religious Magazine** (1835-1841) Vols. 1-7. No articles concerning German literature.
24. 1836. **Baltimore Monument** (1836-1838) Vols. 1-2.
- a. Vol. 1 (1837, p. 254- "A German Ghost Story". Author not given.
 - b. Vol. 1 (1836), p. 98- Article on Theodore Körner by J. H. Hewitt. Also two poems by Körner: "Song of the Black Chasseurs" and "Prayer During Battle". Translated by J. H. Hewitt.
 - c. Vol. 1 (1837), p. 137- "Frederick von Heilberg" by Le Roy (an original Faustian story).
 - d. Vol. 1 (1836), p. 52- Translations from the German. "Division of the World" by Schiller. Unsigned. "Mignon" from Goethe's "Wilhelm Meister". "The Erlking" from Goethe.
 - e. Vol. 1 (1837), p. 122- "Alliance Song" translated from the German of Körner by J. H. Hewitt.
 - f. Vol. 1 (1837) p. 148- "Battle Song" translated from the German of Körner by J. H. Hewitt.
 - g. Vol. 1 (1837), p. 110- "Lutsow's Wild Chase" translated from the German of Körner by E. W.
 - h. Vol. 1 (1837), p. 225- "Prayer During Battle" translated from the German of Körner by X.
 - i. Vol. 1 (1837), p. 107- "Sword Song" translated from the German of Körner by J. H. Hewitt.
 - j. Vol. 1 (1837), p. 120- "Sword Song" translated from the German of Körner by H. C. W.
 - k. Vol. 2 (1837), p. 31- "Nature" translated from the German. Neither author nor translator given.
24. 1836. **Baltimore Monument** (cont.)
1. Vol. 2 (1838), p. 184- "Love and Madness" from the German. No author given.

- m. Vol. 2 (1838), p. 233- "The Visionist" translated from the German by James N. Nussear. Author not given.
25. 1836. **Christian Review** (1836-1845) Vols. 1-10.
No articles concerning German literature.
26. 1838. **American Museum of Science, Literature, and Arts** (1838-1839).
a. Vol. 1 (1838), p. 101- Writer acknowledges indebtedness to Goethe for many ideas in this critique. Signed N.
b. Vol. 2 (1839), p. 194- A lecture, "Early Literature of the Germans." By Rev. Henry J. Smith, Prof. of the German and French Languages and Literatures in Penn. College, Gettysburg.
c. Vol. 2 (1839), p. 236- "Handel"; a Novelette from the German of Lyser. By Mrs. E. F. Ellet.
d. Vol. 2 (1839), p. 259, 422- Researches of the Polyglot Club. "My Life is like the Summer Rose." A German version of the poem.
27. 1838. **Baltimore Literary Monument** (1838-1839).
a. "A Legendary Ballad" translated from the German of Herder.
28. 1841. **Baltimore Phoenix and Budget** (1841-1842) Vol. 1.
a. April, 1841, p. 29 (completed p. 58, May, 1841)- "The Criminal" translated from the German of Schiller by Jos. H. Nussear.
29. 1842. **Baltimore Monthly Visitor** (1842) Vol. 1.
No articles concerning German literature.
30. 1842. **Religious Cabinet** (1842) Vol. 1.
No articles concerning German literature.
31. 1842. **Spirit of the XIX Century** (1842-1843) Vols. 1-2.
No articles concerning German literature.
32. 1843. **United States Catholic Magazine** (1843-1845) Vols. 2-4.
No articles concerning German literature.
33. 1852. **Parthenian** (1852-1859) Vols. 1-2.
No articles concerning German literature.
34. 1853. **Metropolitan, a Monthly** (1853-1858) Vols. 1-5.
a. Vol. 2, p. 180- "Handbook of German Literature" by Adler. Reviewed.
35. 1858. **Home Companion**. (1858) Vol. 1.
No articles concerning German literature.
36. 1859. **Mirror** (1859-1860) Vols. 1-2.
No articles concerning German literature.
37. 1860. **Metropolitan** (1860) Vol. 1.
No articles concerning German literature.
38. 1860. **Weishampel's Literary and Religious Magazine** (1860) Vol. 1.
a. "The Song of Hatred" translated from the German of Herwegh by Clarence Mangan.
39. 1864. **New Era** (1864) Vol. 1.
No articles concerning German literature.

