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# GERMAN-AMERICAN STUDIES

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Vol. III

1971

No. 1

## ATTENTION READERS!

Professors Henry A. Pochmann and Arthur R. Schultz expressed the deep concern of all scholars in the field of German-American literary and cultural studies over the fate of valuable research materials which are likely to be lost forever unless immediate steps are taken for their preservation. With the generous support of the MAX KADE FOUNDATION, NEW YORK, there has now been established at the University of Kansas a GERMAN-AMERICAN DOCUMENT AND RESEARCH CENTER, to collect and preserve German-American literary and cultural material, particularly from the midwestern region of this country.

The original suggestion for such a center was made in the BIBLIOGRAPHY OF GERMAN CULTURE IN AMERICA TO 1940, compiled by Professors Pochmann and Schultz, and itself a record of earlier work in the field. Researchers in German-American studies have found that libraries, German-American clubs, religious organizations, and individuals are frequently unable or unwilling to preserve and to house materials which are not of priority importance to their collections. Some of the libraries with the best holdings in this field of interest, in fact, are prevented by lack of funds from cataloguing and organizing their collections so as to make them adequately accessible. At the same time, interest in German-American studies has increased steadily: the large number of dissertations in this field presently in progress was mentioned at a recent meeting of the Modern Language Association of America.

Recognizing this danger that many important German-American publications may be lost if action is not taken, the MAX KADE RESEARCH CENTER in cooperation with other organizations is endeavoring to procure such materials and to provide adequate services for housing, cataloguing and making them accessible to scholars through the facilities of the recently opened Kenneth Spencer Research Library and Watson Library at the University of Kansas. It is hoped that owners of German-American books, manuscripts, magazines, newspapers, annuals, calendars, etc., will be willing to present them to the Center, or if necessary to sell them. In particular, libraries, historical societies, German-American clubs and other groups which for lack of space, or because of other priorities, wish to dispose of their German-American material, are encouraged to turn them over to the MAX KADE RESEARCH CENTER. Although our funds are limited we would be glad to pay packing and shipping expenses.

Time is of the essence. Many Americans—both those of German descent and others—who own German-American material may be unaware of the research value. We would be grateful for any information about collections of this kind—however small—and would appreciate your help in disseminating news about this project among your friends and colleagues.

As material is added to the MAX KADE RESEARCH CENTER we hope to publish a bulletin of acquisitions. We will be happy to send copies to you on request.

ERICH A. ALBRECHT & J. A. BURZLE

THE MAX KADE  
GERMAN-AMERICAN DOCUMENT  
AND RESEARCH CENTER

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# GERMAN-AMERICAN STUDIES

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## MAX KADE AND KU

J. A. BURZLE

KU's relationship with the Max Kade Foundation, and our personal friendship with the late Dr. h. c. Max Kade extends over the past two decades. It began in the fall of 1949 when my wife and I first visited Dr. Kade in his little office near Battery Place in New York asking for, and receiving, aid for our first exchange scholarships to Germany.

I still remember our conversation with the spry old gentleman; I recall his agile mind, his quick wit, his energetic gestures, and his wide knowledge in the sciences, the humanities, and the arts. Our brief courtesy visit turned into an extended stimulating conversation, particularly when he learned of our interest in art, and invited us to view the rare Albrecht Dürer prints which he had just acquired. It was his engaging dry humor, his love for poetry that at once endeared him to us: "I really should not give you any money for Kansas" he replied to my request for aid, "I could never sell my *Pertussin* there." My wife's retort that "the Kansas climate is so healthy that we don't need much medication for coughs," melted the ice, and brought the first "Max Kade Scholarship" funds to KU.

The formula for *Pertussin*, the cough remedy, which the young Swabian had taken to the New World from little Schwäbisch-Hall on the Kocher at the turn of the century, had brought him fame and fortune, and had enabled him to assemble one of the finest private collections of graphic art in the world.

Our friendship was maintained through the years when he gave our Museum of Art a copy of the splendid facsimile edition of the *Weisskunig* which the Max Kade Foundation had published, when he helped us establish the Max Kade Distinguished Professorship in German, when he aided us with the KU Junior Year in Germany, donated funds for the annual Max Kade Lectures at KU, and one year ago established the Max Kade German-American Document and Research Center at KU, the only center dedicated to research in German-American studies. His great interest in international education inspired him to build Max Kade Residence Halls and Libraries in Germany, Austria, Switzerland, and on several US campuses. The Max Kadeheim in Munich, Germany, still reserves space for students from KU studying at the University of Munich.

It remained one of the highlights of our trips to the East Coast that we could visit with the old gentleman in his New York office, listen to him recite poetry, and chat with him about German literature and the arts.

It was there that we met and became friends of Dr. Erich Markel, then Executive Vice-President of the Max Kade Foundation, and now its President. We found in Dr. Markel the same wide interest in the humanities and the arts, the same philanthropic spirit that had made Dr. Kade one of the great benefactors of German-American education.

In 1970 the Max Kade Foundation gave our Museum of Art perhaps the most generous gift of its long association with the University of Kansas. A collection of ninety-four outstanding master prints, ranging from Albrecht Dürer's *Ritter, Tod und Teufel* to the twentieth century from Dr. Kade's personal collection was added to our museum holdings.

## BERICHT UEBER DIE GRUENDUNG UND TAETIGKEIT DES MAX KADE GERMAN-AMERICAN DOCUMENT & RESEARCH CENTERS.

E. A. ALBRECHT — J. A. BURZLE

Die Generosität der Max Kade Foundation, New York ermöglichte die Errichtung des Forschungsinstitutes und der damit verbundenen Dokumentensammlung.

Da in früheren Nummern der "German-American Studies" ausführlich über den Charakter und die Bestrebungen des Max Kade Center an der Universität Kansas berichtet worden ist, genügt es hier kurz zu wiederholen, dass es der Zweck des Centers ist, all denen, seien es Forscher, Lehrer, Studenten oder Freunde der deutschen Dichtung und Sprache, Gelegenheit und Stätte zu schaffen, in der sie aus nun etwa 2000 Büchern, Zeitschriften, Zeitungen und Manuskripten Material für ihre wissenschaftliche oder schöngeistige Arbeit schöpfen können. Wegen des Anwachsens der Bücherzahl und Materialien-durch Anschaffungen und Schenkungen-war es nötig, die beschränkten Räume in der Spencer Research Library zu verlassen und in die Watson Library der Universität Kansas umzuziehen.

Um die Benutzung der Bibliothek des Forschungsinstitutes zu erleichtern, ist eine sorgfältige Kartei erstellt worden, die nicht nur die Autoren und Titel aller Bücher und Zeitschriften enthält, sondern auch nach Sachgebieten geordnet ist. Ein vollständiges Verzeichnis wird im Laufe des nächsten Jahres erscheinen. Einstweilen möchten wir darauf hinweisen, dass beachtenswertes Forschungsmaterial in folgenden Gebieten zur Verfügung steht:

1. German-American Poetry and Prose.
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  - c) Devotional Books
  - d) Religious Instructional Books.
9. German-American Art and Architecture.
10. Reference Works.

Da wir als neues Institut nicht auf jedem Gebiet vollständige Materialien haben, bitten wir anzufagen, ob eine Reise nach Lawrence angebracht ist. Wir haben seit der Gründung des Max Kade Centers eine ganze Anzahl von Besuchern gehabt und sind ausserdem in einer ganzen Reihe von Anfragen imstande gewesen, mehr oder weniger ausführliche Materialien und Auskünfte zu liefern. Die Unterzeichneten sind jederzeit bereit, Auskunft zu geben, die in vielen Fällen bis auf das 18. Jahrhundert zurückreicht.

Es ist uns nun eine ganz besondere Freude und liebe Pflicht all denen zu danken, die uns durch Rat, Tat und Schenkungen geholfen haben. An erster Stelle gebührt

unser Dank der Max Kade Foundation und ihrem verständnisvollen Präsidenten, Herrn Dr. Erich Markel. Danach möchten wir Herrn Professor Dr. Robert E. Ward danken, der mehrere wertvolle Schenkungen vermittelt und der die Aufmerksamkeit von Kollegen und Freunden auf unser Forschungsinstitut gelenkt hat. Die folgende Liste gibt Namen und Organisationen, die uns geholfen haben, die uns beraten haben und uns seltene und wertvolle Bücher, Zeitschriften und andere Materialien, vermittelt haben.

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## KONRAD NIES, GERMAN-AMERICAN LITERARY KNIGHT

ROBERT E. WARD  
Youngstown State University

With the advent of World War I German-American institutions were dealt a deadly blow from which they have never recovered. Today the paucity of journalistic and literary publications in the German language in America hardly echoes the enormous amount of German-American writing which took place prior to the death of the author known as "der deutschamerikanische Klassiker": Konrad Nies (pseud. Konrad von Alzey). One of German-America's most prolific writers, Nies turned to spiritualism during the last few years of his life "heartbroken over the catastrophe which involved the land of his birth and the land of his adoption."<sup>1</sup> On the grounds of his "Waldnest," overlooking San Francisco Bay Nies erected a monument to the muses which he illuminated with multi-colored lights. Here, in the summer house which his friends had purchased for him in 1914, Nies worked vigorously, completing his last volume of poetry which, long delayed on account of the war, reached this country from Germany shortly after the poet's demise. How tragic that he should suffer further from his arrest by federal officers who claimed he had constructed his illuminated monument for the purpose of signaling German U-boats in the San Francisco harbor.<sup>2</sup> But then this was just one of the many misfortunes suffered by this German-American literary knight throughout his thirty-eight years in his adopted homeland. Beset by money-problems during most of those years, Nies moved from place to place, like a medieval troubadour seeking to earn his way through creativity in the field of literature. Had he been born perhaps a half century earlier, he might have enjoyed the success he so earnestly desired. German-American literature achieved its most favorable receptance during the period from 1830-1880 after which it waned sharply until it succumbed almost completely with the outbreak of the "war to end all wars." Noble attempts to revive it have since failed, and today only the Exil-Literatur of the post 1933 period receives the favorable attention of most noted scholars.

