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Deutsch-Amerikanische Dichtung

Unter Mitwirkung
der hervorragendsten deutschen
Dichter und Schriftsteller Amerikas.

—oo—

Herausgegeben von
Robert E. Ward

Wenn stolz auf neuen Glanz wir blicken,
Der auf das Sternenbanner fällt,
So baut das Herz oft gold'ne Brücken
Hinüber in die alte Welt.

VOLUME 4

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EDITOR'S NOTE

The major portion of this volume is devoted to the synopses of thirty-eight German-American prose fiction works written between 1850 and 1918. It is hoped that their publication will assist researchers in their investigations into this grossly neglected area of German-American literary history. Also included in this volume are contributions by Karl Knortz (p. 25), Claas Denekas (p. 40), K. Ernst (p. 46), Julius Dresel (p. 48), Hugo Reimmund (i.e. H. A. Rattermann, p. 78), Henry Faust (p. 80), Georg Jurascheck (p. 83), Egon Baurn (pp. 85, 87, 89), Konrad Nies (pp. 92, 115, 122), G. Hermann (pp. 95, 99), and J. Moras (p. 105) which appeared in some of the first issues of Nies' Deutsch-Amerikanische Dichtung (Cf. p. 126) eighty-four years ago. Poems by contemporary German-American poets (Hermann Brause, Hertha Nathorff, Marie Tickasz and Andrea Baum) add a modern touch for our readers.

WINTERABEND AM ONTARIOSEE

Zwei Himmelpinselstriche,
Am Horizonte so stählern blau,
Erzeugt im Dämmerlichte,
Zwei Streifen im Winterhimmelverhau.

Bewegungslos sie reisen,
Und teilen tief das Abendrot,
Sie bilden schlicht die Nacht,
Erwecken sanft den schlafend' Tod,
Wenn dumpf das Eise kracht,
Und düstre Wolken segeln, die leisen.

Wie pfeilt die Möwe landwärts schon,
Eilt lautlos ins rötlich Blaue,
Der Nordwind weht, der eisig Rauhe,
Ein stimmungstrüber Ton.

Herman F. Brause
Rochester, New York

GERMAN-AMERICAN PROSE FICTION:

SYNOPSES OF 38 WORKS*

by

George E. Condoyannis
St. Peter's College

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* Cf. G. E. Condoyannis, "German-American Prose Fiction from 1850 to 1918", unpub. Ph.D. diss. (Columbia University, 1953).

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KLAUPRECHT Cincinnati oder Geheimnisse des Westens. Isabelle, a young girl of French descent in Louisiana, is married by her well-to-do parents to a wealthy but repulsive elderly planter named Blanchard Beaufort. Only once she is married to this hateful man does Isabelle realize she is really in love with her childhood playmate Alphons Gonzales.

Beaufort has an illegitimate octoroon daughter Zenobia, of approximately Isabelle's age. Alphons yields to a temporary infatuation with the beautiful and passionate Zenobia, only to be asked by her to help poison Isabelle so as to eliminate her as an heir to Beaufort's wealth. This turns Alphons forever against Zenobia and brings him to the realization that he and Isabelle were meant for each other. He tells her of Zenobia's vicious scheme and while Beaufort is away on a business trip, Alphons and Isabelle confess their love for each other. Later, when Isabelle is about to have a baby and Alphons is a river-boat captain, Isabelle goes to Cincinnati for her confinement, lest the child be harmed by the scheming Zenobia, especially in view of Beaufort's continued absence. The child is generally accepted by everyone as Beaufort's and hence as his legal heir. He is left by its mother — who now calls herself Mrs. Spencer — in the hands of a mysterious Indian herb doctor named Habakkuk Maleachi. As her handsome young mulatto slave Telemach waits outside in the dark street with the carriage, he is attacked by a group of rowdies but escapes unhurt when a mysterious stranger comes to his rescue. After Isabelle and her slave have left, a hoodlum called "the Alligator," wounded in the leg, goes to see Maleachi for medical aid. Maleachi puts him up for the night, only to be robbed of his wallet by the wily Alligator.

Among the passengers debarking at Cincinnati from Captain Alphons Gonzales' steamer "Atalanta" are old Gunther Steigerwald, his daughter Johanna, and a young man named Washington Filson whose acquaintance they had made on the trip from New Orleans. Filson had studied in Germany and had distinguished himself there by his participation in some military action. Gunther Steigerwald has come to join his two sons, the genial artist Wilhelm and the successful businessman Carl. Carl is married to an American girl named Ellen who has no sympathy for "foreigners," particularly Germans. Carl, to the great annoyance of his family and even of Filson, tries to behave as though he

were thoroughly Americanized and anxious to forget or at least conceal his German ancestry.

That evening Filson is out for a walk when he hears shots and shouts nearby. He rushes to the aid of a man who has been attacked by three rowdies, who flee at the approach of the stranger. Their victim is Dr. Maleachi and he has been stabbed but not killed. As Filson bends over him he is arrested by the police and is flabbergasted when the semi-conscious Indian "identifies" him as his attacker. Filson is no sooner in jail than he is offered help by a Jesuit who had been watching him constantly on the steamer, but he refuses. Later he receives a mysterious note of encouragement from another source.

Maleachi had been carrying Isabelle's baby to some unknown hiding place when he was attacked. The assailant had been an arch-villain named Butler, now captain of the steamboat "Gladiator" and current lover of Zenobia. He had stabbed Maleachi and kidnapped the baby, obviously as a part of a plot engineered by himself and Zenobia. It is further disclosed that Butler had rescued Telemach from an unplanned attack by his fellow-rowdies and that Butler now claimed ownership of Isabelle's slave by virtue of forged papers. This too is the result of Zenobia's plotting, for she resented the handsome Telemach's love for a quadroon slave girl named Ruth and had been guilty of some spectacular cruelties against Telemach. Only the last-minute intervention of Isabelle had prevented Telemach from being burned to death wedged inside a hollow tree where he had been forced to take refuge from Zenobia's vicious dogs. Beaufort had later given both Telemach and Ruth to Isabelle as her personal property, and she had freed them. Ruth, too, is now claimed by Butler.

Gonzales is well aware of Butler's activities and keeps a constant lookout for him. One day he sees him in a gambling house and accuses him of attempting to murder Maleachi. Butler challenges him to a duel at dawn on the Kentucky side of the river. The duel ends in a draw but a group of hoodlums attacks the party — they are in reality Butler's henchmen — and Gonzales is bound and put in a dark cave. At a meeting of a nation-wide secret organization called the Tunnel Rats, of which Butler and the Alligator are members and which is headed by a prominent Southern judge, Gonzales is condemned to die by strangulation. Otherwise the society's chief object seems to be to control elections by means of threats and strong-arm tactics.

A lawyer named Colonel Davis comes to the aid of Washington Filson and has his client released on bail when Maleachi's testimony shows some flaws. The Indian claims that Filson kidnapped the child and also stole his wallet, but Davis calls the Alligator, who had been arrested and who now testifies that he

had stolen Maleachi's wallet before the attack.

A long flashback discloses Washington Filson's past. He is an orphan who was raised by the Jesuits, who tried by sheer brutality to break his spirit and prevent the development of his excellent mental faculties. But he had escaped by a clever ruse and found a protector of unknown identity who worked through an agent. The Jesuits had used a fellow-pupil named Albert to lure Filson back to the school but later both boys had escaped and joined the army to participate in the Mexican War. They had become involved in complex intrigues with a nun, and Albert had been killed while Filson had discovered that the Jesuits were doing everything in their power to gain control over him again. On his return to the United States his mysterious benefactor had sent him to Europe to study.

Isabelle, frantic over the disappearance of Gonzales, receives a visit from Butler who brings her a cleverly forged letter in which Gonzales asks her to forget him for the sake of the child. Butler also presents two notes adding up to $18,000, which Gonzales supposedly owes two well-known and respectable merchants named Harris and Stevens. Isabelle refuses to take the letter seriously but falls into the other trap and pays the $18,000 in order to save Gonzales' reputation. She keeps the cancelled notes signed by a prominent brokerage firm. Butler makes it clear that he knows the child's whereabouts.

Meanwhile Telemach and Ruth discover that Isabelle's baby is being kept by a Negro virago called Aunt Abigail, a member of the Tunnel Rats. But when they attempt to kidnap the child, they suddenly find that another has been substituted. Before they can pursue the matter any further, Butler makes good his claim to his ownership of them as slaves and puts them aboard his steamer "Gladiator" to be returned to Beaufort's plantation, now managed by Zenobia, for Beaufort is still in Europe. Butler forces Ruth to take care of a white baby, — evidently Isabelle's little son. The "Gladiator" never reaches New Orleans, however, for it burns somewhere on the lower Mississippi and there is no definite news of how many passengers have survived.

Shortly before this tragedy Isabelle had been visited by a Jesuit named Vitelleschi, who had posed as an old friend of her family's. When Isabelle, knowing that Ruth and Telemach are aboard the "Gladiator," hears of the fire, she collapses and Vitelleschi has her taken to a convent to be nursed back to health. Meanwhile the Jesuit also looks up a prominent judge to whom he reveals the reason for the Order's interest in Washington Filson. Filson, it seems, is — unknown to even himself — the heir to the land on which Cincinnati is built.

The Jesuits will therefore try to help Filson in his defense against the charges of Maleachi and will attempt to win the anti-religious Filson back to the faith in the hope of obtaining his valuable legacy. It is also disclosed that Washington Filson's father David had been a Herrnhuter and had for no apparent reason been killed one day by a young Indian. This Indian proves later to have been Maleachi. Apparently Vitelleschi suspects this fact, for he visits Maleachi and by whispering a few words to him in Spanish thoroughly cows the formerly defiant herb doctor. Maleachi agrees to withdraw his charges against Filson and confesses that it was Butler who had stabbed him, kidnapped the baby and forced him to accuse Filson.

As soon as Isabelle is on the road to recovery, Vitelleschi informs her that Beaufort has died in Europe leaving everything to Isabelle's child, temporarily in her trusteeship, that Telemach, Ruth and the child are on Beaufort's plantation at the mercy of the disinherited Zenobia, and that Zenobia is trying to gain possession of the inheritance by making it the price for the release of the baby. The Jesuit persuades the distraught Isabelle to sign some papers giving him full power of attorney to act in her behalf against Zenobia.

Then the busy Vitelleschi pays another visit, this time to Washington Filson, to whom he comes disguised as a businessman. He tells Filson of his father's land claim — without disclosing its true location and value — and offers to buy it from him. But the wary Filson suspects a trap and refuses to sell.

The death of a famous actress, Lucy Alexander, shortly after her engagement to the merchant Harris, leads to some rather startling revelations. Her corpse is recognized by James Lindsay, her sister's former fiancé, when it is assigned to him as a cadaver in medical school. This is the result of a blunder by Dr. Maleachi, who proves to derive his income not from his herb medicines but rather from the theft of bodies from graveyards and their sale to medical schools. One night his employees are surprised robbing a grave. They are traced to the alleged "soap works," where the bodies are prepared for use as cadavers or parts of cadavers for the schools and an angry mob wrecks Maleachi's office. He escapes by the skin of his teeth and flees to the warehouse of the merchant Stevens. There Harris traps him and kills him because he knows too much about Lucy Alexander: Harris had killed her because he had suddenly found a rich young widow who would be far more profitable to him as a wife than the pretty actress. And Maleachi had furnished the poison.