40. 1866. **The Cosmopolite** (1866) Vol. 1.
 - a. No. 11- "The Battle-Field of Hastings" translated from the German of Heine by T. R. P.
41. 1867. **Southern Review** (1867-1878) Vols. 1-24.
 - a. Vol. 4 (1868), p. 434- Platen's Poems.
 - b. Vol. 6 (1869), p. 245- "Over Yonder" from the German of Marlitt; translated and reviewed.
 - c. Vol. 7 (1870), p. 245- "The Habermmeister" translated from the German of Schmid.
 - d. Vol. 8 (1870), p. 234- "Hammer and Anvil" translated from the German of Spielhagen by Browne.
 - e. Vol. 17 (1875), p. 471- "Laocoon" translated from the German of Lessing by Ellen M. Frothingham.
42. 1867. **Southern Society** (1867-1868) Vol. 1.
 - a. p. 15- Miss Louisa Muhlbach — "Joseph II" — popular historical novel. A notice about her writing, "Germany in Storm and Stress" (concerns Goethe and Schiller).
 - b. p. 39- A physical description of Goethe.
 - c. p. 140- Article on Faust meditating suicide.
 - d. p. 145- Reference to Schlegel and Tieck's translation of Shakespeare.
 - e. p. 174- Jean Paul Richter — on infinity. "Dream of the Infinitudes of Space" translated by De Quincy.
43. 1868. **New Eclectic** (1868-1870) Vols. 1-7.
 - a. Vol. 2, p. 104- "On the Heights", by Auerbach. Translated by Bunnett. Review reprinted from "Round Table".
 - b. Vol. 3, p. 1- "Aus dem Leben eines Taugenichts", by Eichendorff. Review by Earle Bertie. Reprinted from "Home Monthly".
 - c. Vol. 4, p. 74- "Hermann Schmid, the German Poet and Novelist". Translated from "Die Gartenlaube".
 - d. Vol. 4, p. 188- Louise Mühlbach. Contribution from Berlin.
 - e. Vol. 4, p. 194- "A Pistol-Shot". Translated from "Die Gartenlaube".
 - f. Vol. 4, p. 344- "Pechnazi, the Chamois Hunter". Translated from "Der Hausfreund".
 - g. Vol. 4, p. 569- Berthold Auerbach. By Bayard Taylor (with cut).
 - h. Vol. 4, p. 592- "The Bramin's Secret." Translated from "Die Gartenlaube".
43. 1868. **New Eclectic** (cont.)
 - i. Vol. 5, p. 5, 139- "Little Barefoot" translated from Auerbach.
 - j. Vol. 5, p. 233- "The Villa on the Rhine", by Auerbach. Translation reviewed. Reprinted from "Overland Monthly".
 - k. Vol. 5, p. 239- "Problematic Characters", by Spielhagen.