As a teacher Nies had little patience with his students, preferring instead to write and edit. Of the paucity of major German-American writers included in the literary histories of Spiller, Nadler, Engel, Bartels, Klein, Kindermann, and others, Nies is consistently recognized as the most versatile. During his thirty-eight years of literary activity in America he published hundreds of poems, wrote essays, monographs, reviews, Novellen, sketches, and plays. He founded at least one literary society,<sup>3</sup> took part in the Baltimorer Blumenspiel of 1904 (at which he won first prize),<sup>4</sup> contributed to German and German-American anthologies, newspapers and periodicals,<sup>5</sup> gave lectures on literature, acted on the German and German-American stage, and founded the famous periodical, *Deutsch-Amerikanische Dichtung* which he edited from April 1888 to its demise in April 1890.

Ever since early childhood, Konrad Nies was interested in literature and the theatre. He was born in Alzey in Rheinhessen on October 10, 1861 where he later attended the Realschule. In Worms he continued his education at the Gymnasium, in Leipzig at the Theaterschule. On February 26, 1880 he gave recitations from Goethe's *Faust* and Schiller's *Wilhelm Tell*; on May 22 and June 3, 1881 he appeared with the actor, H. Curschmann (Brüning) in several farces and comedies on the German stage. After a short stay in Dresden he began his formal acting career. In 1882 he played Hamlet on the stage in Darmstadt and undertook a series of engage-



ments in Chemnitz, Speyer, Dortmund, Aachen, Kaiserslautern and Mühlhausen i. Elsass. On December 17, 1882 Nies directed and acted in the performance of his monodrama, *Konradin von Hohenstaufen*. Perhaps unhappy with the rather mediocre response to his acting, Nies decided to give his talents a try on the German stage in America. On August 28, 1883 he arrived in Hoboken, then proceeded to Columbus and Cincinnati where he gave his second performance of *Konradin von Hohenstaufen*. From the Queen City he travelled in 1884 to Buffalo, Milwaukee, and Omaha where he appeared on the German-American stage. Interrupting his acting career to study English and German at Duane Academy, a branch of Denison University in Ohio, Nies then entered the employ of the Freidenker Publishing Co. in Milwaukee where in 1886 he met with Otto Soubron to discuss the publication of a monthly periodical which would serve to bring attention to German-American literary endeavor. Noting that in the past the term *German-American literature* had been applied to all German writings written by authors residing in America regardless of the content of their works, Nies sought to publish prosaic and poetic contributions including translations of English-language works which dealt primarily with the American experience. In doing so he hoped to attract the support of American as well as German-American writers.<sup>6</sup>

Nies proceeded to Omaha and in 1887 his Novelle, *Die Volkersfiedel* appeared in print. That same year he consulted several German-American writers including H. C. Bechtold, Max Hempel, E. A. Zündt, Karl Knortz, and Theodor Kirchhoff, who pledged to support his literary monthly. Although Nies had expected support from German-American organizations such as the Turners and especially from the great many teachers of German around the country, he found little interest on their part. With a limited number of subscribers and advertisers to finance his venture, he set up an office at 843 South Seventeenth Street in Omaha where he designed and edited in collaboration with Hermann Rosenthal in New York the first number of *Deutsch-Amerikanische Dichtung* which appeared in April 1888. Rosenthal joined him as co-editor of the monthly when the first number of the second volume appeared in April 1889. The cover to the first issue carried Nies' editorial note:

Wenn wir es wagen, in unserer vom krassen Materialismus beherrschten Zeit und einem der Poesie so ungünstigen Lande wie Amerika eine der Dichtkunst gewidmete Zeitschrift herauszugeben, so geschieht dies zunächst mit dem Wunsche, in unserem Blatte der seither heimathlos herumirrenden deutsch-amerikanischen Dichtkunst endlich einmal ein festes Heim und den deutsch-amerikanischen Poeten ein Organ zu schaffen, das dazu dienen soll, die sich in ihrer Vereinzelung zersplitternden literarischen Kräfte zu sammeln und durch gegenseitige Anregung und fachmännische Kritik fördernd auf das wahre Talent zu wirken, den anmassenden Dilettantismus aber, wie er sich häufig in unserer Tagespresse breit macht und die deutsch-amerikanische Poesie der Gefahr der Verflachung aussetzt, zu bekämpfen.

Late in 1888 Nies moved to Newark, Ohio where he continued to publish his monthly while teaching German at the local high school. Despite a most promising response from some 300 readers, the magazine lasted only two years and brought Nies near to financial ruin. Of the over 100 contributors to Nies' periodical, only a few were able to transcend the epigonistic crutch upon which most of them leaned.<sup>7</sup> Apart from the disconcerting lack of interest in the arts in America during the period of Nies' activity, another barrier stood against this pioneer publication. Whereas Nies stubbornly refused to consider controversial works on social, religious,

and political questions, most of the contemporary German-American periodicals did not.<sup>8</sup> Rosenthal, who marketed the *D-AD* in New York, apparently realized that the periodical would have to appeal more to the general German-American reading public and their social organizations rather than to only a select group of poets and poetasters in order to increase the income from subscriptions.<sup>9</sup> Unlike the popular *Kalender* and *Jahrbücher*, Nies' publication was almost solely devoted to creative literature, essays, book reviews, and cultural notes. Early in 1897 Rudolf Cronau corresponded with Nies concerning the establishing of a successor to *D-AD*, but later that year abandoned the idea.

Although disappointed at the failure of *D-AD*, Nies pursued his goal to promote interest in German-American literary endeavor by writing a repertoire of lectures, six of which he presented in St. Louis in 1889: "Deutsche Dichter von heute," "Deutsch-amerikanische Dichtung," "Aus dem Buche der Poesie," "Das Glück im Lichte der Dichtung," "Amerikas deutsche Dichter," and "Unsere Zeit im Spiegel der Dichtung" which was later published in the *Rheinische Volksblätter* (March 5, 1895). In 1890 he travelled extensively, delivering thirty-six lectures in the East, New England, Colorado, Alabama, Texas, and the Middle West. His unpublished manuscript, "Sommerstage in San Antonio, Texas" was probably composed during his stay in Texas. Exhausted from his teaching, lecture trips, and writing, and still suffering asthmatic attacks, Nies sought a drier climate with a trip to California early in 1893, then a stay in the Catskills before moving with his family to Palenville, New York. In 1894 the family again moved—this time to St. Louis where Nies first taught at the "Toensfeldt Institut," then at the "Viktoria-Institut," a private school for girls which he and his wife directed. While in St. Louis he contributed poems and weekly articles to the *Westliche Post*.

Despite his ailing health Nies continued to teach and write. In 1891, one year before he resigned from his teaching post in Newark, Ohio, he published his own volume of poems (*Funken*) with a financial assist from Rosenthal in New York. The book reached a second edition in 1901.

In 1898 C. Witter in St. Louis published Nies' *Deutsche Gaben. Ein Festspiel zum Deutschen Tag*, and in 1900 the second edition of *Deutsche Gaben* as well as the author's *Rosen im Schnee. Ein deutsch-amerikanisches Weihnachtsspiel in vier Bildern*. These works were followed by *Im Zeichen der Freiheit* (1902) and *Die herrlichen Drei. Festspiel* (Nordamerikanischer Turnerbund: Indianapolis, 1904) which reached a second edition in 1905. In the same year Nies published his second major collection of poems, *Aus westlichen Weiten* (Grossenheim, Leipzig, New York) and departed for a lecture tour in Germany. While abroad in 1906 he met Olga Khripunowa, a Russian noblewoman with whom he travelled to Italy, Egypt, Palestine, and Greece. This brief affaire de coeur eventually led to the author's estrangement from his wife.

Although he earned a considerable amount of money during his lecture tour in Germany, Nies returned to America almost penniless. His wife's excessive demands as terms of their divorce and Nies' extravagant spending brought the author again to the brink of bankruptcy. Shortly after his return to America in 1907 he completed a Novelle, *Im Schatten der Höhe* and in the same year (1908) he departed for Denver where he edited the *Denver Demokrat* and later the *Colorado Herold*.<sup>10</sup> But his strong desire to promote the appreciation of German literature in America did not cease, and so with his manager, Adolf Leon, he made a "Konrad Nies Tournee 1913-1914," presenting the following lectures in various German-American centers: "Ein Abend bei deutschen Dichtern," "Aus dem Buch der Poesie," "Deutsche Dichter

in Amerika," "Das Glück im Lichte der Dichtung," "Die Mission der Poesie," "Das Freiheitsjahr und die Freiheitsdichter Deutschlands 1815," "Einkehr bei Friedrich Schiller," "Auf geweihten Staetten," and "Kalifornien und seine Schönheiten." The following year (1915) his "Stimmen der Höhe" appeared in the *New York Staatszeitung* which Nies considered his best poem. On January 23, 1916 he published his first article in the *Colorado Herold* and continued his agitation against the war with Germany which he had begun with his first war poem, "Ein Brudergruss," written in August of 1914. Although this political agitation cost him his position as editor of *The Colorado Herold*, Nies continued to lament the war, writing his last war-poem in May, 1920. In "Zum Rettungswerk" he calls for assistance to his defeated homeland. Characteristic of his later poetry is a strong note of pessimism and fear of growing old. Death claimed this literary knight of German-America on August 10, 1921 in San Francisco's German Hospital. In accordance with his last wishes, he was cremated. Shortly after his demise his wife received a shipment from W. Haertel in Leipzig of her husband's last volume of poetry, *Welt und Wildnis. Gedichte aus vier Erdteilen* in which are recorded the many sufferings and experiences of a man whose many talents and travels were directed toward literature as an art. The life of Konrad Nies mirrors the tragedy of the German-American who so desperately sought to retain his cultural heritage in a foreign environment. His works are a tribute to his dedication and a monument to a bygone era when German-America was an integral part of the American scene.