The date for Filson's trial finally arrives, but the failure of Maleachi to appear does not help the defendant. Only when Colonel Davis calls Isabelle as a surprise witness does the case against Filson collapse. She reveals that Butler has kidnapped her child and proves it by means of the letter he had brought

her purporting to be from Gonzales.

Later a mysterious stranger hands Filson a letter from the missing Gonzales to be given to Isabelle. But Filson has not seen her since the trial and has no idea of her whereabouts. He attempts to get information from various newspaper offices, including that of the "Demokratische Staatstrompete," edited by one Colonel Schwappelhuber, a figure at once comic and pathetic because of his futile attempt to win German American votes for the pro-slavery Democratic Party. At Schwappelhuber's office he meets Pater Walther, a liberal Catholic priest who is being persecuted by his more bigoted coreligionists. Walther is able to direct Filson to the convent where Isabelle had been nursed back to health and where she is now being kept against her will. When, after one unsuccessful attempt, he gains entrance to the place, he is joined by James Lindsay, whose cousin and former fiancée is also in the convent, — she had entered it of her own will after having been turned into a religious fanatic by a Negro woman fortune teller who had predicted that Lucy would be killed and that her sister would become a nun. Both Isabelle and Lucy's sister are forcibly removed from the convent by Filson and Lindsay.

The murder of Maleachi by Harris was seen by the lurking Alligator who now blackmails the murderer. It is further revealed that the Alligator had been hired by Harris and Stevens to set fire to Captain Butler's steamer, the Gladiator, in order to enable them to collect the insurance. But the boat did not burn and sink fast enough: witnesses had discovered that crates of stones and dirt had been substituted for the allegedly destroyed merchandise.

Alphons' sister Constanze comes to Cincinnati with news of the death of Isabelle's father. Isabelle goes to see Wilhelm Steigerwald to have her late father's portrait painted from a daguerreotype. But Constanze also has some far more important news: the baby in Zenobia's hands is not Isabelle's, but a strange child; in fact, it is the one that had been substituted for the genuine child at the moment when Telemach and Ruth had tried to snatch it from the clutches of Aunt Abigail. Fortunately Zenobia has no idea of the substitution. When Filson hears of this he looks up Aunt Abigail and learns that the exchange had been planned and carried out by Vitelleschi in order to keep Isabelle's child — the heir to the Beaufort estate coveted by the Jesuits — from falling into Zenobia's hands. Aunt Abigail does not know of the genuine heir's present whereabouts, but Filson suspects it is the very convent where Isabelle had been kept. This fact is confirmed by the only sympathetic nun in the place, a German woman called Sister Martha. She promises to spirit the child out of the convent as soon as there is an opportunity

Filson and Isabelle are anxious to bring their suit against Stevens and Harris for their alleged loan of $18,000 to Gonzales. In the absence of Colonel Davis they hire an inexperienced young lawyer who is no match for his wily opponent Fish. The trial turns into a fiasco when Filson recognizes his own handwriting cleverly imitated on the canceled notes, thus making him liable to charges of forgery. Although Stevens and Harris do not prosecute, their attorney Fish makes the most of the opportunity to ruin the reputation of Filson and Isabelle by making them appear as swindlers attempting to harm two reputable merchants. He is so successful in this that even Gunther Steigerwald and his daughter Johanna lose faith in Filson, and of course Carl Steigerwald's American wife Ellen can now say "I told you so." In her mind everyone associated with Filson or Isabelle is automatically depraved and her venomous tongue brings about a break between Wilhelm Steigerwald and the rest of his family. For Wilhelm alone refuses to turn his back on either Filson or Isabelle, and bitterly resents the vicious gossip about the innocent Constanze, whom these thoughtless slanderers see as a shady figure if not a woman of loose morals. Isabelle requests and manages to arrange an interview with Johanna, which somewhat counteracts this gossip — Johanna realizes that this woman cannot be as evil as she is said to be — but the cunning Stevens, with his eye on an ample dowry, presses his advantage over his arch-rival Filson for the affection of Johanna. And lest the Steigerwalds and Ellen relent in their contempt for Filson, Vitelleschi moves into the picture. He turns up this time as Monsieur Revillon, an old friend of some of Gunther Steigerwald's business acquaintances in New Orleans. He has some unsavory tales to tell of Isabelle's and Filson's past.

The engagement of John Stevens and Johanna Steigerwald is celebrated on a grand scale at the Burnet House. While the banquet is in progress, Filson comes to the same hotel in response to a message. He finds himself face to face with Vitelleschi — undisguised this time — who cold-bloodedly tells the young man that he alone can save Isabelle and her child, can keep Johanna from marrying Stevens; — for a price: Filson's land claim. For the crafty Jesuit had forged false copies of the canceled notes in Filson's hand. He shows Filson the genuine ones and offers them to him if Filson will sell his claim for a cool million. Filson is sorely tempted but still refuses. This is only one of many blows that gradually ruin Vitelleschi. No sooner is Filson gone than the Jesuit receives word from New Orleans that his operative, Brother Jerome, has disappeared with all the papers entrusted to him. Suspicion points to Zenobia. The message comes from Señor Fortua, the man who had originally introduced Beaufort to Isabelle's family.

When Vitelleschi leaves the Burnet House he is robbed by a group of hoodlums led by the Alligator. At almost the same

time the engagement festivities are rudely interrupted by federal agents who have warrants for the arrest of Harris and Stevens for their insurance fraud. Stevens collapses, while Harris breaks away and runs, but he is felled by the knife of J. Lindsay who had been lying in wait for the murderer of Lucy Alexander, unaware of the reason for Harris's hasty exit.

The scene now shifts to New Orleans, where American freebooters have just returned from an unsuccessful attempt to support a revolution in Cuba. The leaders are a certain "Governor" Henderson and a Captain Grey. Henderson had replaced Butler in Zenobia's affections but had lost interest in her when his activities in Cuba brought him into more intimate contact with Grey, who knew about her past. Meanwhile Butler has been seeking to win her back. Ever since the death of Beaufort Zenobia has been behaving as his lawful heir and spending his money wildly. She sells most of her slaves, and Grey buys Telemach. A new man appears on the scene to solicit her affections: it is Vitelleschi, but he is a changed man. Driven almost mad with passion despite his age and his long Jesuit training in self-discipline, he reveals everything to her, including the fact that the baby she has in her clutches—she has even been deliberately starving it—is the wrong one.

Vitelleschi has also been talking to the aged Fortua, to whom he reveals that the Jesuits had been able to persuade the ailing Beaufort to change his will in such a way as to leave everything to them. It was this altered will that Brother Jerome had been carrying when he mysteriously disappeared. Zenobia cold-bloodedly admits to Henderson that she has murdered Jerome and now has the will in her possession; there are no copies of it in existence.

At a meeting of the Tunnel Rats, this time in New Orleans, Henderson accuses Butler of treason in revealing the secrets of the lodge to a nonmember, Zenobia. He is condemned to death in absentia and three men are appointed to find him and carry out the sentence.

Vitelleschi, now completely under Zenobia's spell, turns over to her all of his papers in return for the promise of her love, but as she embraces him a stiletto built into her brooch kills the old Jesuit. At this very moment Butler appears and takes horrible revenge on her for revealing all of his misdeeds to Henderson and thus causing his condemnation by the Tunnel Rats: he flogs her to death with the twig of the poisonous manzanilla tree,— the very plant she had wanted to use to eliminate Isabelle as a rival heir to Beaufort's fortune. Hardly is this done but Henderson turns up. When he sees the mutilated corpse he challenges Butler to a knife duel, in which he loses his life. Butler is severely injured, however, — he

loses a hand— and both Grey and the Tunnel Rats are hot on his trail. They pursue him to a hideout by a swamp, corner him and set fire to the shrubbery in which he is hiding; he is burned to death before he can escape.

Grey proves to be none other than Alphons Gonzales. Henderson had been one of the two men chosen to strangle him after his capture by Butler's gang. The other man had been a pickpocket who posed as a blind man and whom Gonzales had unsuspectingly helped out of predicament. Henderson had decided that such a doughty character as Gonzales would be worth a great deal to him in his campaign in Cuba and had therefore spared his life, in exchange for the latter's promise to remain under cover and communicate with none of his former relatives and friends. Later the two men had become fast friends, and it was Henderson who had sent Filson the message informing Isabelle that Gonzales was still alive.

Once more in Cincinnati, it is disclosed that Filson's benefactor is a Senator Thomas Hart Benton, who is strongly aware of the threat of Jesuit intrigue to the United States. He reveals to his protegé the real nature of the land claim he owns and gives him the deed, which the Alligator had stolen from Vitelleschi on the night of Johanna's engagement to Stevens and turned over to Colonel Davis. The senator hopes that Filson will use his wealth to fight Jesuit influences, but Filson tears up the claim, refusing to deprive all the innocent property owners of Cincinnati of the holdings which they have worked so hard to improve. The senator, though disappointed, can only praise such a noble, selfless attitude. Fortunately, Filson also has some other, though less valuable land claims to keep him from starving.

Old Gunther Steigerwald apologizes to Filson and Isabelle and they renew their friendship, but the reconciliation with Johanna is a more difficult matter, although eventually love triumphs.

Sister Martha finds an opportunity to restore Isabelle's child to her, and of course the young mother is reunited not only with Gonzales but also with her $18,000. She nobly gives up her Louisiana plantation to an indigent relative and settles on a farm with her new husband—Conzales—and her baby. Their neighbors are Filson and his new wife Johanna. Ruth and Telemach are freed and go to Cleveland, where Isabelle sets them up in a modest new home. Lindsay marries his cousin Catherine—the one he had freed from the convent—and Wilhelm marries Constanze. Everyone presumably lives happily ever after, except poor Carl Steigerwald, whose shrewish wife Ellen, no longer able to sing the praises of Stevens and Harris and to point to the depravity of foreigners and their associates, vents her wrath upon her unfortunate husband and even brings up the children to resent his being a "Dutchman."

ANONYMOUS Die Geheimnisse von Philadelphia (volume I only). "Dutch Jimmy" is a loafer and general ne'er-do-well of German descent who frequents a low tavern known as Clapman's. He had failed in his chosen career as an actor but has retained a fondness for reciting passages from Schiller's dramas. His relationship with Mike Clapman is something more than that of a customer,—they are partners in crime and the tavern is a sort of headquarters for an impressive array of underworld characters. It is also frequented by Negroes, and among these is a young mulatto couple conspicuous by its shyness and its reluctance to participate in the general rowdyism of the place: they are obviously very much in love. Miranda works as a seamstress and has only one night a week off. Carlo, a bootblack and attendant at a fashionable hotel, has made a bargain with his fellow workers whereby he manages to have his one free night weekly on the same day as Miranda's. At a loss for a place to go in bad weather, the young lovers have formed the habit of sitting in a dark corner at Clapman's, oblivious of their noisy surroundings and of the tavern's sinister clientele.