- Translated by Schele de Vere. Review reprinted from "Statesman".
- l. Vol. 5, p. 368- "The Habermester", by Schmid. Review of translation reprinted from "Statesman".
 - m. Vol. 6, p. 117- "German Tales", by Auerbach. Review reprinted from "Nation".
 - n. Vol. 7, p. 70- "Lohengrin", by Wagner. (The legend.)
 - o. Vol. 7, p. 121- "Hermann and Dorothea", by Goethe. Review of translation by Ellen M. Frothingham.
 - p. Vol. 7, p. 210- "Spielhagen's Novels". By William H. Browne.
44. 1868. **Statesman** (1868) Vols. 1-4.
- a. p. 133- Publication of a translation of Friedrich Spielhagen's novel, "Hammer and Anvil". Biography of Spielhagen. Critical analysis of his work.
 - b. p. 439- Review of "Edelweiss, A Story", by Berthold Auerbach. Translated by Ellen Frothingham. Printed in Boston by Roberts Bros. (1869).
45. 1868. **The Leader** (1868)
- a. p. 7- Remark on Ludwig Uhland's popularity in Tübingen.
 - b. June 13, 1868- "The Florentine Mother", translated from the German of La Motte Fouqué.
46. 1871. **Southern Magazine** (1871-1875) Vols. 8-17.
- a. Vol. 8, p. 166- "Gerstäcker's Autobiography" translated from "Die Gartenlaube" by Mrs. Rudolf Tensler.
 - b. Vol. 8, p. 320- "Stanzas from the Minnesingers" translated by A. E. Kroeger.
 - c. Vol. 8, pp. 641- "Ulrich von Lichtenstein," by A. E. Kroeger.
 - d. Vol. 9, p. 200- "Angel[i]us Silesius" (Johann Scheffler), by A. E. Kroeger.
 - e. Vol. 9, p. 404- "The German Lied of Early Days", by C. Woodward Hutson.
 - f. Vol. 9, p. 755- "Poems and Ballads of Goethe", by Aytoun and Martin. Reviewed by W. H. Browne.
 - g. Vol. 11, p. 328- "Frauenlob, the Last of the Minnesingers." By A. E. Kroeger.
 - h. Vol. 11, p. 606- "A German Legend of the Tropic Sea."
 - i. Vol. 12, p. 115- "The Minnesingers of Germany", by Kroeger. Reviewed by W. H. Browne.
 - j. Vol. 12, p. 503- "The World-Priest", by Schefer. Translated by Brooks. Reviewed.
 - k. Vol. 13, p. 371- "Outlines of German Literature", by Gostwick and Harrison. Reviewed.
 - l. Vol. 13, p. 506- "Scintillations from Heine", by Stern. Reviewed by E. S.

- m. Vol. 13, p. 765- "Ingraban", by Freitag. Translation by Malcolm. Reviewed by W. H. Browne.
46. 1871. **Southern Magazine** (cont.)
- n. Vol. 14, p. 58- "The Cooper of Overbach. A German Legend", by R. W. (Poem).
- o. Vol. 14, p. 144- "Körner's Friend" (Friedrich Förster), by E. V. Valentine.
- p. Vol. 14, p. 253- "Early Youth of Goethe, Lessing, and Schiller", by F. Schaller.
- q. Vol. 14, p. 676- "Waldfried", by Auerbach. Translation by Stern reviewed.
- r. Vol. 15, p. 246- "The Last Days of Heinrich Heine", by J. A. H.
- s. Vol. 15, p. 636- "Myth of William Tell", by W. W. Lord (poem).
- t. Vol. 17, p. 119- "Art, Life, and Theories of Richard Wagner", by Burlingame. Reviewed.
47. 1872. **Amateur Journal** (1872) Vol. 1.
No articles concerning German literature.
48. 1873. **Southern Star** (1873) Vol. 1.
No articles concerning German literature.
49. 1889. **No Name Magazine** (1889-1892) Vol. 3.
No articles concerning German literature.

APPENDIX B

A List of German Authors Mentioned in Baltimore Literary Magazines.

1800-1809	Humboldt
Bürger	Kotzebue
Frederick the Great	Lessing
Haller	Schiller
Kotzebue (4)	
Lavater	1820-1829
Schiller (3)	Doring
1810-1819	Goethe (3)
Bürger (2)	Hoffmann
Gessner	Klopstock (3)
Goethe	Körner
	Lessing

1830-1839

Bürger
Goethe (11)
Herder (2)
Jean Paul Richter
Körner (9)
Lessing
Schiller (3)

Marlitt
Mühlbach (2)
Platen
Schlegel
Schmid (3)
Spielhagen (4)
Tieck
Uhland

1840-1849

Schiller

1850-1859

None

1860-1869

Auerbach (6)
Eichendorff
Goethe (3)
Heine
Herwegh
Jean Paul Richter
La Motte Fouqué
Lessing

1870-1875

Angelius Silesius
Auerbach
Wolfram von Eschenbach
Frauenlob
Freitag
Gerstäcker
Goethe (2)
Heine (2)
Lessing
Marner
Regenbogen
Schefer
Schiller
Gottfried von Strassburg
Walther von der Vogelweide

Note: The numbers in parentheses refer to the number of times the author is mentioned in each decade.

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