The following is a previously unpublished sonnet taken from Nies' *Nachlass*. The sonnet was one of Nies' favorite forms of poetic expression.

### BEIM MAIWEIN

Frau Anna Levi<sup>11</sup> zur freundl. Erinnerung an den huebschen Abend des 2. Mai 1895.

Waldmeisterduft weht aus krystallner Schale,  
 Drin übermüth'ge Rheinweingeister ringen,  
 Er will vom jungen Wald die Botschaft bringen,  
 Dass uns die Welt im Maienglanz erstrahle.

In neuen Träumen blüht mit einem Male  
 Die Stunde auf. Der Frohlust Knospen springen.  
 Ein Koboldchen mit bunten Falterschwingen  
 Trinkt, neckisch uns zum Elfenbachanale.

Die Gläser klingen. Maienzauber spinnen.  
 Waldmeisters Gruss hat es uns angethan;  
 Des Alltags kleine Sorgen, sie zerrinnen.

Weit schwillt die Brust in junger Blüten Bann  
 Und will sich kühn ein kurzes Glück gewinnen  
 Voll Elfenspuk und tollem Märchenwahn.

### FOOTNOTES

1. Georg Sylvester Viereck, "Konrad Nies, a Knight of the Blue Flower," *The American Monthly*, XIII, 7 (Sept., 1921), 201. Viereck, Friedrich Michel, E. A. Baruch, Hermann Alexander, Emil Praetorius and other popular German-American writers stood by Nies during those trying last years of his life. Nies' long correspondence with Friedrich Karl Castelhun and Theodor Kirchhoff, if uncovered and studied, would provide further insight into the nature and extent of German-American creative literature.

2. See C. R. Walther-Thomas' doctoral dissertation, "Konrad Nies, ein deutscher Dichter in Amerika" (Univ. Penn., 1933). Cf. also Ernst Rose, "German-American Literature" in *Cassell's Encyclopedia of Literature*, 2nd ed. (N.Y., 1970); *Dictionary of American Biography*; "Ein deutsch-amerikanischer Dichter," *Der Türmer*, XXIV (1921); Fritz Erckmann, "Konrad Nies, ein vergessener Alzeyer Dichter," *Sonderdruck der Rhein Hessischen Volksblätter* (Alzey, Jan. 18, 1933).

3. Nies invited his supporters to join a society which he founded as "Der Verein für deutsche Literatur und Kunst in Amerika." The first membership list of the society appeared in the last issue of the periodical. Nies is listed as the poetry editor, Rosenthal as the prose editor, Georg J. Edelheim as the finance secretary and editor of the "Vereinsbeiträge"-section. Listed as members are several prominent German-American authors, including Hermann Alexander, Hugo Andriessen, Hermann Behr, Pedro Ilgen, Georg Juraschek, Marie Raible, Hugo Scheller, Moritz Wiener, and others.

4. His poem, "Die Rache der Wälder" received first prize.

5. Nies contributed to *Die New York Staatszeitung*, *Deutsch-amerikanische Dichtung*, *Der deutsche Vorkämpfer*, *Rheinische Volksblätter*, *Puck*, *Frank Leslie's Rundschau*, *Die Westliche Post*, *Belletristisches Journal*, *Colorado Herald*, *Der Freidenker*, *Hausbuch*, *ein Halbmonatschrift für deutsche Dichtung*, and other periodicals. Sixteen of his poems appeared in the latter publication. Several more appear in the following anthologies: G. A. Zimmermann, *Deutsch in Amerika* (Chicago, 1892; 1894); *Das Baltimorer Blumenspiel* (Baltimore, 1904); G. A. Neeff, *Vom Lande des Sternenbanners* (Ellenville, N.Y., 1905); Max Heinrici, *Das Buch der Deutschen in Amerika* (Phila., 1909); Irving T. Sanders, *Aus ruhmreicher Zeit, deutsch-amerikanische Dichtungen aus dem ersten Jahre des Weltkrieges* (N.Y., 1915); *Anthologie deutsch-amerikanischer Dichtung* (N.Y., 1925-26); Robert E. Ward, *Deutsche Lyrik aus Amerika. Eine Auswahl* (N.Y., 1969).

6. Cf. "Rückblicke und Ausblicke," *D-AD*, XI-XII (1888), 114. Max Nordau wrote to Nies that the main reason German-American writers were not yet appreciated in Europe was that they had no central literary organ in which they might publish their works. Nordau notes that German-American literature would have difficulty in gaining an American reading public because of the anti-cultural trend in "the land of the almighty dollar." See *D-AD*, I, 3-4 (1888), 35.

7. Of the 241 original poems by 94 poets published in *D-AD*, twenty-two were composed by Nies. Included in the various issues are book reviews, essays, sketches, cultural notes, German translations of English and foreign poems, biographical articles, short stories, Novellen, sayings, and aphorisms.

8. Nies' disagreement with Robert Reitzel's comments on the role of contemporary literature led to a short controversy between the two writers which ended in the ninth number with Nies calling the latter a genuine poet and fanatic nihilist. His reply addressed to F. K. in Detroit is strongly worded: "Man kennt R. R. überall zur Genüge und weiss, dass er nur zu bereit ist, selbst mit der schmutzigen Waffe der Gemeinheit gegen denjenigen zu kämpfen, der das Wohlgefallen an den unsauberen Schimpfereien und anarchistischen Phantastereien, die immer mehr und mehr das einzige Element bilden, in dem sich R. R. noch wohl zu fühlen scheint, nicht theilt. . . Wie ewig schade, bei solchen Geistesgaben und solcher Gemüthsfülle: —solche charakterlose Zaunenhaftigkeit!" Reitzel was the editor of *Der arme Teufel*.

9. In a letter to Cronau in March, 1897, Nies wrote:

"Als Redakteur der 'D-AD' hatte ich vielen moralischen Erfolg, und selbst drüben hat mir die Kritik das beste Zeugnis ausgestellt. Das Blatt würde wohl heute noch bestehen, hätte man es in Neu York nicht in den Dienst der flachen Vereinsmeierei stellen wollen. Diesem Vorhaben widersetzte ich mich aufs Entschiedenste und sah schliesslich lieber, dass das Blatt einging."

10. Nies has been credited with editing *Der Flaneur* in Omaha in 1885-1886, but this is disputed. See Karl J. R. Arndt and May E. Olson, eds., *German-American Newspapers and Periodicals 1732-1955* (Heidelberg, 1961).

11. The Levi family owned a haberdashery and were neighbors of the Nies family in Alzey. Young Nies was often given ribbons and bright colored materials from their stock which he used when he and other children from the neighborhood played "Theater" in a barn nearby. I am indebted to Mrs. Marie von Aiken of Vineland, N.J. who kindly sent me the original copy of this poem in Nies' own handwriting.

## KONRAD KREZ: POET BETWEEN CONTINENTS

HANS E. ROEMER

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“Spät erklingt, was früh erklang,  
Glück und Unglück wird Gesang.”  
Goethe

To sing of man's afflictions has always been the mission of poets. Immigrant poets in particular have embraced the sentiments of both joy and sadness and perpetuated these ageless companions of man. The dualism of their muse is cultivated by a sadness at being separated from one's native soil and emboldened them to pay homage to their new canton.

German-American poetry<sup>1</sup> is but one of the many artistic dualities which display an abundance of divided loyalties, the manifestation of which is most prominent among those talented German writers who through their participation in the 1848 revolutionary movement were forced to flee their homeland. While some of these exiles brought their battle to America and continued it through the so-called “politische Presselyrik,” others reaffirmed their unshaken patriotism in their writings in which they sought an almost mystical affinity with the land of their birth.<sup>2</sup>

Konrad Krez (1828-1897) was one of the latter poets. Because of his participation in the 1848 insurrection movement he was sentenced to death, but escaped to Switzerland and from there to France. In 1850, he came to America and at first settled in New York where he became a lawyer. Four years later he moved to Sheboygan, Wisconsin and assumed the office of District Attorney until the outbreak of the Civil War. He participated in the war and reached the rank of Brigadier General. Krez then settled in Milwaukee where he passed away on September 9, 1897.

Like most German-American poets Krez's works are sentimental and romantic, and display a deep and sensual love for nature. In his poetry he recalls the traditional values of his homeland; his baroque conservatism serves as the mystical link between his newly found home and his unreachable birthplace. Most striking in Krez's poetry is the immutable link to the past and the emergence of an intimacy with his adopted homeland. *Aus Wisconsin* (1875) displays the dual sentiments of the immigrant and the continuous growth of the poet and stands at the forefront of German-American creative literature.

Although Konrad Krez found a new and concordant life in America, his incessant patriotism enticed him continually to laud his lost homeland. *Aus Wisconsin* contains some of his most soul-stirring poetry appurtenant to this affaire de coeur.<sup>3</sup> In “Heimweh” Krez sings not only of the far-away land, but also of his spiritual dependency upon his native soil. The poem's mixed trochaic and dactylic pattern is an old Germanic scansion which Opitz abolished as barbaric.<sup>4</sup> It is, however, this old Germanic folksong rhythm which gives the poem its suscitation and emotional appeal.

### HEIMWEH

Meiner Seele Feuer erlischt, der Tränen  
Strom versiegt, es glüht das Gedächtnis, und die  
Lust am Leben flieht, wenn ich deiner denke,  
Heimischer Boden!

As can be seen in the first stanza of “Heimweh,” the poet truly sings, for the words and their part regular and part irregular rime create not only passionate emo-

tions, but also a soul-stirring melody. The poet-musician harmonizes thought, sound and rhythm in order to communicate universality. To be sure, it is Konrad Krez the poet who sings of his native soil, but through his metaphorical device he also expresses the universal lament of all men who suffer expatriation.

A truly personal poem, however, is "An Mein Vaterland." Here Krez sounds his intimate patriotism and esoteric nostalgia.