Dutch Jimmy is captivated by Miranda's beauty and feels that he must possess her at any price. Clapman tries to help by sending Carlo on an errand, giving him the necessary money,—a one-dollar bill. But when Carlo insists that Miranda must go with him, Clapman quickly changes his plan and takes back his dollar bill. By means of sleight of hand he substitutes a counterfeit note and accuses Carlo of having made the substitution, whereupon he has him roughly searched. Meanwhile Jimmy suavely approaches Miranda, but as soon as she realizes what he desires she produces a stiletto and threatens, very quietly, to use it if he does not desist. Jimmy withdraws and starts reciting Schiller in order to cover up his disappointment. When the tavern gets too noisy Clapman is warned by a henchman that the police are approaching. Jimmy, wanted for various crimes, hides upstairs somewhere. Unfortunately, the police officer is not one of those previously bought off by Clapman and the place is searched. To divert the attention of the police, Clapman sets them on Carlo, whom he accuses of counterfeiting. Carlo is arrested and forcibly dragged away as Miranda frantically clings to him. Once they are separated she faints. Jimmy reappears, steals the stiletto from under her clothes, takes her upstairs and rapes her. In the morning he and Clapman leave her half dead on the steps of a fashionable house on Spruce Street.

BÖRNSTEIN Die Geheimnisse von St. Louis (volume I only). There is a gang of counterfeiters with headquarters in a lonely house built against a hillside. The house is inhabited by Jim, known to the outside world as a taciturn, unsociable, psalm-singing tinker, but in reality the leader of the gang. A secret panel in the clothes closet leads to a subterranean chamber inside the hill; here are the presses, and here also we find the engraver, Jim's young son, proud of his work yet unhappy about its illegal nature. A mysterious ragged character called Big Bob stops at Jim's house one night, is paid for some undisclosed services rendered and instructed to watch for a German family arriving on the river boat from New Orleans. He is to help the Germans and later inform Jim as to where they take up residence.

On the boat, Marie Böttcher, the comely daughter of the German family, has felt strongly attracted to a handsome stranger, also a German immigrant. When Marie's young brother falls overboard, he is rescued by the stranger, and thus a strong bond is established; he is named Karl Assmann. That evening, after the boat has docked and most of the passengers have debarked, he proposes and she accepts. Then he leaves to go on his original errand—to see his people in Rock Island—promising to be back soon. This scene has been observed by Big Bob, who later fulfils his assignment by helping the Böttchers move to Ziemer's boarding house, where he himself also takes residence and keeps a watchful, protective eye on Marie. Meanwhile Böttcher and his seventeen-year-old son Joseph negotiate—not entirely to their financial advantage—for a farm on the Meramec River with a clever, sanctimonious real estate agent appropriately named Smartborn. There are hints that this shrewd operator is in league with the counterfeiters, for the deformed leader of the gang makes at least one nocturnal visit to Smartborn's house.

Due to the carelessness of one of the members, who divulged the secret to his Negro mistress, certain of the false bills have to be destroyed and the gang is forced to stay under cover for some time. During this period of enforced idleness, Jim's son, the engraver, runs away with definite indications of having lost his mind. At about this time Big Bob notices the gang leader and a helper carrying a heavy case of hand grenades from Smartborn's to Jim's. Soon afterward Jim sets fire to his shack and leaves. When the fire brigade arrives the whole roof is ablaze. A young fireman named Tom tries to play a hose on it from the top of the hill, but suddenly there is a tremendous explosion, followed by a series of smaller ones, and Tom is sent flying through the air. Nothing but wreckage remains, and in it two bodies charred beyond recognition. They are assumed to be those of Jim and Tom.

Not long afterward Joseph Böttcher is on his way out to

the farm to get it ready for the others. He passes the returning firemen and later, near the site of the fire, sees a body beside the road. With the help of Big Bob, who happens to be poking about among the ruins, Joseph loads the body on his cart. There is no time to return all the way to town for a doctor, so Joseph takes the unconscious man out to his farm. It turns out to be Tom, injured but far from dead. Joseph's lethargic neighbor Josua Snow rides out to call Dr. Dugger, a German physician, who says Tom is not badly hurt but will take some time to recover from his shock. Tom gets well and decides to stay on the farm,—it is his first taste of country life and he likes it.

Meanwhile Joseph's mother and father come to the farm with the youngest of the Böttchers, but Marie and grandmother stay at Ziemer's in St. Louis. Grandmother is in an extremely disturbed state of mind, for she had been born into a family of original French settlers in St. Louis, had emigrated to Europe as a child, and is now unable to recognize the city of her birth. She had been the one who had been most anxious to undertake the trip to America, and on May 15, 1849 she insists, in spite of her rather shaky condition, on being taken to the Rue des Granges—now Third Street—but is unable to recognize the area at all. Next day she importunes Bob to drive her in a carriage to the Prairie des Noyers, but that too has changed beyond recognition, and the poor old lady is devastated at her inability to locate a square clearing—the Carré du Point de Jour—in the forest which had originally stood here. Overcome with disappointment she returns to her lodgings, calls Marie and gives her some old papers to read,—grandfather's will, which contains some startling information:

Grandfather Böttcher and his wife had two children, Robert and August, both born in America, for Böttcher had been on Laclede's expedition up the Mississippi and among the founders of St. Louis. The leading churchman in the new town was Pater Antonio, a Jesuit who had orders to stay on as the spiritual leader in St. Louis until a replacement arrived. One day Antonio had been rowing across the Meramec with Böttcher's son Robert, who had then been drowned, ostensibly by leaning too far over the side to snatch at an oar that had slipped from his hands. A few days later a girl named Laura Azevedo had drowned in the Mississippi. Her fiancé, a rough and ready trapper named Laforge, was mad with grief and asserted that both drownings were far from being accidents. Laura had committed suicide after revealing that she had been intimidated into giving herself to Pater Antonio under threats of harm to Laforge. Meanwhile Antonio, about to be replaced, had asked Böttcher to help him dig up a treasure—ostensibly books and religious objects meant to be safe from the Indians—at the Carré du Point de Jour at a point determined by the shadow of a lone chestnut tree in the center of the clearing. They had

just dug up the chest—and by accident Böttcher had noticed that it contained treasure and not books—when Laforge appeared and proceeded to make his accusations against Pater Antonio. A scuffle ensued during which Böttcher fell into the treasure pit. In doing so he found in it a blue scarf belonging to his son Robert. Laforge forced Antonio to confess that he had deliberately drowned Robert because the boy had seen him and another priest trying to raise the treasure a few days before. Antonio also had with him a warrant for the arrest of Laforge, for he had violated the secret of the confessional and disclosed to the European authorities that Laforge had left France after having killed the son of a Spanish Grandee in a duel. The horrified Böttcher helped Laforge tie up Antonio, throw him in the pit, drop the treasure chest on top of him and bury both. This explains Böttcher's hasty decision to go to France with his wife and Laforge. Laforge was killed in the Napoleonic wars; Böttcher had moved to Germany to escape the return of the Bourbons in 1830 and had died there.

After reading this information in her grandfather's will, Marie realizes why her grandmother had been so anxious to return to America and to find the Carré du Point de Jour. But Marie has no desire to lift the treasure; she is content to let it remain buried.

At about this time Karl returns, and on May 17 the St. Louis fire breaks out. Karl helps the fire brigades and has not returned by nightfall. Meanwhile Joseph and Tom, having heard about the fire, start out for St. Louis to find Marie and Grandmother. On the way they encounter two sinister characters who have bound a third,—a haggard, wild-eyed youth. As a matter of fact, this is Jim's escaped son; Jim has been scouring the countryside for him lest he divulge information about the counterfeiters. Joseph and Tom come to the aid of the victim. In the fracas that follows Joseph, in self-defense, strikes down Jim with a shovel. Thinking they have killed him, Joseph and Tom flee, striking out westward until they come to Hermann, Missouri, where a German friend of Tom's helps them join a group migrating to California. Meanwhile it develops that Jim is badly hurt but not dead. The mad son has escaped.

HASSAUREK Hierarchie und Aristokratie. Young Georg Sieber and his sister Marie are the only heirs of their wealthy, conservative uncle Gottfried Sieber, who has raised them since the early death of their parents. The Brothers of Liguori, a Jesuit front organization, are anxious to obtain Gottfried's wealth and therefore plot to eliminate his two young heirs. First the old man's conservatism is nourished by new "friends" who gradually steer him into a sort of senile religiomania. At the same time Marie is persuaded to go to a new father confessor who is in reality the chief Jesuit intriguer in Austria, Pater Ernst. This priest enlists the girl's somewhat liberal sympathies by pretending to be secretly in rebellion against his vows. Thus the confessional becomes the scene of a seduction, Marie is pregnant and Pater Ernst now sees to it that her "disgrace" causes her uncle to disown her. Georg sees through all this plotting, yet his anti-clerical attitude and his irreverent accusations merely convince the now thoroughly bigoted uncle of his nephew's depravity, and it is a relatively simple matter for the Jesuit to put into Gottfried's head the idea that Georg is trying to murder him for his money. When Marie gives birth to her baby and lies dying in a wretched hovel in Mariahilf, Georg makes a desperate attempt to get help from Pater Ernst, but the priest merely sets the police on the young man's trail. Marie dies and Georg escapes in the nick of time, taking the child—a boy—to an old lady known as Mutter Anna in the suburb of Ottakring. These events take place in and around Vienna in the early months of the year 1821.

The Jesuit Order—banned from Austria since the time of Joseph II but operating through the Brothers of Liguori under the able leadership of Pater Ernst—also has its eye on another substantial legacy, that of the prominent Count Strassnitzky, a protegé of Prince Metternich. The Countess has just given birth to a son and is now well enough on the way to recovery to receive a clandestine visitor in the person of Count Colloredo. To him she avows her true love and expresses her deep hatred of her husband. She also reveals that her child is Colloredo's, not Strassnitzky's, or else she would have murdered it. This amorous scene is overheard by four eavesdroppers. One is Johanna, the wet-nurse, a second is the cuckolded Count Strassnitzky and the remaining two are Pater Ernst and his minion, the Countess's most trusted personal maid Babette. Strassnitzky melodramatically steps forth and forces his wife to choose between giving up all of her private funds except for a small allowance or else being exposed to public scandal. She has until nine that morning to decide. As soon as Strassnitzky has left, Pater Ernst steps forward to offer his help to the lovers—for a price whose actual extent they are not to realize until much later,—complete subjection to the dictates of the Church. Babette is assigned to give Strassnitzky a forged message from his father asking him to join him at once at Heiligenkreuz. In order to reach this suburb the Count must

pass through a district made unsafe by a band of deserters from the army. To make sure Strassnitzky does not survive, Babette is also ordered to take a message to the monastery doorkeeper Sebastiani, who in turn dispatches his contact man, the lay brother Walther, to the leader of the deserters. This leader is known as "the son of the hanged man" because his father had been hanged as a result of a gross miscarriage of imperial justice which the son hopes to avenge. The son also has an old score to settle with Strassnitzky, and he accomplishes his mission: Strassnitzky senior is thrown into the river and Strassnitzky junior is hanged. The leader of the deserters is later caught and likewise dies on the gallows.

The whole plot laid by the Countess, Pater Ernst and Colloredo is overheard by the wet-nurse Johanna. She tries to warn Strassnitzky just as he is leaving the castle on his fatal trip, but the guards are suspicious and when she reveals too much Colloredo has the presence of mind to tell everyone that she is mad. As a further precaution, the guards are transferred to distant provincial outposts. Pater Ernst sees that Johanna is removed to the Convent of the Penitent Sisters where she is to be held captive but well treated, for the wily priest hopes to keep her as a check on any attempts by the Countess or Colloredo to rebel against their subjection to the Church. For not only had Johanna overheard the clandestine love scene but Colloredo is also the father of her infant son. Her fiancé, Fritz Finke, is broad-minded enough to forgive her but cannot locate her until he meets Georg. By a fortunate coincidence they are in a room across the street when she is taken into the convent, and they lay plans to free her and counteract the Jesuit plan. Georg decides on a final attempt to make his uncle listen to reason. He finds the old man guarded by two clerics and a nun, who try to bar his way and insist that the dying old man is in conference with a pious old woman. The "pious old woman" turns out to be Mutter Anna, who had gained access to old Gottfried by a more subtle approach than that used by Georg and had already succeeded in convincing the old man of the truth. Gottfried asks Georg to forgive him and they send Anna for a friendly lawyer while Georg stays with his uncle. Gottfried realizes he is dying and dictates a new will to Georg reinstating him as his full heir. In doing so the weak old man is forced to combat the violent interference of the monks and the nun and finally also of Pater Ernst who appears in his sacramental robes to administer last rites. Just as Anna returns with the lawyer, Gottfried signs the will but dies before he can fully write out his last name. Georg comes to blows with the clerics and angrily tries to strangle Pater Ernst, but the latter craftily refuses to prefer charges when an agent of the secret police (who had come with the Jesuit) attempts to arrest Georg. As a result Georg is merely required to report to a magistrate the next morning and the lawyer offers to take care of him as well as of Mutter Anna

and the child. Georg leaves to meet Fritz and while Anna kneels in prayer over the body of Gottfried the nun picks her pocket and obtains the revised will: the Church still inherits the Sieber fortune.

Unfortunately Pater Ernst has already learned that Georg and Fritz know where Johanna is being held captive and cleverly plays into their hands by having her put where she can be easily freed and making sure the police are on hand. But his scheme fails in that Fritz manages to escape with Johanna while Georg holds the police and the convent guards at bay. The penalty for this heroic self-sacrifice is life imprisonment.

Pater Ernst, reveling in his successes, hopes to be promoted to local principal but is devastated to find that the doorkeeper Sebastiani—assigned to spy on him as part of the regular Jesuit practice of mutual spying—has used his influence to gain this post of leadership for himself and thus reap the credit for all of Ernst's work. Sebastiani, before making his promotion public, announces it to Ernst in a private interview in the latter's cell so that he can gloat over his rival's disappointment. But the wily Ernst robs him of this pleasure by maneuvering him into such a position that he falls through a trap door into a cellar and breaks his neck. The unaccountable disappearance of Sebastiani makes Ernst's appointment as principal practically certain.

Fritz and Johanna succeed in escaping the Jesuit spy network by hiding away in the mountains of Styria for fifteen years until an illness of his wife's forces Fritz to buy medicine in a nearby town. He is recognized and from then on he, Johanna and his two children, a son Conrad and a daughter Hannchen, are hounded from pillar to post. In sheer desperation they decide on flagrantly moving to Vienna in the hope of somehow making use of the secrets Johanna knows. But their pursuers are relentless and do everything to wear down their victims' resistance. Fritz is unable to remain employed, Johanna's health is failing and her death of tuberculosis is almost a certainty. Anonymous letters attempting to undermine her faith in her husband supplement on a mental plane the efforts to destroy her physcially. For Pater Ernst no longer needs her as a weapon to keep the Countess Strassnitzky and Count Colloredo in line. The Countess has finally been persuaded—after twenty years—to enter a convent and leave half of her fortune to the Penitent Sisters. The other half she wills to her son, whom the Jesuits have deliberately raised to be a dissipated weakling in order to be able to dominate and destroy him easily. At twenty he has already had four mistresses and now Walther's adopted daughter Leopoltine is being readied to be his fifth. But Leopoltine has a lover, who proves to be none other than Karl, the son of Marie Sieber and Pater Ernst. Karl had been raised by Mutter Anna with the aid of the

friendly lawyer, whose name is Rettig. The boy had shown unusual mental ability and is now a university student, but his somewhat liberal upbringing incurs the hostility of his professor of religion, as a result of which he fails an examination. This is followed by expulsion and military conscription for fifteen years. He is assigned to a regiment under the command of the dissipated Lieutenant Count Strassnitzky. His fellow student Robert—illegitimate son of the maid Babette by Pater Ernst—tries to raise funds in order to buy Karl's freedom, but this takes time.

Fritz Finke and his family live in the garret of a house nominally owned by Walther, who repeatedly attempts to take advantage of Finke's financial straits by offering to hire the thirteen-year-old Hannchen as a maid. The wages he offers are so flattering that they allow only one conclusion as to the services the girl is to render and Finke angrily refuses. But finally the girl herself, anxious to help her parents, innocently and secretly agrees to accept a position as a maid if Walther will pay her in advance so that she can help her parents. At about the same time a new tenant takes the room directly beneath the garret occupied by the Finke family. He is Raffelsberger, a lay servant of the Church whose slight build makes him the ideal man to spy on the occupants of the garret through a peephole while hidden in a no longer used chimney. Walther has installed a secret panel in Raffelsberger's room whereby the little man can gain entrance to the chimney flue but warns him to be careful in operating the mechanism for the panel closes rapidly and may snap off a finger or even a limb.

Once Walther has discovered Leopoltine's love for Karl he changes his manner toward her and, although she is wary of his sudden friendliness, she is only too easily deceived by her foster father's offers to let her marry Karl. He pretends he has secured the young man's release from the army and arranges a clandestine meeting. But the man who embraces her in the darkened room is in reality the young Count Strassnitzky in a private's uniform. Just as she is about to succumb to a drug-soaked rag held over her face she hears Karl's voice below and screams. By a lucky accident he had secured a pass for that evening and had come to see Leopoltine. In the ensuing scuffle Strassnitzky is thrown out of the window but lands on a heap of straw and sustains no injuries. Karl misunderstands the situation and angrily accuses his loved one of duplicity. He is captured by the police but she escapes and takes refuge in a lumber yard, where she hides all night. Karl is turned over to the military authorities, who sentence him to run the gauntlet.

Meanwhile Robert has decided on an infallible way of ob-

taining the money for Karl's discharge. Armed with a heavy stick and a formidable dog Türk, he gains entrance to Babette's room in the Strassnitzky palace. It is immediately evident that mother and son are mortal enemies, for the headstrong boy had successfully resisted her attempts to mold him into a willing tool of the Jesuits. Robert now boldly asks his mother for two thousand guilders and obtains them by threatening to take to Prince Metternich certain papers which would reveal all of Pater Ernst's twenty-year intrigues. He had filched these one day from Colloredo's coat when, as a lad of twelve, he had been a hidden witness of the Countess Strassnitzky's dalliance with her lover. Babette attempts to block her son's exit but he fights his way out and gets the money into the hands of lawyer Rettig, only to see his plan foiled by Karl's incarceration and forthcoming punishment. Robert decides on a bold step. He takes the papers to Metternich.

When Pater Ernst hears what Babette has to report he decides it will be most effective to nullify Robert's efforts by doing nothing for the time being, in the hope that the young man will drop his guard. But Karl's escapade foils these plans by forcing Robert to act.

By sheer brazenness Robert obtains an audience with Metternich while high officials wait. In return for the valuable papers he turns over to the Prince he asks nothing but the release of Karl and Georg. Metternich is impressed with the young man's frank, self-assured manner and offers him a good career as a government official. But Robert, true to his principles, will have nothing to do with the government and prefers to pursue his career in medicine. This annoys the Prince, and as soon as Robert has left he issues orders to have him watched as a dangerous liberal. At the same time he issues orders for the arrest of Pater Ernst, but this arch-intriguer is ready for the police when they come, for he had been one of the many waiting to see Metternich when Robert was led past them to his audience with the Prince. Ernst turns over his unfinished business to a cold-blooded colleague named Huber and has him hide all important papers in a trunk in the subterranean vault into which Ernst had thrown Sebastiani. Huber does not fail to see the bones and draws his own conclusions. When the police arrive to search Ernst's cell they find nothing incriminating.

Ernst has left orders that Raffelsberger be liquidated because he has become too well-informed about the machinations of the Order. But Huber knows that Ernst may well talk his way out of his arrest, whereupon Huber would have to return to his former lowly status. He therefore offers Raffelsberger his life if he will help eliminate Ernst in case of the latter's release.

Raffelsberger's new lease on life is of short duration, however, for in his overzealousness to report some new developments in Finke's garret he is careless in coming out of the chimney: the secret panel crushes and severs his head and snaps off an arm.

The reason for Raffelsberger's excitement was the sudden appearance of Robert with an offer of financial aid to Fritz Finke. Yet this comes too late to be of real aid to Johanna, for Walther, impatient with her slow wasting away, had poisoned her medicine in an attempt to speed her death. Just as Robert shows Finke a letter from Georg—after twenty years a new and kindlier warden had permitted the prisoner to communicate with the outside world—a scream is heard from the room below: Walther had discovered the horrible fate of Raffelsberger. As Finke and Robert come running down, Walther releases the panel and the headless body of the spy tumbles out of its hiding place.

Bureaucracy and military routine retard the progress of Metternich's order for Karl's discharge—presented at the barracks by Robert. Karl is near death after undergoing his brutal punishment.

As Huber had anticipated, Pater Ernst manages to talk his way out of the penalty of being immured alive which Metternich had in store for him. But he does so only by playing his last card: he bargains his life against the revelation of a conspiracy against the government which the Church has allegedly discovered. At the same time a letter from Huber claiming credit for this discovery confirms Ernst's contention even though it somewhat weakens his bargain. At any rate on a dark night soon afterward we find Metternich and his chamberlain disguised as common workers led by Pater Ernst, in a similar disguise, through a maze of secret paths and passageways ending in a hidden recess halfway down an abandoned well. When Pater Ernst reaches this point by sliding down a rope he is attacked by a priest with a knife. In the silent battle that follows, while Metternich and his chamberlain watch from above, Pater Ernst is the victor and his attacker falls to the bottom of the well. The secret recess affords a view, through a small window, of a cellar in which a meeting is going on. It is a revolutionary organization known as "Sub rosa" and Rettig, its leader is making a closing speech in which he expresses some thoughts very disturbing to Metternich. Another member, Robert, is hidden from the Prince's view by a column. The revelation of this conspiracy is a victory for the Church: Metternich is now completely at the mercy of the Jesuits. The priest at the bottom of the well is Pater Huber.

Karl, still weak after his ordeal, is slowly recovering at Rettig's house. Meanwhile Leopoltine had ventured into the

vicinity of the barracks where she had been seen by Robert and also taken to Rettig's house. As soon as Karl is considered strong enough to stand the joyous shock, the lovers are reunited. Finke and his family—except for the missing Hannchen—have been put up by Robert in the house in Ottakring which Mutter Anna had willed to Karl. But Johanna's health is already broken and she dies. Robert hears from his fellow students that during his absence—caused by his attending to all these affairs—he has been disbarred from the further pursuit of his medical career at the university.

Crushed by the death of his wife, Fritz Finke wanders about aimlessly and before being properly aware of it, he is swept along by a mob in the suburb of Fünfhaus attacking the establishment of a rich and dishonest baker. When the police and militia arrive on the scene, they arrest people indiscriminately and the innocent Finke is unable to escape, in spite of the efforts of his son Conrad—now seventeen—who has followed his distraught father lest just such a misfortune befall him. Finke's previous record—kidnapping a "nun," Johanna—seals his doom. He is condemned to life imprisonment on the Spitlberg. There he meets his old friend Georg, who—contrary to Metternich's promise—has not been released.