#### AN MEIN VATERLAND<sup>5</sup>

Kein Baum gehörte mir von deinen Wäldern,  
 Mein war kein Halm auf deinen Roggenfeldern,  
 Und schutzlos hast du mich hinausgetrieben,  
 Weil ich in meiner Jugend nicht verstand  
 Dich weniger und mehr mich selbst zu lieben,  
 Und dennoch lieb ich dich, mein Vaterland!

Not only does the poet cast a longing and lingering look at the land of his forefathers, but he also recalls the days of his youth and the aching void of his past. It is a most sombre and solemn vociferation of love, glory and sacrifice. Most notable is the rhythm pattern of his verse, for Krez uses a five-beat iambic verse with feminine cadance, which is similar to the English heroic verse or heroic couplet. The verse is similar to that in *Faust*, but unlike *Goethe*, who employs part regular and part irregular rime, Krez uses pure rime only.<sup>6</sup> The accented metre of the stanzas of this patriotic song serve to unite sombre thought with emotional rhythm.

The genuineness of the exiled poet is avowed in "An mein Vaterland." Unlike Krez, Gottfried Keller and Hoffmann von Fallersleben employ trochaic metre in the four line stanzas of their patriotic poetry. Keller makes use of dissyllabic anacrusis in order to lift the beat of his hymn.

#### AN DAS VATERLAND

O mein Heimatland! O mein Vaterland!  
 Wie so innig, feurig lieb' ich dich!  
 Schönste Ros', ob jede mir verblich,  
 Duftest noch an meinem öden Strand!

Although this hymn displays the fierce love of the poet for the fatherland, it lacks the reverence of Krez's poem. Keller's poetry grows out of everyday reality and is rooted in post-romantic realism. Keller (who was not compelled to emigrate) is the naive lover who sings his emotions to his ever faithful beloved. Although Fallersleben was arrested for his "lyrical agitation" and sympathy with the cause of The Forty-Eighters, his punishment was less severe than that of Krez, for he was merely dismissed from his post at the University of Breslau. The patriotic overtones of Fallersleben's "An mein Vaterland" are strikingly similar to those of Krez's poem:

Treue Liebe bis zum Grabe  
 Schwör ich dir mit Herz und Hand;  
 Was ich bin und was ich habe  
 Dank' ich dir, mein Vaterland!

Nicht in Worten nur und Liedern  
 Ist mein Herz zum Dank bereit:  
 Mit der Tat will ich's erwidern  
 Dir in Not, in Kampf und Streit.

In der Freude wie im Leide  
 Ruf ich's Freund' und Feinden zu:  
 Ewig sind vereint wir beide,  
 Und mein Trost, mein Glück bist du.

Treue Liebe bis zum Grabe  
 Schwör' ich dir mit Herz und Hand;  
 Was ich bin und was ich habe  
 Dank' ich dir, mein Vaterland!

It is apparent that the theme and the sentiments of these three contemporary poets are concordant, but the metric pattern of Krez is different from that of Keller and Fallersleben. To be sure, Krez does very much favor the trochaic and dactylic line in his other works, but it is here, in "An Mein Vaterland," where he bolsters his pathos with the monotonous supportance of the five-beat iambic line.

It is characteristic of German-American poets that they reveal their divided loyalties in their works. Konrad Krez, like others, engaged in a continuous versification of his past, illuminating his eterne dependency upon his native soil as well as his great love for the land in which he was born.

However, like other immigrant poets, Krez has adopted his new country with the equal empressment with which he venerates Germany. Most notable perhaps is the new form in which he poetizes America. No longer does he adhibit to the measured rhythm of accented and unaccented syllables, but instead moves to the free form of the elegy and rhapsody. This metastasis is so lucid that one could conclude that the country which gave new liberty and independence to the man, also emancipated the poet. No longer bound by rime and rhythm, the poet uses unchained language in order to freely laud the treasures and sentiments of this pubescent, abundant and beautiful land.

But despite the new form and new theme, his love for nature remains singularly adamantine. In "Frühling bei New York" Krez offers a poetic view of an island having intercourse with surrounding green hills and clear water, crowned by a rejoicing sky. The language is fertile, the coinage uberous.

### FRUEHLING BEI NEW YORK

(1854)

Lachend hat sich der Himmel gelagert über das Eiland,  
 Um das in Liebe vereint Hudson und Meer sich geschmiegt,  
 Schöner kann nicht der Äther gewölbt sein über Neapel,  
 Sonniger legt sich kein Strahl über das goldene Horn.  
 Frisch sind mit Gräsern bedeckt die Hügel am Ufer der Inseln,  
 Und es schmückt sich die Salzwiese mit saftigem Grün.  
 Zwischen dem Hickorylaub und Gewind wildwachsender Reben  
 Blicken die schimmernden Landhäuser am Ufer hervor.  
 Da ist ein Busch, so laubig und kühl, und dort eine Hecke,  
 Heimlich und blütenbedeckt, aber die Nachtigall fehlt,  
 Um Gefühl in das Herz des lauschenden Horchers zu flöten,  
 Aber alles ist stumm, stumm wie das schweigende Grab.  
 Lerche, wo bist du? Hast du dein Lied hier verlernet?

Vergebens

Seh ich zum Himmel hinauf! Hat dein melodisch Geschlecht  
 Keinen Verwandten herüber gesandt, um singend zu flattern  
 Über Amerikas höchstenglichten Fluren von Mais?

It appears that the sentiment of "Frühling bei New York" parallels the mood of the works of Klopstock, Schiller and Hölderlin.<sup>7</sup> These elegiac singers praised the beauty and revivification of nature while mourning a void. Krez also is sorrowing a void for he states "aber die Nachtigall fehlt," and proceeds to ask "Lerche, wo bist du?" Both birds are old world birds and the poet is pained by the lack of familiar enchantment in this earthly elysium.

Krez's lamentation appears to be rooted in the dualism of his love which subconsciously seeks to unite two continents and which at times reveals the veiled collation of the past and the present. Krez's poem "New Orleans" is, however, free of such an apposition. Again, nature provides the theme, and the verse is free flowing and unrestrained by metrical stresses. There are no reservations or past regrets, but only the emotions of love and admiration.

### NEW ORLEANS

Herrliche Stadt, du Tochter der See und des Vaters der Wasser,  
 Wie die Göttin der Liebe, so spülten die Wellen ans Land dich,  
 Wo du gebettet liegst im Schoose des ewigen Frühlings.  
 Wie ein Märchen erscheinst du dem nördlichen Fremdling der eben  
 Aus den blätterberaubten und schneeigen Ländern herabkommt,  
 Wo ein düsterer Himmel auf rauchichten Städten sich lagert,  
 Wie verzaubert blickt er hinauf zu den silbernen Wolken,  
 Die in der Bläue des Himmels dahinzuehn, blickt er zur Erde,  
 Wo die Strahlen der Sonne das Land und das Wasser vergolden.  
 Mitten im Winter begrüsst er das dunkle Laub der Orangen,  
 Und bewundert den herrlichen Baum mit den goldenen Aepfeln,  
 Den die duftende Blüte, die reife und reifende Frucht schmückt.  
 Staunend betrachtet er den vor den Häusern zur Zierde gepflanzten,  
 Aus den Stielen des Laubes gebildeten Stamm der Banane,  
 Deren Blätter wie flatternde Fahnen im Winde sich wiegen.  
 Fröhlich und heiter geniesst hier das Volk in glücklichem Leichtsinn,  
 Wie die Vögel im Wald, freiwillige Gaben des Himmels.  
 Lieblich ist es hier wohnen, und knüpften nicht Bande, die stärker  
 sind als die Gürtel der Erde, mich an das kalte Wisconsin,  
 Wo die Ceder wächst und der Zucker träufelnde Ahorn,  
 Möchte ich gern in den sonnigen Fluren von Luisiana  
 Eine Hütte mir baun, in dem Lande, wo niemals die Rosen  
 Müde werden zu blühn, wo die Feige wächst und die Myrte,  
 Und der spottende Vogel sein Nest ins Granatengebüsch baut.

"New Orleans" is truly an American hymn in which Krez abandons restrictions on form, rime and pattern and his endeavor to coarctate the span of two continents. Konrad Krez the poet has matured and has in fact become an American poet. The lines "Möchte ich gern in den sonnigen Fluren von Luisiana eine Hütte mir baun, in dem Lande, wo niemals die Rosen müde werden zu blühn" show perhaps best the deep affection which Krez now feels for his new homeland. No longer does he sing of beauty only, but he unequivocally desires to become a part of this noble culmination.

Certainly, no account of Krez is complete without citing "Da waren Deutsche auch dabei." This poem lauds the puissant parity of German-American heritage, and the poet's pride of being German is fused with his pride of having become American. It is an account of the gifts of the old world to the new world, and of old world men contributing to the culture and destiny of the still infant land. The theme of this



poem is also the essence of Krez's being. Honor your heritage, embrace your past, but pursue the new dawn.

### DA WAREN DEUTSCHE AUCH DABEI

Als Bettler sind wir nicht gekommen  
 Aus unserem deutschen Vaterland.  
 Wir hatten manches mitgenommen,  
 Was hier noch fremd und unbekannt.  
 Und als man schuf aus dichten Wäldern,  
 Aus öder, düstrer Wüstenei  
 Den Kranz von reichen Feldern,  
 Da waren Deutsche auch dabei.

Gar vieles, was in früheren Zeiten  
 Ihr kaufen müsset überm Meer,  
 Das lehrten wir euch selbst bereiten,  
 Wir stellten manche Werkstatt her.  
 Oh, wagt es nicht, dies zu vergessen,  
 Sagt nicht, als ob das nicht so sei,  
 Es künden's tausend Feueressen,  
 Da waren Deutsche auch dabei.