After the failure of Walther's attempt to have Leopoltine seduced by young Strassnitzky, the Church must provide a new woman to continue the process of the nobleman's slow decay. To be sure the beautiful Clara almost forgets her orders and falls in love with the Count. She is about to reveal the truth to him at a wild party when she realizes that he is too far gone in his degeneracy to be capable of returning her love. In spite of her strict supervision by her coach, a certain Herr von Wallen, she abandons Strassnitzky and loses her mind when Wallen forces her to continue playing her part. She wanders about along the Danube until—cornered by Wallen—she stabs herself and falls into the river.

Strassnitzky and Wallen, aided by several henchmen, now attempt to kidnap Leopoltine from Rettig's house. Rettig receives a false notice of an emergency meeting of the "Sub rosa," but the plot is discovered by Robert just in time to foil it with the aid of Rettig, Karl and Conrad. Thus Leopoltine is saved but Rettig realizes the conspiracy is discovered and flees—with the last of Robert's two thousand guilders—to Switzerland. His apartment is closed down and Leopoltine is removed to the house in Ottakring. Strassnitzky, weakened by years of dissipation, dies of injuries received during the attempted kidnapping of Leopoltine. This leaves the Countess as sole heir and she is easily persuaded to leave her money to the Convent. Now that she is no longer needed Pater Ernst

has her immured alive while a wax likeness is displayed in the coffin during her funeral services.

Soon afterward Robert is accosted by a secret police agent and warned that Prince Metternich, concerned with his "safety," has ordered him to leave Vienna within half an hour and not return to within four miles of the city limits on pain of arrest on sight. A fairly well-to-do but liberal fellow student named Landner offers Robert a refuge in the country. Conrad and Landner discover the approximate whereabouts of Hannchen and finally find her employed as a waitress in a low "dive" at Lerchenfeld. With the aid of some friends they free her—in spite of the voluble and violent objections of a drunken customer to whom she had been promised as a bed-mate—and take her to the house in Ottakring, only to find that Walther has enlisted the aid of the law in reobtaining custody of Leopoltine, his legally adopted daughter. No one knows where he has taken her.

Eight years later, in March of 1848, Robert ventures within the city limits of Vienna and is promptly arrested. The revolutionary movement is gathering momentum and Metternich realizes that his days are numbered. Pater Ernst advises him to join forces with the Church instead of opposing it, but the Prince refuses. The priest then appeals to the influential Archduchess Sophie, only to have her laugh at his warnings. But the Imperial Court soon eats crow and implores Pater Ernst to help. He returns in triumph, arrogantly demanding that they must agree to his conditions. Metternich must fall. His plan is to give in on all fronts, even to have the Liguorian Brotherhood banned, to let the people win, to yield to all their demands for a constitution and social reforms. Later, when calm has been restored, these concessions can gradually be rendered ineffective and absolutism reinstituted. Moreover, the revolutionary disturbances and the suspension of court functions will ruin business and turn the middle class against the proletariat.

A small mob led by Karl frees Robert from prison by force. Robert invades the office of Count Colloredo, whom the ever intriguing Jesuits have had appointed "Commander of the Academic Legions." By merely intimating what he knows of Colloredo's past Robert succeeds in having his demands accepted: Georg Sieber and Fritz Finke must be released from prison and Leopoltine from the convent where she has been forcibly detained for the past eight years and where, yielding to relentless pressure, she has taken the veil. Pater Ernst counters Robert's plan by sending instructions through Walther to the Mother Superior that all inquiries about Leopoltine are to be answered with the information that the girl has died.

The return of Rettig from Switzerland delights his old retainer Anton and at about the same time Robert, Karl and

Conrad are joined by the released prisoners Georg and Fritz. The revolutionists storm the Liguorian monastery, where Babette, Ernst and Walther have taken refuge in Ernst's cell while the other monks have assembled with the monastery guards in the refectory. Robert, Karl, Conrad and Landner break into Ernst's cell and demand to be told where Leopoltine is. Walther and Ernst persist in saying she is dead, but a noose placed around Babette's neck while she stands on the edge of the open trapdoor (released by Walther in the hope of catching one of the intruders) brings out the desired information. The invading mob makes the cell unsafe and although Babette is hanged and her body thrown in the vault, Ernst and Walther have to be dragged forcibly through a maze of secret passageways that finally lead to the refectory. There the guards pounce on the intruders and the Jesuit and his henchman escape. Walther hurries to the Convent of the Penitent Sisters, where the Mother Superior has put Leopoltine in a dungeon. Walther is led to her hiding place and the girl is forced to fight for her life until her rescuers find her, which takes considerable time because the Mother Superior has fled before the approaching mob. Walther escapes again.

Four months later we find Karl and Leopoltine married and living in a house with all their friends: Rettig, who has a law office there; Robert, his assistant; Conrad, Hannchen and Anton. Karl has a sword and gun shop. Hannchen is desperately in love with Robert, yet—as she bitterly complains to Leopoltine—he never seems to notice her.

Meanwhile the Jesuit plotters are meeting in secret and masquerading in public in the uniforms of National Guardsmen. On October 6 the Grenadiers defect and battle the troops and the police. They win easily. But as Robert watches the battle, Hannchen suddenly comes running up to tell him that Walther has captured Leopoltine and dragged her into St. Stephen's Cathedral where a battle is raging between people and clergy. Robert rushes to the scene and traces Leopoltine to the sacristy, where he finds her cowering over the blood-stained corpse of Conrad, whom Walther had just killed.

The revolutionary forces are poorly organized and allow too many opportunities to consolidate their gains and strengthen their position to slip by. Their ranks are riddled with incompetence, petty jealousies and intrigues subtly fomented and nourished by Jesuit agents, who finally succeed in putting their own men in key positions. Karl sends a note to Leopoltine urging her to leave town with Anton while there is time. She heeds the warning and prevails upon Hannchen to go along. Hannchen, too, has received a letter, in which Robert tells her he now realizes she loves him and feels he can return her love. But he warns her to flee with Anton and trust Robert to find his way back to her later.

Many of the city gates have already fallen to the government forces and the small party has to go a long way to find one that is still in friendly hands. Anton and Leopoltine pass through but Hannchen insists on turning back in order to be with Robert to the end.

Ernst and Walther—in civilian garb—are also on their way out of Vienna in order to arrange the triumphal reentry of the Imperial Government into the capital city. Ernst feels victorious and self-assured but just as they are about to steal across the city limits they encounter a group of three men bending over a fourth who is evidently wounded or dead. An argument and a scuffle ensue, for the three men are Finke (who wrestles with Walther), Georg (who pounces on Ernst), and Robert, who divides his attention according to where it is needed. Finke and Walther both knife each other to death, but Georg inflicts a slow painful death on the Jesuit Father while reminding him of all his crimes and especially of the twenty-eight years of incarceration which he had inflicted on Georg. As soon as Ernst is dead, Robert tears Georg away and they try to flee. Georg escapes but Robert is caught and taken to prison. He is surprised at the leniency of the guards and at his being allowed to see Hannchen, who has traced him to the prison. But then he learns from her that she had had to give up her honor to the guards in order to be allowed to share these last moments with him. He is struck by her devotion, and forgives her. She has a vial of poison with her to take as soon as Robert is executed. The few surviving revolutionists assemble as per agreement in Bremen on New Year's Eve: Rettig, Georg, Anton, Leopoltine and Karl. A letter from Hannchen tells them of Robert's fate and her own. The party leaves Europe's shores for a new and perhaps better world.

Schnee.*)

Von Charles Quiet.

Mit breiten Flügeln über Berg und Thal
Ein Riesenvogel schwebt am Firmamente;
Er zaust und pflückt die weiße Brust sich kahl
Und schüttelt Federflocken ohne Ende
Hin auf die kalte, feuchte Erde nieder
Und läßt erstarren seine kalten Glieder.

Hoch über allen Erdenschranken läßt
Der Dichter einsam seine Laute tönen;
Es lauscht die Welt entzückt; ein solches Fest
Wird selten nur zu Theil den Erdensöhnen.
Süß ist sein Lied, doch bald ist es zerstoben,
Hat er sein Leben doch hinein gewoben.

New York. Karl Knortz.

*) Aus „Lieder aus der Fremde."

DOUAI Fata Morgana. On the Gulf Coast of Mexico near Tuxpán (spelled "Tuspan" throughout), a middle-aged man on horseback has an accident and is rescued by a younger man who had been riding some distance behind him. The older man, Ohlsen, is taciturn, misanthropic and cynical, yet the idealistic young Helfenstein manages to win his confidence and to ascertain his story.

Ohlsen has lost all faith in mankind because of a series of bitter experiences, the worst of which is that the orphan girl whom he once adopted, brought up and finally married, ran away together with their little son during his absence on a business trip to Germany. Helfenstein suggests—quite without motivation—that if the girl was Catholic she may have been involved in some intrigue and forced by the church to enter a convent in Mexico. Ohlsen does not find the idea far-fetched and agrees to go with Helfenstein to look for a few such convents. Their conversation also reveals that Helfenstein is hoping to establish a German colony in Mexico, an idea from which Ohlsen tries to dissuade him.

They come upon a group of Germans camping en route to the interior, and join them. There are several women in the company, while among the men there are various types, such as Pflug, the stodgy, narrow-minded "Philistine," Liedreich, the disillusioned theology student, and Duster, an uncompromising and opinionated idealist who manages to be very practical in emergencies. Ohlsen, still feeling misanthropic, camps alone some distance away. This proves to be a blessing, for during the night there is a hurricane and a flood by which the party is marooned on a tiny hilltop, from which it is saved only by Ohlsen's ability to round up a few Indians to aid him in rescuing the group. This emergency also brings out Helfenstein's qualities of leadership and makes him from then on the head of the party. His presence of mind in the emergency seems to be the one final touch needed to convince one of the girls, Clara, that she loves him, and similar matches are made between other couples of the party.

Continuing their journey, they meet another German, named Prüfer, who soon becomes the principal character of the story. Of course he has to give an account of his past and we hear that he is a naturalist looking for some botanical specimens. He, Ohlsen, Helfenstein and Duster indulge in most of the lengthy discussions that make up the bulk of the book.

At the hacienda of Don Federigo Ramón, an old friend of Ohlsen's, they meet a bigoted bishop who regards the Germans as government spies, for the clergy is fomenting a revolution to protect itself against the planned secularization of church property. This state of affairs makes travel dangerous, and all of the women dress as men and carry firearms. They actually

do meet a band of revolutionists consisting of a few bandits and badly frightened Indians led by a priest. Although greatly outnumbered, Helfenstein's group easily puts them to rout. For safety's sake they then camp on a mesa just a short distance from the house of Helfenstein's friend, Professor Berg, whom they are planning to visit. They hear that Berg has settled here with his second wife, whom he had originally adopted as an orphan girl and brought up. He had fallen in love with the girl and married her after divorcing his first wife. This is a strange parallel to Ohlsen's marriage. On the next day they visit Berg, and Ohlsen recognizes among Berg's children his own three-year-old son,—the boy with whom Ohlsen's wife had run away. Berg explains that this boy is the son of a woman whom the Jesuits had put into a convent. She had agreed to enter the convent only on condition that Berg, whom she had met accidentally and in whom she had confidence, be allowed to keep her son. Berg says the boy was brought to him by a Father Anselmo and believes the mother is almost certain to be at Tulcinango.

Prüfer wants to try negotiating for the release of Mrs. Ohlsen, but Helfenstein argues that anything short of a raid on the convent would be useless. On the other hand, such an act would expose the Bergs to reprisals. Prüfer persuades them to let him talk to Father Anselmo and advises the rest of the party to camp on the mesa, where they will be safe.

Anselmo tells Prüfer, whom he seems to respect and almost to fear, the long and complicated story of Mrs. Ohlsen. It involves an enormous legacy of which the church would like to gain possession by forcing its recipients to hand it over "voluntarily." A brother of Mrs. Ohlsen, a count in Germany, has already become a Jesuit and promised his share of the inheritance to the church. Prüfer uses his influence to force Anselmo to give him an order to the Abbess at Tulcinango for the release of Mrs. Ohlsen in Prüfer's custody.

Meanwhile Berg and Helfenstein begin to suspect Prüfer and wonder whether he will ever return from his visit to Anselmo. But when he brings back the release order their confidence is restored. Prüfer offers to tell his secret to one man in the group. Berg is chosen for this honor, and after hearing Prüfer's story, he advises the others to trust the man implicitly. A party consisting of Prüfer, Ohlsen, Helfenstein, Duster and two others now sets out for Tulcinango while Berg stays with the remaining persons on the mesa, abandoning his home and leaving it to look as if it had been looted by bandits.

On the way to Tulcinango the special party overtakes a band of Americans led by a German with a Mexican guide. By

taking a parallel trail through the forest they are able to observe the strangers without disclosing their own presence. The Americans act very suspiciously, camping silently and without fires every night. On the last night before Tulcinango Prüfer spies on them and manages by a ruse to capture their Mexican guide, who reveals that the Americans are planning to abduct a German woman from the convent. In the confusion that follows, Prüfer's group arrives first, breaks into the convent and frees Mrs. Ohlsen, and Prüfer succeeds in making it look as if a gang of American desperadoes had raided the town. Prüfer captures the German leader of the strange party, who proves to be Mrs. Ohlsen's brother, the count. He assures them that although he is a Jesuit he is no longer one at heart and was trying to free his sister. He is pardoned and admitted to the group as a friend. They return just in time to lift a siege against the mesa by Anselmo's band. The enemy is routed and Anselmo is killed. On his body Prüfer finds a great many incriminating documents as well as an order from his superiors to kill Mrs. Ohlsen and the child.

The entire group now decides to leave Mexico. They are almost caught by a Mexican naval vessel when their schooner tries to slip out of the harbor of Tuxpan, but Prüfer, after leaving an address with Ohlsen, boards the naval vessel to negotiate, and succeeds.

Back in the United States, our group forms a cooperative colony in Missouri. One day Prüfer visits them and reveals his secret. He was brought up as a Jesuit but was taught by his mother to hate the order while pretending to follow its dictates. The society has begun to detect his boring from within, however, and is now pursuing him. He has exposed himself to great danger by visiting his friends, yet refuses to let them give him an armed escort when he leaves. Only Helfenstein accompanies him, but cannot prevent their being ambushed. Prüfer is shot to death. Helfenstein tries to pursue the enemy but loses them after nightfall. A few days later the body of Prüfer's murderer is found floating down the river.

SOLGER Anton in Amerika. Antonio, son of Anton Wohlfahrt (hero of Gustav Freytag's Soll und Haben) has come to New York—with considerable money in his pockets—to do some business. Through another immigrant, named Wilhelmi, he gains access to some of the leading business people of the city. One day as he is walking down Broadway he is astonished by the sight of a pretty girl with a baby in her arms begging on the sidewalk. Standing still for a moment, he blocks pedestrian traffic, thus arousing the ire of a little Frenchman. This worthy is flabbergasted by Antonio's ready repartee in French and proudly announces that he is the Comte de Roussillon. Antonio fails to reply because he is once more stunned by an arresting sight, this time a gorgeous debutante who has stopped a few paces ahead obviously waiting for the count to catch up to her. At the same time the count becomes aware of the beggar girl, who promptly faints, while the little nobleman shows all signs of unpleasant surprise and rushes to join his beautiful lady friend. Antonio seizes a passing red-headed Irish lass to help him with the beggar girl and the baby, and he soon finds himself in a crowded Mulberry Street flat with the sprawling O'Shea family, of which the capable red-head is a member. They revive the girl, whose name turns out to be Annie. She comes from Lowell, Mass., where she had met a Frenchman named Grenier who misused her, married her and then deserted her after the birth of the baby. She had followed him to New York but there her funds ran out until she was reduced to begging and lost track of him. Now, however, she has found him, for he is none other than the man who so proudly called himself the Comte de Roussillon.

When Antonio goes to see the Dawsons one evening, it turns out that the gorgeous debutante he saw with the supposed count is their daughter Mary. Antonio becomes the lion of the party when he dominates a discussion on art. After midnight Mary's brother Augustus, a typical young "swell" of that era, takes Antonio to a secret gambling house, where they are joined by the count. When the Frenchman keeps winning, Antonio angrily calls him Grenier, but since mentioning anyone's name at such a place is a gross breach of etiquette, Antonio is summarily thrown out. On his way home he is almost murdered by a certain Jack O'Dogherty and is saved from this drastic fate only by the timely intervention of one of the friendly O'Sheas, namely Paddy, who works as a newsboy and was just on his way to pick up his morning papers. It is almost certain that O'Dogherty had been hired by Grenier to do away with Antonio.

Grenier also makes sure that the news of Antonio's having been thrown out of gambling den gets into the newspapers and that the Dawsons read it. Making the most of his triumph, he proposes to Mary, is accepted and insists on an immediate marriage because he ostensibly has to leave for France. He

has already conditioned Mary for her acceptance of his proposal by feeding her a steady diet of French romantic novels. When Antonio calls he is turned away, and Mary secretly marries Grenier, a church wedding being reserved for later.

When Antonio gets back to the O'Shea's, Annie is gone and Mrs. O'Shea explains that the young lady's "hoosband" has taken her away. Antonio rewards Paddy by opening a bank account for the boy with a deposit of $50. As Antonio leaves, Jack O'Dogherty is standing in the doorway of the tavern downstairs and promptly tries to make up for his earlier failure to liquidate our hero, but a veritable horde of O'Sheas descends on the would-be murderer. He is very effectively subdued, losing an eye in the process, and finally lands in jail. Antonio has a part of his ear lobe shot off but otherwise comes out of the brawl unscathed.

William Dawson, father of Augustus and Mary, investigates the supposed "count's" background and without being aware of Mary's secret marriage, tells her that the man is merely a clerk who once worked in Lowell. When the little Frenchman calls again he has an "explanation" and refuses to free Mary, but she tells him to leave and never return.

Meanwhile Augustus has been getting into trouble. He consults a seeress who also does some procuring on the side and who recommends a new girl she has just found. It proves to be Annie, although of course Augustus has never seen her before. Now Beauford, one of young Dawson's fellow gamblers, blackmails him and Augustus has to pay $50,000 in five installments. He succeeds in getting the first $10,000 from his angry father, but only because the latter has just done some successful stock market manipulating.

In an attempt to get back into business Antonio loses every cent he had and has to resort to lecturing. When he is no longer enough of a novelty to attract an audience, he leaves his earnings with the resourceful Paddy O'Shea, who has been learning all about stock market trading while selling his newspapers in the financial district. Paddy has already made some very shrewd deals and offers to invest Antonio's funds for him.

Augustus, now desperate because of his debts and at the mercy of the blackmailer, has a showdown with his father, who promises to pay all of his son's debts if the latter will give up his mistress (Annie) and get married. Meanwhile Antonio has already become aware of the relationship between Augustus and Annie.

The events in the second volume, subtitled "Land," take place in the general vicinity of North Conway, N. H., where

Antonio, on a summer trip through New England, meets Mary Dawson and her mother, also traveling. They all board at a farm owned by Old Josh Cartwright, whose strikingly pretty daughter Susan teaches school in Boston and whose son Frank wants to study medicine. The Dawsons are also accompanied by a Miss Parsons, an embattled feminist with a mania for circulating petitions.

Meanwhile Susan, rejecting the proposal of a stodgy but conceited store owner in Fairmount, rescues her poor old father's mortgaged farm with her own earnings and actually manages to find a soft spot in the hard heart of crusty old Josiah Batchelder, prevailing on him to cancel the mortgage.

A subtle relationship of mutual respect grows up between Antonio and Mary, and they often go out together. Once they shoot a bear, and when Frank helps haul in the carcass, he finds some pieces broken off Mary's pearl-handled revolver. He keeps them for sentimental reasons,—he is not indifferent to Mary's charms.

Antonio has planned to leave soon and a farewell trip to Mt. Washington is arranged. But on the eve of this excursion they are all surprised by the arrival of a young lady in smart clothes. It is Annie, who proves to be Susan's sister. Much to Mary's annoyance the family calls on Antonio for advice, and he decides to put up Annie at an old farmhouse owned by a deaf couple, especially since it is feared that Augustus is somewhere in the neighborhood. On the way to her hiding place Annie tells Antonio that Augustus had taken her to Niagara Falls. There he had tried to kill her by pushing her into the rapids and had been aided by a supposed guide whom she recognized as Grenier. A passing party of Germans had rescued her.

As they pass a blacksmith's shop Antonio notices two fine horses being shod but fails to see the riders lurking in the shadows. He is preoccupied because he had just received three letters from Wilhelmi, all long delayed, at the moment when he had started out with Annie. After leaving her at the lonely farmhouse he finally finds the leisure to read his mail. One letter tells him of the death of his mother; the other two are from Wilhelmi himself, one postmarked Niagara Falls and one Chicago, asking Antonio to see him as soon as possible on a business deal. Antonio travels all over the east trying to locate his friend.

Meanwhile Annie has been shot to death with a revolver in the lonely farmhouse, presumably during a thunderstorm. When Antonio finally finds Wilhelmi in New York he is arrested and accused of murder, on the very eve of a projected trip to Europe. The circumstantial evidence against him is tremendous,

for a pearl-handled revolver exactly like Mary's with some pieces broken off the handle, is found under the mattress in his bed. The New England jury is openly hostile to "foreigners" and their hostility is whipped up into a sheer frenzy by the prosecutor, who casts slurs on Antonio's German-born lawyer and depicts all Germans as incorrigible barbarians and atheists. Moreover Antonio refuses to mention either Mary or Augustus during the trial, so as not to bring slander on the Dawson family name. He realizes Grenier must have committed the crime with Augustus as a weak-willed accomplice. Mary, annoyed at Antonio for his interest in Annie, keeps aloof and Miss Parsons has been forbidden by Antonio to talk to her about the affair. But when Antonio is convicted and given a death sentence, Miss Parsons breaks her promise of silence and writes an explanation to Mary. On the eve of Antonio's execution Mary accidentally finds her own revolver, with the broken handle, in her own mattress, where she had put it after the bear hunt. Antonio had insisted all during his trial that the handle of Mary's revolver had been broken on the hunt. Thus it is clear that the murderers must have used another gun identical with Mary's. The handle was broken when Grenier used it to slug Annie before shooting her.