Und was die Kunst und Wissenschaften  
 Euch hier verlieh'n an Kraft und Stärk',  
 Es bleibt der Ruhm am Deutschen haften,  
 Das meiste war der Deutschen Werk.  
 Und wenn aus vollen Tönen klinget  
 Ans Herz des Liedes Melodei,  
 Ich glaub' von dem, was ihr da singet,  
 Ist vieles Deutsche auch dabei.

Drum steh'n wir stolz auf festem Grunde,  
 Den unsere Kraft der Wildnis nahm,  
 Wie wär's mit eurem Staatenbunde,  
 Wenn nie zu euch ein Deutscher kam?  
 Und wie in Bürgerkriegstagen,  
 Ja schon beim ersten Freiheitsschrei:  
 Wir dürfen's unbestritten sagen,  
 Da waren Deutsche auch dabei.

### FOOTNOTES

1. For an excellent sampling of the various themes to be found in German-American poetry, see Robert E. Ward, *Deutsche Lyrik Aus Amerika. Eine Auswahl*, The Literary Society Foundation, Inc. (New York, 1969).

2. For illuminating insight into the lives and works of the Forty-Eighters, see: Eitel Wolf Dobert, *Deutsche Demokraten, die Achtundvierziger und ihre Schriften*. (Göttingen, 1958); Carl Wittke, *Refugees of the Revolution* (Phila., 1952); A. E. Zucker, *The Forty-Eighters* (New York, 1950; 1957); Gottlieb Betz, "Die deutschamerikanische patriotische Lyrik der Achtundvierziger und ihre historische Grundlage," Ph.D. diss. (Univ. Pa., 1913).

3. Other volumes of Krez' poetry are: *Dornen und Rosen von den Vogesen* (Landau, 1846) and *Gesangbuch* (Strassburg, 1848).

4. Martin Opitz (1597-1639) insists on new forms for poetry in his *Buch von der deutschen Poeterey* (1624).

5. This poem won the first prize in Leipzig against a thousand contestants. "In justice to the poet, it should be said that he did not compose it expressly for the contest, for it was

the spontaneous, heart-breaking plaint of a political exile, who loved his fatherland despite her faults and cruelty to him." See J. H. A. Lacher, *The German Element in Wisconsin*, (Milwaukee, 1925), pp. 44-45.

6. In *Faust*, Goethe alternates the four-beat and five-beat iambic line. The best example of the five-beat iambic line is the "Zueignung." It is composed of four elegiac stanzas using the Italian form (Octavaria, AB, AB, AB, CC). The verse, however, is five-beat iambic.

7. For bio-bibliographical data, see Franz Brümmer, *Lexikon der deutschen Dichter und Prosaisten vom Beginn des 19. Jahrhunderts bis zur Gegenwart*, 8 vols. (Leipzig, 1913).

8. See F. Beissner, *Geschichte der deutschen Elegie* (Berlin, 1941), and W. Kayser *Geschichte der deutschen Ballade* (Berlin, 1936).

## DEUTSCHE SPRACHE, DEUTSCHE LITERATUR UND DEUTSCHUNTERRICHT IN NEW ORLEANS UND LOUISIANA.

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Angesichts der Tatsache, dass wir uns wieder einmal in einer Periode befinden, in der die Fremdsprachen und im Besonderen die deutsche Sprache als Unterrichtsfach Opfer einer abermaligen Isolierungswelle zu werden drohen, dürfte es von Interesse sein, den folgenden Bericht zu lesen, der den zweimaligen Untergang und die zweimalige Wiedererweckung des Deutschen in New Orleans und Louisiana beschreibt. Möge er dazu beitragen, alle diejenigen, denen die Pflege der deutschen Sprache und Literatur in den Vereinigten Staaten am Herzen liegt, zu veranlassen, das Ihrige zu tun, die Pflege und den Unterricht der deutschen Sprache und Literatur am Leben zu erhalten.

Geschlossene, zahlenmässig bedeutende deutschsprechende Kirchengemeinden und andere deutsche Gruppen in New Orleans erreichten ihren Höhenpunkt im Jahre 1886, in dem etwa 3000 deutsche Kinder Unterricht in der deutschen Sprache erhielten. Aber schon innerhalb der nächsten zehn Jahre fanden Schulen, Kirchen und Geschäftsunternehmungen es notwendig, mehr und mehr vom Englischen Gebrauch zu machen. Aus praktischen, oft juristischen Gründen, wurde es nötig, Urkunden, Verhandlungsberichte u. dgl. in der englischen Sprache abzufassen. Im Jahre 1909 hatte das Englische die deutsche Sprache im offiziellen Gebiet ganz verdrängt. Auch der Religions- und Gottesdienst in den ehemals deutschen Gemeinden bediente sich von der Zeit an des Englischen. In einigen deutschen Gemeinden wurden Gottesdienste in der deutschen Sprache bis 1918 noch zweimal im Monat weitergeführt. Aber mit dem Louisiana Act. No. 114, House Bill No. 259, July 5, 1918 kam der Unterricht der deutschen Sprache in den öffentlichen und privaten Schulen des Staates Louisiana und der Gebrauch der deutschen Sprache in Kirchen des Staates Louisiana zu Ende. (Siehe Anhang Nr. 1)

So erlitt das Studium der deutschen Sprache und der deutschen Literatur im Jahre 1918 eine durch Engherzigkeit und Hass diktierte Niederlage zu einer Zeit, in der es eben angefangen hatte, Fuss zu fassen. Der deutschen Abteilung der Tulane Universität war es schon im akademischen Jahr 1894/95 gelungen, über das Lehren des Elementardeutschen hinweg, Kurse in der deutschen Literatur anzubieten. Im Jahre 1911 hatte auch Loyola Universität angefangen, die üblichen Anfängerkurse im Deutschen einzuführen. Zur selben Zeit, d.h. vor 1918 hatten auch die öffentlichen "High Schools" begonnen, die deutsche Sprache als Lehrfach einzuordnen. Der damalige Präsident der Deutschen Gesellschaft, Joseph Reuter, der auch Mitglied des Städtischen Schulkomitees war, verdient den besonderen Dank derer, die sich für die Einführung und Erhaltung des Deutschunterrichtes in der Stadt New Orleans eingesetzt hatten.

Da das vom Hass diktierte Gesetz des Jahres 1918 erst im November 1921 wieder rufen wurde (siehe Anhang Nr. 2), war es aus rein juristischen Gründen unmöglich, gleich nach dem Ende der Feindseligkeiten den Unterricht des Deutschen wieder einzuführen. Newcomb College, die Frauenabteilung der Tulane Universität, hatte zuerst den Mut, Deutsch schon im Jahre 1922 wieder einzuführen. Tulane Universität folgte 5 Jahre später und Loyola Universität im Jahr 1933. In den von der Stadt New Orleans unterstützten High Schools und den von dem Staate Louisiana unterstützten Colleges und Universitäten erschien Deutsch in den Jahren 1931 und 1932 wieder auf dem Lehrplan.

Aber kaum war dies geschehen, führten die politischen Verhältnisse in Deutschland zum zweiten Mal zur Schädigung des Deutschunterrichts in den öffentlichen Schulen und Universitäten des Staates Louisiana. Man kann freilich bezweifeln, dass es hauptsächlich politische Gründe waren, die dazu führten. Es ist nicht unwahrscheinlich anzunehmen, dass es die deutschen Kreise selbst waren, die aus Lethargie oder Kleinherzigkeit ihre Kinder vom Deutschunterricht fernhielten. In den Colleges und Universitäten wirkte sich der zweite Weltkrieg anders aus, als zuvor. Diesmal war der Unterricht des Deutschen nicht gesetzlich verboten und in den dreissiger wie in den vierziger Jahren erkannte man auch im tiefen Süden der Vereinigten Staaten, dass die ewigen Werte der deutschen Kultur weder durch einen Krieg noch durch eine politische Partei negiert werden können.

Überraschenderweise waren es nach 1945 besonders die früheren amerikanischen Kriegsteilnehmer, die in den amerikanischen Universitäten dem deutschen Sprach- und Literaturunterricht neues Leben einflössten. Aber nach dem Verschwinden dieser Studenten erschwerte sich die Lage der deutschen Abteilungen wieder, denn der Deutschunterricht litt, wie auch die anderen Fremdsprachen durch die merkwürdige Haltung der amerikanischen Pädagogen, die beinahe gegen alle Formen des Fremdsprachenstudiums agitierten. Das Studium des Deutschen litt im Süden besonders darunter, dass es ihm an dem Nährboden fehlte, dessen sich das Französische und das Spanische erfreute. Obwohl eine bedeutende Anzahl von Deutschen und Österreichern in New Orleans und Louisiana lebten, war es schwer, sie zu veranlassen, Farbe zu bekennen. Freilich hatten viele von ihnen darunter gelitten, dass ihre Vereine, besonders die *Deutschen Häuser*, unnötig durch amtliche Stellen und unbegründete Untersuchungen eingeschüchtert worden waren. Die Leiter des *Deutschen Hauses* wiesen darauf hin, dass die FBI während des 2. Weltkrieges in einem Hause gegenüber vom Deutschen Haus einen Wachtposten errichtet hatten. Die Nervosität einer Anzahl von deutschen Menschen war zu verstehen, denn viele von ihnen haben fraglos wirkliche Unannehmlichkeiten erlitten. So stellte es sich heraus, dass deutsche Abteilungen in den Colleges und Universitäten des Südens und anderswo Studenten und Interessenten hauptsächlich aus nicht-deutschen Kreisen anzuwerben genötigt waren.

Akademisch gesprochen ergab sich nun auch noch die Krise, dass viele amerikanische Hochschullehrer der Auffassung waren, dass Deutschland seit 1933 eigentlich wissenschaftlich nichts geleistet habe, das einwandfrei sein könnte. Versuche, die in den vierziger Jahren gemacht wurden, amerikanische Kollegen wieder an deutsche Veröffentlichungen heranzubringen, blieben Jahre lang erfolglos. Es blieben dann nur noch die begrenzte, aber treue Zahl der nichtdeutschen Studenten und Kollegen, die aus Wahlverwandtschaft und Liebe zum Studium der deutschen Sprache, Literatur und Philosophie zu den deutschen Abteilungen kam.