Mary rides madly to the governor's house where she finds Frank, who has just returned from California and has already secured a pardon from the governor by showing him the broken pieces of revolver handle. But now he has no horse to get to the prison in order to stop the execution. Mary seizes the pardon and arrives at the prison yard in the very nick of time. Meanwhile Augustus had proposed to Susan and this very day had been set for their marriage, which would put an end to all his troubles. But now Antonio, just rescued from the gallows, rushes to the scene and interrupts the proceedings at the very moment when Susan is about to say "I do." Augustus flees and is never seen again. Frank has to rescue Antonio from a lynching by the hostile New Englanders who believe he has escaped from prison.

No one knows the whereabouts of Augustus and Grenier. Meanwhile Wilhelmi's European creditors default, but on the same day a French African offers him a very attractive loan on his goods and real property. Needing a French-speaking lawyer, Wilhelmi engages a certain Monsieur Maurice, who has offered his services. But Maurice is a shrewd operator and manipulates the affair in such a way as to gain complete control of Wilhelmi's business and property for himself and the French African. To do this, however, he needs advice on a few subtle legal points and gets it from an attorney Comstock for whom he had once worked as a clerk. When Wilhelmi hears of Maurice's coup d'état, he consults Comstock himself and is told to put up a token resistance but then to let them have the business because it is unsound anyway and will soon collapse.

Wilhelmi does so and agrees to a "compromise" whereby he loses the business but keeps his real estate. Meanwhile both he and Comstock have become suspicious as to Maurice's identity, and as the reader can easily anticipate, they unmask him as Grenier. The little Frenchman tries to flee but is critically injured in the process and makes a full confession at the hospital before dying. At the same time William Dawson goes bankrupt. His son Augustus disappears without trace.

Now the author introduces himself, in the first person plural, as a participator in the ensuing events. Antonio is reconciled with Mary. The entire group takes a house on the Hudson together, but Antonio has decided to go exploring in Asia for a few years. After that he may marry Mary, who will, however, accompany him on his trip. Although Wilhelmi likes Susan, he is far too unemotional a person to court her, and the author surprises us by disclosing that he will marry Susan himself. But Mrs. Dawson insists that Susan—her only companion—stay with her until Antonio and Mary return from Asia, and so the author must postpone his marriage also.

MEMENTO

Des Fruehlings erste Liebe ist ein Bluetentraum,
-Ein kurzer Duft - und bald vom Wind verweht.
Man ist noch jung und ahnt noch kaum
Die Seligkeit, die ungeweckt am Wege steht.

Des Sommers Liebe ist der goldene Wein,
Gereift in heisser Mittags-Sonnenglut.
Die suesse Frucht--gekeltert rein
Rausch wissend dann zutiefst im Blut.

Durft'st Du den Bluetentraum einst traeumen
Gleich Jedem, der im Fruehling jung
Blieb Dir aus Jugend-Ueberschaeumen
Der Zauber der Erinnerung.

Doch willst Du goldenen Wein dann trinken,
Der Dir gereift in Sommer-Mittags-Sonne,
Schluerf', mit Bedacht, um zu versinken
Im tiefen Strom der echten Liebeswonne.

Hertha E. Nathorff
New York

WINCKLER Die vier Schreckenstage in New York. Pat is an orphan boy of English descent, aged about thirteen. The other boys with whom he shares the straw-strewn floor of a miserable orphan dormitory in the Five Points area nickname him "Nigger" because he works as an apprentice for a Negro druggist in Williamsburg. Of these other boys the only ones that take part in the plot are Charly [sic], their leader, and Joe, nicknamed "Gentleman." Joe is a Democrat by conviction.

Pat's employer Henry Thompkins has a promising twenty-two year old son William who has just returned from Germany, where he studied pharmacy. Just as the whole family are admiring their returned son, a pale distraught young white man named Heinrich rushes in and begs William to help him find his missing fiancée Tony Show, who was last seen in the company of a large colored woman with a wart on her nose. William leaves with Heinrich in search of the missing Tony, and Mr. Thompkins, feeling somewhat apprehensive, sends Pat to "shadow" them and help them in case of trouble.

Mr. Thompkins' uneasiness is not without foundation, for there have been disquieting reports in the newspapers about opposition to the drafting of men for the Union Army. The drawing of names had gone very smoothly on the first day (July 10, 1863), as even the Democrats, who bitterly opposed conscription, had to admit. But by the following Monday, July 13—the day of Tony's disappearance—the rumors of dishonesty at the draft stations have had their effect. A mob has raided and set fire to the Provost Marshal's office at 677 Third Avenue. The news of this riot comes just as Heinrich and William, having taken the ferry to Manhattan, are eating in a small East Side restaurant. The angry mob prevents the fire brigade from putting out the blaze, which spreads to two adjoining houses, one of them occupied by a German family that has already given all of its sons to the Union's cause, the last one through the new draft!

The New York militia is away on war duty in Pennsylvania and the police as well as a detachment of fifty soldiers are utterly powerless against the mob, which now moves west on Forty-third Street, sets fire to and plunders a hotel owned by an unpopular Republican, burns down a Negro orphanage and proceeds to Forty-sixth and Lexington, where the Democratic party leaders are meeting. It was they who incited the rebellion, but now they are alarmed by its getting out of hand. It would jeopardize their political careers to acknowledge their leadership now. So they hastily choose a Virginian named Andrews as a scapegoat to make a speech to the mob while the other party bigwigs beat a hasty retreat.

Meanwhile Heinrich and William, hoping to find the Negro

woman with the wart on her nose, have been keeping themselves on the fringe of the mob, with Pat trailing behind unnoticed. Just as Pat's attention is distracted for a moment by the sight of his friend Joe at the head of the mob, and as Andrews is whipping up anti-Negro sentiment in his speech, someone accuses William of picking pockets. William is armed but uses only the butt of his revolver to strike down his assailants until he manages, with Pat's help, to break free and run. Pat now plays a dual role, pretending to lead the mob against William while actually contriving to keep William just out of its reach. In this fashion William is chased all the way down to Tenth Street, where he turns East toward the river and the ferry. Pat succeeds in delaying the mob by starting an argument among its leaders, thus giving William time to take refuge in a small outhouse on the river's edge. While the mob leaders argue with Pat as to who is to have the privilege of dragging William out of his hiding place, William jumps out of a back window into the river. When the mob finally opens the outhouse and recovers from its disappointment, it turns out that Pat has disappeared too. William arrives safely in Williamsburg.

Andrews makes a great display of leading the "people" but makes sure he is in no personal danger himself. To impress the naive Joe he calls himself a general, and under the pretext of having to retire in order to plan further strategy, he names Joe his adjutant and orders him to lead the mob in a raid on the arsenal on Second Avenue. Joe is so overwhelmed with pride that he fails to think of the danger involved. The mob is unaware of the fact that most of the arms and ammunition have already been removed to a secret hiding place. Joe is killed by a shot from inside the arsenal as he leads a charge up the stairs, and the angered mob tramples his body as it surges forward, only to be met by a salvo of shots from within. The mob is practically put to rout when the small occupying force unaccountably leaves the arsenal by the rear door. This is noticed by Charly, who now leads the mob in plundering and setting fire to the place. Later Pat finds Charly bending over Joe's body on the sidewalk. They carry the corpse to a house in Green Street—a kind of combination secret political meeting place and house of assignation. There they are greeted by the Negro with the wart, who refuses to let them in. Pat argues with her until a large crowd has gathered and then whispers to her a threat to accuse her before all these people of keeping a white girl captive in the house. This quickly breaks down the Negro woman's resistance and Pat not only takes Joe's body into the house but manages to do enough reconnoitering inside to draw fairly accurate conclusions as to where Tony is hidden.

Meanwhile the mob is angered by Andrew's prolonged absence and goes absolutely wild, burning, plundering, pillaging

and committing atrocities, especially against Negroes, but also against certain prominent white leaders.

Pat keeps watching the house in Green Street all during July 14. He has noticed ten Democratic party bigwigs enter and give a password. Only nine come out again, and Pat is sure that Andrews is now the only man in the house. When Charly comes to relieve him, as per their agreement, he sends the boy to get a bowie knife and a long rope. When Charly returns with these items he takes Pat's post and Pat goes to the police station, returning with four policemen (names given in text). They find Andrews in bed with the Negro woman and arrest him. When all is quiet again Pat climbs to the roof and discovers that the chimney is really a camouflaged skylight for the room in which Tony is being held captive. By letting himself down on the rope he manages to free the girl but cannot break down the heavy iron door of the room. The noise arouses the Negro woman, however, who is considerably surprised to see Pat. He tries to get the keys from her and a scuffle ensues in which the Negro woman uses her teeth with devastating effect on Pat's face, and only Charly's intervention saves him. They tie the woman in the secret room and Charly takes Tony back to her home in Williamsburg.

Pat wanders uptown until he finds the mob. His bloody face attracts attention and one of the mobsters is only too ready to listen to Pat's story that he has been attacked by a Negress who is now hiding at 113 Green Street. The rest follows almost automatically. The mob plunders the house and sets fire to it, leaving the Negro woman tied up in the secret room.

Mob violence rages uncontrolled on July 14. On the following day the last battle takes place between the troops (called back from Pennsylvania) and the mob, which is entrenched in a row of houses on Thirty-first Street. Among those helping the troops is a very determined-looking but rather effeminate young man who does considerable sharpshooting but is finally fatally wounded. At this moment Heinrich appears and throws himself on the body of the fallen young man, for this youth is actually his fiancée Tony, who had insisted on taking revenge on the people who had abducted her and held her captive.

Pat returns to Williamsburg and starts working as usual although he is tired and wounded. But Mr. Thompkins, far from being angry at Pat's long absence, tells the boy he owes him a debt of gratitude and asks him to live with the Thompkinses as a member of the family. Thus Pat need no longer be an orphan, and he also puts in a good word for Charly, who is then apprenticed to another Negro shopowner in Williamsburg.

WINCKLER Die deutschen Kleinstädter in Amerika. A dispute in the local tavern ends in the bodily explusion of Heinrich Vischer, young editor of the progressive Republican newspaper Fackel. Next day the rival newspaper Rabe (conservative, Democratic) carries a lurid article about the incident, much to the annoyance of Marie, daughter of a large-scale farmer named Emil Steinbrenner. Marie is in love with Vischer, although her father would like to see her married to fat Bill Walter, who has political aspirations as a Democrat.

One evening Vischer and Marie have a rendezvous at a roadside grove outside town. Suddenly a ragged old man appears, excuses himself in German, and explains that he is looking for cigar and cigarette butts to get tobacco for his pipe, since his master will not give him any. This ragged man is Hans Höfke, a farm hand employed by a Southerner named Cunningham. This Southerner has just enough Yankee blood in him—says the author—to be shrewd: he had seen what was coming, had sold his plantation and all his slaves and settled on a large Midwestern farm. Here he hires foreign hands, who he treats as if they were slaves. Speaking German rather well, Cunningham had gone abroad to engage the services of Hans Höfke and other Germans under contract. Hans, naive and guileless, believes he is bound by his contract to work for Cunningham without wages in order to pay off his debt for the fare from Germany to the plantation, even though his wife is ill and dying of malnutrition. They live in a hovel far worse than the housing of most Negro slaves. Höfke is further intimidated by an unfortunate incident in his past: the landowner for whom he had worked as a forester in Germany—Ludwig Lauter—had seduced Höfke's daughter and rendered her pregnant. In a rage Höfke had shot Lauter and fled. Only much later, once he was bound by contract to Cunningham, did he learn that Lauter had not died but was only wounded in the hip, with no worse result than a slight limp.