In den fünfziger Jahren erweiterte sich die eben genannte Zahl dadurch, dass von verschiedenen Seiten Hilfe und Beistand kam. Zuerst war es die Wiedereröffnung des deutschen Konsulates mit der Ankunft des ausserordentlich erfolgreichen, hochgebildeten und liebenswürdigen Konsuls Dr. Böx und seiner deutschen Mitarbeiter, die in wenigen Jahren der deutschen Sache zahlreiche neue Freunde gewannen. Zweitens war es die bedeutende materielle Hilfe, die aus Washington kam und die Organization eines Ph.D. Programms an der Tulane Universität ermöglichte.

Die seit 1957 durch N.D.E.A. und andere Unterstützungen gemachten, bedeutenden Fortschritte stehen nun in Gefahr durch die von allzu progressiven Studenten und Professoren verlangten Reformen der Lehrpläne der High Schools und der Studienpläne der Universitäten negiert zu werden. Das Studium der Fremdsprachen sowie

das Studium einer ganzen Reihe von anderen Pflichtfächern soll denen überlassen werden, die es frei und ungezwungen wählen. An sich ist das Ideal eines von den Studenten selbst gewählten "curriculum" denkbar und annehmbar. Im Falle des Sprachstudiums, es handelt sich dabei nicht nur um das Studium der deutschen Sprache, sondern um das Studium vieler Sprachen, ist es nun so, dass die Unfähigkeit der meisten amerikanischen Bürger, die im Ausland arbeiten, dienen oder reisen, die respektiven Landessprachen nicht gebrauchen können oder wollen, zu immer kritischer werdenden Spannungen führt. Besorgniserregende Berichte aus Deutschland und Vietnam, die darauf hinweisen, sollten es klar machen, dass wir nicht weniger, sondern mehr sogar, viel mehr, Sprachunterricht verlangen sollten. Auf jeden Fall muss alles getan werden, was möglich ist, die Abschaffung des Sprachstudiums, besonders an den höheren Schulen, zu verhindern.

In Bezug auf die jetzige Krise darf man sicher besonders aus deutschamerikanischen Kreisen auf Beistand und Mithilfe rechnen, denn die meisten von ihnen kennen den Wert und den Vorteil des Sprachstudiums. Was in Louisiana, Kansas, Ohio und anderen Staaten durch die unermüdlichen Anstrengungen von Deutschlehrern und Professoren auf dem Gebiet des Studiums der deutschen Sprache und Literatur errungen worden ist, verdient sicherlich erhalten zu werden.

**ACTS OF LOUISIANA—REGULAR AND EXTRA SESSION, 1918, P. 188**

**ACT NO. 114**

House Bill No. 259

by MR. T. SAMBOLA JONES  
Chairman of the Committee on Public  
Education, substitute for Bill No.  
35, by Mr. Norman

**AN ACT**

To prohibit the teaching of the German language in the public and private elementary and high schools, colleges, universities and other educational institutions in the State of Louisiana; and to provide penalties for the violation of this Act.

Section 1. Be it enacted by the General Assembly of the State of Louisiana, That it shall be unlawful for any teacher, professor, lecturer, person, or persons, employed in the public or private elementary or high schools, colleges, universities, or other institutions in the State of Louisiana that in any way form a part of the public or private educational system, or educational work, in the State of Louisiana, to teach the German language to any pupil or class.

Section 2. Be it further enacted, etc., That any person violating the provisions of this Act shall, upon conviction before any court of competent jurisdiction, be fined in the sum of not less than Twenty-Five Dollars (\$25.00) and not more than One Hundred Dollars (\$100.00), or by imprisonment for not less than ten (10) days or more than ninety (90) days, or both, at the discretion of the judge. Each and every day that such person or persons shall violate the provisions of this Act shall be regarded as a separate offense, and punishable under the foregoing provisions.

Section 3. Be it further enacted, etc., That all laws or parts of laws in conflict herewith are hereby repealed, and this Act shall take effect from and after its passage.

HEWITT BOUANCHAUD  
Speaker of the House of Representatives.  
FERNAND MOUTON  
Lieutenant Governor and President of the Senate.  
R. G. PLEASANT  
Governor of the State of Louisiana.

Approved July 5, 1918.

A true copy:

JAMES J. BAILEY,  
Secretary of State.

**ACTS OF LOUISIANA—1921 EX. SESS., P. 102**

**ACT No. 71**

House Bill No. 138

By **MR. MOYSE.**

**AN ACT**

To repeal Act 114 of 1918, entitled "An Act to prohibit the teaching of the German language in the public and private elementary and high schools, colleges, universities and other educational institutions in the State of Louisiana and to provide penalties for the violation of this Act."

Section 1. Be it enacted by the Legislature of Louisiana, That Act 114 of 1918 entitled "An Act to prohibit the teaching of the German language in the public and private elementary and high schools, colleges, universities and other educational institutions of the State of Louisiana and to provide penalties for the violation of this Act", be and the same is hereby now repealed.

Approved: By the Lieutenant Governor and Acting Governor, November 17, 1921.

A true copy:

**JAMES J. BAILEY,**  
Secretary of State

## WANT-LIST/SUCH-LISTE

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Research Center-Watson Library-Lawrence, Kansas 66044

- |                        |                       |                       |
|------------------------|-----------------------|-----------------------|
| Adler, Karl            | Eben, Carl Theodor    | Jockers, Ernst        |
| Allert, Rudolf         | Eberhardt, Max        | Kauer, Elisabeth      |
| Alpers, Wilhelm        | Eberhard, Johann G.   | Kelpius, Johann       |
| Andriessen, Hugo       | Eckhardt, Chr.        | Kircher, Julius       |
| Anneke, Mathilde F.    | Edward, Georg         | Kirchhoff, Theodor    |
| Arlberg, Max           | Ende, Amalie V.       | Kirchstein, Anna      |
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| Baltzer, Friedrich     | Fischnaller, Sepp     | Körner, Gustav        |
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| Bauer, Carl F.         | Francke, Kuno         | Krez, Konrad          |
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| Beck, Carl             | Franz, Helene Andre   | Lafrentz, Ferdinand   |
| Becker, Nikolaus E.    | Friedländer, Victor   | Lampadius, Malvina    |
| Behncke, Franz H.      | Funcken, Eugen        | Lange, Heinrich C.    |
| Behr, Hermann          | Fueridi, Arnold       | Leland, Charles G.    |
| Beissel, Conrad        | Galen, Philipp        | Lenau, Nikolaus       |
| Benignus, Wilhelm      | Gehring, Albert       | Leser, Lotta L.       |
| Berens, August Joh.    | Geilfuss, Georg E.    | Lexow, Friedrich      |
| Berger, Heinrich       | Gerstäcker, Friedrich | Leyh, Eduard          |
| Berghold, Alexander    | Giegold, Georg        | Lieber, Franz         |
| Berkemeir, Gottlieb    | Glässer, Johannes     | Liefeld, F. W. A.     |
| Bertsch, Hugo          | Glauch, Hermann       | Lingg, Hermann        |
| Bielfeld, Heinrich A.  | Goebel, Julius        | Loeb, Julius          |
| Böhm, Gustav           | Gonner, Nicolaus      | Löeking, Friedrich    |
| Borcke, Herrs von      | Grebner, Konstantin   | Lohmann, Ferdinand    |
| Bornstein, Geor. C. H. | Grill, Friedrich      | Lorenz, Carl E. F.    |
| Bosse, Georg V.        | Grimm, Albert         | Marklin, Edmund       |
| Böttcher, Dorothea     | Gugler, Julius        | Martels, Heinrich     |
| Brachvogel, Udo        | Haas, Gustav          | Meyenberg, Anna       |
| Brandau, Hermann       | Haas, Karl de         | Meyer, Georg          |
| Braun, Johannes        | Haimbach, Philipp     | Michel, Friedrich     |
| Brethauer, Otto        | Hammer, Clemens       | Minuth, Fred. R.      |
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| Bruncke, Lothar        | Hantke, Bruno         | Möllhausen, Balduin   |
| Bruncken, Ernest       | Harbough, Heinrich    | Moras, Ferdinand      |
| Bürkle, Johann Martin  | Harter, Friedrich     | Müller, Nicholas      |
| Butenschön, Nicholas   | Hartmann, Bernhard    | Müller, von Davenport |
| Butz, Caspar           | Häsing, Theodor       | Müller, Wilhelm       |
| Carlé, Erwin           | Hassaurek, Friedrich  | Münch, Friedrich      |
| Carus, Paul            | Heerbrandt, Gustav    | Münsterberg, Hugo     |
| Castelhuhn, Friedrich  | Heintz, Jakob         | Münter, Carl          |
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| Diescher, Wilhelm      | Henrici, Ernst        | Nil, Anna             |
| Dietz, Johann W.       | Herrmann, W.          | Otto, Nikolaus J.     |
| Dietzsch, Emil         | Herzbager, F. W.      | Otto, Theodor         |
| Dilg, Wilhelm          | Hess, Friedrich W.    | Pastorius, Franz D.   |
| Dinnebiel, Ludwig      | Hess, Georg           | Pauer, Friedrich      |
| Dörnenburg, Emil       | Hildebrandt, Albert   | Philipp, Adolf        |
| Dorsch, Eduard         | Hubel, Henni          | Postl, Karl           |
| Dreisel, Hermann O.    | Hundt, Ferdinand      | Precht, Viktor        |
| Drescher, Martin       | Ilgen, Pedro          | Puchner, Rudolf       |
| Dresel, Friedrich      | Illing, Oskar         | Querner, Emil         |
| Dresel, Julius         | Jakob-Robinson, T.    | Raible, Marie         |

Rainer, Joseph  
 Rattermann, Hein. A.  
 Rau, Alfred  
 Reitzel, Robert  
 Richard, Ernst  
 Richter, Fernande  
 Riggert, Wilhelm  
 Rittig, Johann  
 Rohe, Karl H.  
 Rohr, Matthias  
 Rombauer, Bertha  
 Rondthaler, Emanuel  
 Rosen, Erwin  
 Rosenberg, W. L.  
 Rosenthal, Hermann  
 Rothacker, Wilhelm  
 Rothensteiner, Joh. E.  
 Rudolf, Johannes  
 Ruhland, Hermann  
 Ruppilus, Otto  
 Ruyter, Claus  
 Sattler, Otto  
 Scheffauer, Hermann  
 Schlag, Hugo  
 Schmidt, Felix  
 Schmidt, Jacob  
 Schmidt, Paul  
 Schnauffer, Carl H.  
 Schneck, Leopold V.  
 Schneider, Hein. E.  
 Schoenstadt, Arthur  
 Schrader, George  
 Schreiber, Ferdinand  
 Schurz, Carl  
 Sealsfield, Charles  
 See, Heinricus V.  
 Seebaum, Jos. Alex.

Segall, Julius  
 Seidensticker, Oswald  
 Sigel, Albert  
 Siller, Frank  
 Solger, Ernst R.  
 Sommer, Lina  
 Soubron, Wilh. Otto  
 Steinlein, August  
 Stelzer, Margarete  
 Stepler, H. Johann  
 Stork, Ludwig  
 Strubberg, Fried. A.  
 Stürenburg, Caspar  
 Tacke, Karl August  
 Talvj  
 Thaumazo, F.  
 Theiss, T. W.  
 Thomann, Rudolf  
 Thormählen, Anton  
 Tiersch, Curt  
 Toeplitz, Martha  
 Urban, Henry F.  
 Vehling, Joseph  
 Viereck, Georg S.  
 Vocke, Wilhelm  
 Voigt, Anna  
 Voigt, Rudolf  
 Von Bösse, Hennig  
 Wagener, Johann A.  
 Wahlde, Hermann V.  
 Walz, Ernst L.  
 Weigand, Hermann  
 Weimann, John  
 Weiss, Paul  
 Weitershausen, Karl  
 Weitling, Wilhelm  
 Widenmann, Pauline

Wienand, Paul  
 Winckler, Willibald  
 Windmühlen, Fritz zur  
 Wislizenus, F. A.  
 Wolff, Albert  
 Wollenweber, Ludwig  
 Worch, Gottfried  
 Zagel, Hermann  
 Zentmeyer, Josef  
 Zesch, Ferdinand  
 Zündt, Ernst A.

List of towns in which books  
 by German-American authors  
 were published.  
 (not complete)

Allentown, Pa.  
 Baltimore, Md.  
 Buffalo, N.Y.  
 Cincinnati, Ohio  
 Chicago, Ill.  
 Cleveland, Ohio  
 Columbia, S.C.  
 Columbus, Ohio  
 Ephrata, Pa.  
 Germantown, Pa.  
 Hagerstown, Md.  
 Harrisburg, Pa.  
 Indianapolis, Ind.  
 Lancaster, Pa.  
 Milwaukee, Wisc.  
 Newark, N.J.  
 New York, N.Y.  
 Philadelphia, Pa.  
 Reading, Pa.  
 St. Louis, Mo.  
 Washington, D.C.



## LITERARY HISTORY OF THE UNITED STATES\*

Editors: ROBERT E. SPILLER, WILLARD THORP, Etc.  
The Macmillan Company, New York, 1948

### GERMAN AND PENNSYLVANIA GERMAN

#### German: Primary Sources

##### *Prose*

At the present time the most fully explored "foreign" culture is that of the Germans. Their settlements date from the seventeenth century, and German travelers and historians have frequently recorded their impressions of the American scene since the early colonial period. Important among such historians is the colonist, lawyer, linguist, and poet, Francis Daniel Pastorius (1651 to ca. 1720), the founder of Quietist Germantown in 1683, whose contribution to colonial literature deserves to be better known. His works are described in an individual bibliographical essay herein. An early history of German settlements is John Kelpius (1673-1708), *The Diarium of Magister Johannes Kelpius*, first published, Lancaster, Pa., 1917, ed. by Julius F. Sachse. The Georgia settlements of the Salzburgers are described in Samuel Urlsperger (1685-1772), *Ausführliche Nachricht von den Saltzburgischen Emigranten, die sich in America niedergelassen haben*, Halle, 1735-1752, 3 vols. Other travels of importance are those of Gottlieb Mittelberger, *Reise nach Pennsylvanien im Jahr 1750 . . .*, Frankfort, 1756—translated by Carl T. Eben, Philadelphia, 1898; Gottfried Achenwall, *Einige Anmerkungen über Nordamerika . . .*, Frankfort, 1769—translated by J. G. Rosengarten, Philadelphia, 1903; and Johann David Schöpf, *Reise durch einige der mittlern und südlichen vereinigten nordamerikanischen Staaten*, Erlangen, 1788, 2 vols.—translated by A. J. Morrison, Philadelphia, 1911. The voluminous reports of seventeen Lutheran pastors in Pennsylvania known as the *Hallesche Nachrichten*, Halle, 1787, are significant. These have been translated, Philadelphia, 1880-1881, 2 vols. History and travel in the nineteenth century include Moritz von Fürstenwärther, *Der Deutsche in Nord-Amerika*, Stuttgart, 1818; Ludwig Gall, *Meine Auswanderung nach den Vereinigten-Staaten . . .* (1819), Trier, 1822; Bernhard zu Sachsen-Weimar-Eisenach, *Reise . . . durch Nord Amerika*, Philadelphia, 1828; Gottfried Duden, *Bericht über eine Reise nach den westlichen Staaten Nord-amerikas*, Elberfeld, 1829; F. L. G. von Raumer, *Die Vereinigten Staaten von Nord-amerika*, Leipzig, 1845, 2 vols.—translated by W. W. Turner, New York, 1846; Johann G. Büttner, *Briefe aus und über Nordamerika . . .*, Dresden, 1845; Franz von Löher, *Geschichte und Zustände der Deutschen in Amerika*, Cincinnati and Leipzig, 1847; Moritz Busch, *Wanderungen zwischen Hudson und Mississippi, 1851 und 1852*, Stuttgart, 1854; and Julius Fröbel, *Aus Amerika . . .*, Leipzig, 1857-1858, 2 vols. Popular pictorial books were those of Karl Knortz, *Amerikanische Lebensbilder*, Zürich, 1884; and Rudolf Cronau, *Von Wunderland zu Wunderland . . .*, Leipzig, 1885.

Travel volumes, reminiscences, and romances, especially written to depict American life during the nineteenth century, were published in some number. One of the earliest was Ernst Willkomm, *Die Europamüden*, Leipzig, 1838. One of the most important writers was Charles Sealsfield, whose works are described in an individual bibliography herein. Rivaling Sealsfield in popularity was Friedrich Gerstäcker (1816-1872), whose 150 travel and adventure books include *Streif- und Jagdzüge durch*

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die Vereinigten Staaten Nordamerikas (1844); *Die Regulatoren von Arkansas* (1845); *Die Flusspiraten des Mississippi* (1847-1848); *Gold, ein Californisches Lebensbild* (1854); and *Nach Amerika! Ein Volksbuch* (1855). Early translations of Gerstäcker's narratives and romances include *The Wanderings and Fortunes of Some German Emigrants* (1848); *The Daughter of the Riccarees* (1851); *Narrative of a Journey Round the World* (1853); *The Regulators of Arkansas* (1857); and *The Young Gold-Digger* (1860). Other representative works of the same period are Ferdinand Kürnbeger, *Der Amerikamüde*, Frankfurt, 1855; Karl Büchle, *Land und Volk der Vereinigten Staaten* (1855); Otto Ruppis, the best of whose fifteen volumes of collected works are *Der Pedlar* (1857), *Das Vermächtnis des Pedlars* (1859), *Der Prärie Teufel* (1861), *Ein Deutscher* (1862); Karl Peter Heinzen, *Die Deutschen und die Amerikaner*, Boston, 1860—primary reminiscences; and Reinhold Solger, *Anton in Amerika*, Bromberg, 1862.

The works of Friedrich Armand Strubberg (1806-1889), who wrote under the pseudonym "Armand," have not been translated. More than a score of his novels deal with America, especially with German colonization in the Southwest, slavery, the Mexican War, and the frontier in general. Among the best of them are *Sklaverei in Amerika; oder, Schwarzes Blut* (1862); *Carl Scharnhorst; Abenteuer eines deutschen Knaben in Amerika* (1872); *Der Sprung vom Niagarafall* (1864); *Friedrichsburg: Die Colonie des deutschen Fürstenvereins in Texas* (1867); *Die Fürstentochter* (1872); and *Die geraubten Kinder: Eine Erzählung aus Texas, für die Kinder* (1875). For a study of Strubberg see Preston A. Barba, "Friedrich Armand Strubberg," *Ger.-Amer. Annals*, n.s. X (1912), 175-225; XI (1913), 3-63, 115-142.

The "German Cooper," Heinrich Balduin Möllhausen (1825-1905), described frontier life in some fifty romances. Best known are his trilogy of frontier life: *Der Halb Indianer*, 1861; *Der Flüchtling*, 1861; *Der Majordomo*, 1863. The best of his romances include *Das Mormonenmädchen*, 1864; *Die Kinder des Sträflings*, 1876; *Der Piratenlieutenant*, 1877; *Der Leuchthurm am Michigan . . .*, 1883; *Wildes Blut*, 1886; and *Die Familie Neville: Roman aus der Zeit des nordamerikanischen Bürgerkrieges*, 1889. The sole translation of a Möllhausen work is his *Diary of a Journey from the Mississippi to . . . the Pacific*, 1858.

Reminiscences of frontier life in the latter part of the nineteenth century are Gert Göbel, *Länger als ein Menschenleben in Missouri*, St. Louis, 1877. An early socialistic novel is Max Arlberg, *Joseph Freifeld, Ein Social-Roman aus dem deutsch-amerikanischen Leben*, Milwaukee, 1887.

Robert Reitzel (1849-1898) has been considered among the most brilliant of German-American writers. His writings have been collected in three volumes as *Des Armen Teufel gesammelte Schriften*, Detroit, 1913. His autobiography, *Abenteuer eines Grünen*, was published, Chicago, 1902. See Adolf E. Zucker, "Robert Reitzel as Poet," *Ger.-Amer. Annals*, n.s. XIII (1915), 49-66.

Other items of interest are Hugo Bertsch, *Die Geschwister*, Stuttgart, 1903; Rudolph Puchner, *Anna Ruland*, 1903; and Henry F. Urban, *Aus dem Dollarlande*, 1906, and *Lederstrumpfs Erben*, Berlin, 1908. *The Reminiscences of Carl Schurz* were published, New York, 1907-1908, 3 vols., and a year later Gustav Philipp Körner published his *Memoirs*, Cedar Rapids Ia., 1909, 2 vols. Among the most recent reminiscences are those of Johannes Gillhoff (1861-1930), *Jürnjacob Swehn, der Amerikafahrer*, Berlin, 1918.

Some observers have been especially interested in American industrial and scientific development. See for example Friedrich Ratzel, *Kulturgeographie der Vereinigten*

*Staaten von Nord-America*, Munich, 1878-1880, 2 vols.; Ludwig Max Goldberger, *Das Land der unbegrenzten Möglichkeiten*, Berlin, 1903; Wilhelm von Polenz, *Das Land der Zukunft*, 4th ed., Berlin, 1904; and Georg von Skal, *Das amerikanische Volk*, Berlin, 1908.

### Poetry

Chicago was long the poetic capital, and fully half of the output has been published there. Chiefly lyrical in character, most of it has been written in High German and still remains scattered largely in German-American periodicals and newspapers, and in small booklets. Some has been collected in anthologies such as Konrad Nies and Herman Rosenthal's *Deutschamerikanische Dichtung*, 1888-1890, 2 vols.; Gustav A. Zimmermann's *Deutsch in Amerika*, Chicago, 1894; G. A. Neeff's *Vom Lande des Sternenbanners*, Heidelberg, 1905; Heinrich A. Rattermann, *Deutsch-amerikanisches Biographikon und Dichteralbum*, Cincinnati, 1911, 3 vols. Among local studies or collections, that by Selma Marie Metzenthin Raunick, *Deutsche Schriften in Texas*, 1935-1936, 2 vols., is typical.

Of the older generation of poets, the most gifted and versatile were Konrad Nies and Udo Brachvogel. More modern are Martin Drescher (*Gedichte*, Chicago, 1909), Fernande Richter (pseud. Edna Fern), and George Sylvester Viereck, who has himself rendered his verse and plays into English.

Epic poetry, usually less excellent than the lyric, is typified by Julius Bruck, *Ahasver*, 1875; Ernst Henrici, *Aztekenblume*; Rudolf Puchner, *Aglaja*, 1887; Rudolf Thomann, *Leben und Thaten von Hannes Schaute*, 1873; Ferdinand Schreiber, *Armanda*, 1882; Gustav Brühl, *Charlotte*, 1883; and Theodor Kirchoff, *Hermann*, 1898.

### Drama

The German theater, established in New York in 1840, has had a long and continuous existence. Though most of the plays have been German classics, some have been German-American. Geza Berger's *Barbara Ubryk* was a sensational success. Other playwrights include Kaspar Butz, *Florian Geyer*; Ernst Anton Zündt, who chose historical themes such as *Jugurtha*, *Rienzi*, *Galilie*; Emil Schneider, *Ulfila*; Friedrich Schnake, *Montezuma*; Viktor Precht, *Jacob Leisler*; and Friedrich Ernst, *Peter Mühlenberg; oder, Bibel und Schwert*.

Of plays with a setting near home, there is Adolf Philipp's comedy, *Der Corner Grocer aus der Avenue A*, and his *Also das ist New York*; and Lotta L. Leser, *Der Glücksuchende in Amerika*.

Studies of the German-American theater are Edwin H. Zeydel, "The German Theater in New York City . . ." (from 1840 to 1914), in *Jahrbuch der Deutsch-Amerikanischen Historischen Gesellschaft von Illinois*, XV (1915), 255-309; Albert B. Faust, *The German Element in the United States*, Boston, 1909, II (Chapter VII); *Das Buch der Deutschen in Amerika . . .*, Philadelphia, 1909, pp. 421-470; Alfred H. Nolle, "The German Drama on the St. Louis Stage," *Ger.-Amer. Annals*, n.s. XV (1917), 29-65, 73-112; and John C. Andressohn, "Die literarische Geschichte des Milwaukeeer deutschen Bühnenwesens, 1850-1911," *Ger.-Amer. Annals*, n.s. X (1912), 65-88, 150-170.

### Pennsylvania German: Primary Sources

The Pennsylvania Germans early developed a literary and cultural tradition. Their writings for the most part have been published in periodicals and newspapers.

The best known and best loved among dialect poets was Henry Harbaugh, many of whose writings were collected in *Harbaugh's Harfe*, 1870. Other well known writers, whose works have been separately issued, are Henry Lee Fisher, whose works include *Die alte Zeite*, 1879; and *Kurzweil und Zeitvertreib*, 1882 and 1896; Thomas Hess Harter, *Boonastiel . . . [A Volume of Legend, Story and Song]*, 1893 (rev. ed. 1942). Harvey M. Miller's *Pennsylvania-German Poems*, 1906, was followed by *Pennsylvania-German Stories*, 1907 (and later), and *G'shbos und Arnsht*, 1939.

Collections have not yet been made of the writings of Ezra Grumbine, Matthias Sheeleigh, Thomas J. Rhoads, and John Birmelin—chief of the new writers.

Anthologies of Pennsylvania German writing include Daniel Miller, *Pennsylvania German*, Reading, Pa., 1904, 2 vols (reprinted 1911); Heinz Kloss and A. M. Aurand, *Lewendiche Schtimme aus Pennsilveni*, Stuttgart and New York, 1929; *idem*, *Ich schwetz in der Muttersproch*, 1936; Harry Hess Reichard, *Pennsylvania German Verse*, 1940; and several collections by A. M. Aurand.

Studies of the Pennsylvania German language have most recently been made in J. William Frey, *Pennsylvania-Dutch Grammar*, 1942; Albert F. Buffington, "A Grammatical and Linguistic Study of Pennsylvania German . . .," unpublished dissertation, Harvard University, 1939; and Marcus B. Lambert, *A Dictionary of Non-English Words of the Pennsylvania-German Dialect*, 1924. Earlier studies are Abraham Horne, *The Pennsylvania German Manual for Pronouncing, Speaking and Writing English*, Allentown, Pa., 1875 (reissued 1910); Marion D. Learned, *The Pennsylvania German Dialect*, Baltimore, 1889; James C. Lins, *A Common-Sense Pennsylvania German Dictionary*, 1887; Edward H. Rauch, *A Pennsylvania Dutch Hand-Book: A Book of Instruction*, 1879; and S. S. Haldemann, *Pennsylvania Dutch, a Dialect of South Germany with an Infusion of English*, 1872.

The best literary history is that of Earl F. Robacker, *Pennsylvania German Literature: Changing Trends from 1683 to 1942*, Philadelphia, 1943—a survey of the evolution of High German, English, and dialect writing, with a 14-page bibliography. A good brief literary study is that of Harry H. Reichard, "Pennsylvania German Literature," in Ralph Wood, ed., *The Pennsylvania Germans*, Princeton, 1942, pp. 165-224. See also Reichard's "Pennsylvania German Dialect Writings and Writers," *Proc. and Addresses Pennsylvania German Soc.*, XXVI (1918); Heinz Kloss, *Die Pennsylvania-deutsche Literatur*, 1931; and Friedrich Schön, *Deutschsprachige Mundartdichtung in Amerika*, 1931.

The dialect stories of Elsie Singmaster (Mrs. Elsie S. Lewars) are well known. Her first published story was *Katy Gaumer* (1914). By 1940 she had published some 250 stories. Helen Reimensnyder Martin wrote *Tillie, a Mennonite Maid* (1904). The best among the published stories of Katharine Riegel Loose ("Georg Schock") are *Hearts Contending* (1910) and *The House of Yost* (1923). Among other recent dialect fiction writers are Mildred Jordan and Joseph Yoder.

Aside from the poetry of the Pennsylvania Germans, there is a considerable body of other German dialect poetry, most of it humorous. Among the better examples are Carl Münter, *Nu sünd wi in Amerika: en plattdütsch Reimels*, 1878; Ferdinand W. Lafrentz, *Nordische Klänge: Plattdeutsche Reimels*, 1881 and 1882; Karl Adler, *Mundartlich Heiteres* (1886); Charles G. Leland, *Hans Breitmann Ballads*, written between 1856 and 1895, and gathered and published as a single volume in 1914; and the humorous poems of Kurt M. Stein, *Die Schönste Lengewitch* (1925), *Gemixte Pickles* (1927), and *Limburger Lyrics* (1932). Adler's, Leland's, and Stein's verses are a kind of *Kauderwelsch*, or mixture of broken English and German dialect.

**Secondary Sources: High German and Dialect*****Literary Exploitation***

Novels which have made use of German and Czech settlements and immigrants, especially in the Middle West, include Willa Cather's *O Pioneers!* (1913); and *My Antonia* (1918); Sidney H. Small, *Fourscore* (1924); Ruth Suckow, *Country People* (1924); Hope W. Sykes, *The Joppa Door* (1937); and Hester Pine, *The Waltz Is Over* (1943).



The editors would like to call attention to the recent publication on German-American poetry:

DEUTSCHE LYRIK AUS AMERIKA. EINE AUSWAHL

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