Vischer makes it clear to Höfke that his debt to Cunningham has long since been paid off and that, moreover, his German contract is not binding in the United States. At this moment Cunningham himself appears and without waiting for an answer to his angry question as to what Höfke is doing there, strikes the farm hand in the face with his whip. Vischer draws his revolver and Cunningham is forced to withdraw amid loud threats that he will have his revenge for this affair.

Next day Vischer helps establish Höfke on a farm adjoining that of Steinbrenner and Marie tries to minister to Mrs. Höfke, but it is too late to help and the woman dies as a result of her deprivations and illness. Now Vischer sets himself the task of gradually wearing down Höfke's stubborn rejection of his daughter and finally succeeds in reconciling him with her. For, as Höfke does not know, she too is in

America with her child. It had been socially impossible for her to stay in Germany and Lauter had paid her passage. Through various German societies she had traced her father to Kleinstadt and was now there. Vischer takes her to Höfke's farm and brings about the reconciliation.

Meanwhile Vischer has also published Höfke's story with particular emphasis on all the gruesome details. This angers Ivan Rothe, editor of the Rabe, who tries to nullify the effect of the exposé by depicting Höfke as a shiftless idler who deliberately neglected his wife. But Rothe never gets round to this, for he is preoccupied with another matter. Although married and the father of two children, he is paying court to an actress named Emma Feldheim, in spite of the bitter opposition of her father, Colonel Feldheim. Rothe's love notes to Emma are regularly delivered by a "local yokel" named Wilhelm Piefke, who works as a clerk and delivery boy for Grocer Prömmel. Wilhelm has a poetic vein and envies the similarly endowed Rothe because the latter manages to have all his verses published—in his own newspaper, of course.

At the annual shooting match Vischer has another unpleasant encounter with Cunningham, who dramatically challenges him to a duel. Vischer simply laughs in the man's face. Later, when Vischer and Marie have another rendezvous in their roadside grove, they overhear Rothe and Emma trysting nearby. The Democratic editor and the actress are discussing their plans to elope on the occasion of the annual Mardi Gras masquerade. They are especially concerned about wearing costumes in which they could later escape without being conspicuous.

A completely independent sub-plot concerns a vitriolic literary critic on the staff of the Fackel, a young man named A. Grün. He lives in a garret and is working on a drama of his own. His past is not without blemish, for he had come to Kleinstadt with a mistress whom he tried to pass off as his wife, only to have her announce her marriage to another man a few weeks later. Because the only decent theater in town is in the hands of the Democrats, he has to pay a large rental fee for it, but Vischer is kind enough to lend him the money.

When Vischer refuses to duel, Cunningham writes him a threatening letter. Vischer publishes the letter and has Cunningham fined. When he visits Höfke he finds the farm doing well, but Anne seems unhappy. Vischer realizes she still loves Lauter and once again goes about the tedious task of wearing down Höfke's stubborn pride. Höfke refuses to relent, but Vischer writes Lauter a letter nevertheless.

Meanwhile Grün's new play is put on and proves to be a huge success in spite of Rothe's attempts to give it a viciously hostile review. Grün is now a made man, for his play holds

the stage for many years, both in German and in an English translation.

Cunningham's threats come true one day when Höfke comes to town to buy a horse. A well-dressed gentleman—actually a gambler named Fry—leads him to the stables of a Jewish dealer named Mosche. Höfke, ever on the lookout for a swindle, carefully selects a fine horse and bargains for a good price. On this same day Ludwig Lauter suddenly appears in Vischer's office, announcing that he is the answer to Vischer's letter. They set out for Höfke's farm together. Because of Lauter's limp they stop to rest in a cool patch of woods on the way, only to see a band of armed and masked riders pass, led by Cunningham and leading Höfke, bound to his horse, to a nearby tree. Vischer and Lauter, both armed, manage to watch the "trial" of Höfke without being seen. Höfke is found guilty as a horse thief because he cannot produce his receipt for the horse (Cunningham has already snatched it from Höfke's pocket.). The other riders leave while Cunningham and Fry stay to carry out the death sentence. Just as they are about to fasten the noose about Höfke's neck, Vischer and Lauter fire. Cunningham is badly wounded in his right hand and may even lose the whole arm, while Fry merely gets buckshot in the seat of his pants. Höfke is unhurt and no longer offers any opposition to the reunion and marriage of Anne and Lauter.

Meanwhile Grün has been growing more and more arrogant as a critic and the townspeople concoct a scheme to "put him in his place." But he hears of it and succeeds in taking most of the wind out of their sails.

At about the same time there are rumors of a sudden epidemic of Indian raids on western towns, due to the fact that the military forces who usually keep the redskins in check are away at war. All kinds of fantastic reports of attacks and massacres reach Kleinstadt and the townspeople neglect everything to make plans for the defense of the city. They call out their National Guard unit, which promptly shrinks to a fraction of its usual size when matters begin to look really serious. Nevertheless a small band of shaky-kneed guardsmen in ill-fitting old uniforms ventures out to Mill Creek after news arrives that Marie Steinbrenner has been kidnapped. When the intrepid soldiers reach the creek, they are frightened by a loud, bellowing noise. In absolute panic they break ranks and run, dropping all their impedimenta and imagining thousands of mounted Indians behind them because they can hear the pounding of hoofs. Once they are safely inside the city they tell a terrible tale of pursuit by five thousand Indians, but one of the officers is cynical enough to tell the truth: a bull, angered by their red uniforms, had charged them, and the hoof beats they had heard were made by the herd of cattle driven by the bull.

The kidnapping of Marie Steinbrenner provides Rothe with a long-awaited opportunity to make some remarks at the expense of Vischer, challenging Vischer to prove his love for Marie by rescuing her. Vischer does not seem to be in town, but one day a decrepit, one-armed soldier rides through on a miserable old nag. Once he is outside the city he loses his decrepit look and rides briskly toward Mill Creek. There he picks up the trail of a small group of Chippewas. They had kidnapped Marie because her father had refused them permission to pick berries on his farm. Now the one-armed rider again assumes his decrepit pose and starts to read verses in Swiss dialect in a loud voice, continuing to do so even after he is in the Indian camp, until he sees the blond head of Marie momentarily attempting to peek out of a wigwam. Now he offers the Indians "big medicine" from his jug—everyone except the papooses. Before very long the Indians are all asleep, for the "medicine" is liberally laced with opium. They had taken the precaution of tying the white man's one hand to a tree, but now another arm suddenly appears from inside his clothes and he frees himself as well as Marie, who recognizes him as none other than Vischer.

Finally the date of the masquerade approaches, but Rothe's plan to elope with Emma fails. For when Rothe steps into the carriage with his lady love, she takes him to a hotel room where he is confronted with his two children, while the lady, once unmasked, proves to be not Emma, but his wife. The Rothes are never seen again in Kleinstadt. As for Emma, she is escorted from the masquerade by a masked man in the same fireman's costume that Rothe had agreed to wear, but instead of taking her to their planned destination he takes her to her father.

The story ends with a triple wedding: that of Vischer and Marie, that of Lauter and Anne, and that of Marie's young brother Bob and Bill Walter's pretty sister.

Ghasel.

Hast nach Wahrheit Du gestrebt,
Nie vor einem Kampf gebebt,
Der der Lüge Macht zerbrach,
Sei gewiß, daß Dich umwebt
Haß und Tadel dieser Welt,
Die den Wahn zum Herrn erhebt;
Doch verzage nicht darob:
Du hast nicht umsonst gelebt!

Washington, D. C. Claas Denekas.

LUDVIGH Der Doctor und der Teufel. A young doctor named Herman wants to expand his practice but refuses, because of personal convictions, to buy new equipment on credit. Despondently he broods over his humdrum existence and his inability to make progress. His thoughts turn to the old country and his dissatisfaction with America. He wishes he had the funds to go back home. Only a friend, an unusually enlightened preacher, rescues him from utter despair. He advises Herman to stay on this side of the Atlantic and predicts that within a year the young doctor will be married.

The prophecy comes true. Herman falls in love with an American girl. When he tells the preacher about it, the wedding date is just four weeks off. They go to see the girl together, and once they are there Herman expresses the wish that it were only four minutes he had to wait instead of four weeks. The understanding preacher marries them then and there.

In the hope of finding a larger practice, Herman and his wife move from Philadelphia to a rural community in Pennsylvania. And then tragedy strikes. Herman treats a woman who has been driven insane by certain religious obsessions growing out of fears instilled into her by the fire-and-brimstone preacher of the town. Herman cures her physically but in order to do so he has to resort to a certain amount of psychology in order to counteract her unreasoning fear of the devil. Eventually her mental condition deteriorates to the point where she has circulated the rumor that Herman is irreligious because he does not believe in the devil. This causes all his patients to drop away from him and soon starvation stares him in the face. For the sake of their children his wife begs him to give up his defiant attitude and make a pretense of believing in the devil. Giving in to her wishes, he goes to church the following Sunday and tells the credulous minister a cock-and-bull story about how the devil appeared in person amid thunder and lightning to a university professor who had just asserted in a lecture that there was no devil and that hell was merely our bad conscience. The minister takes the tale at face value and incorporates it into his next sermon, to the huge delight of his congregation. Herman is vindicated, his patients return and his practice thrives, but soon he feels that he can no longer keep up this hypocrisy. He persuades his wife and children to go to Germany with him, where presumably they lived happily ever after.

DILTHEY Die Gefahren eines Sängerfestes. Because of the opposition of the pastor, the people of Flohstichtown, Pennsylvania, have no male chorus, despite the efforts of schoolmaster Wenzel to organize one. A newcomer, a maker of musical instruments named Männeken, attacks the problem from a somewhat different angle and flatters the pastor by introducing music only as an aesthetic and edifying adjunct to the worship of God. Naturally a singing society then becomes a necessity in order to keep the voices of the male choir in practice. And just as naturally Männeken is made the first chairman or president. The gradual secularization of the repertoire is a subtle process that loses its significance as the whole community becomes more and more proud of its chorus. The high point is reached when the Flohstichtown Male Chorus is invited a year later to take part in the great singing contest at New Babel. Of course, this is also a great personal triumph for Männeken and he takes enormous pains to put his best foot forward, even spending considerable money on a completely new formal wardrobe.

Fate, however, though perhaps well disposed toward the chorus, seems to bear a grudge against Männeken himself. First of all the date of the concert is the eighteenth of the month (apparently May or June), a number that has always been unlucky for the leader of the chorus: he had been ill for eighteen days when he was eighteen years old and had lost the grand prize at a lottery by drawing the number eighteen instead of nineteen. It can only be an ill omen that two of the twenty members of the chorus are unable to go to New Babel, thus leaving eighteen in the party. And sure enough, ill luck is not long in manifesting itself: the train to New Babel is derailed en route. No one is hurt, but Männeken's brand new trunk containing his brand new formal clothes is lost in the excitement.

In the city of New Babel, Männeken finds that he is to be the house guest of a wealthy patron of music named Alfonso Piepmaier who has two daughters, both desperately anxious to find husbands: Ida, aged thirty-one(Männeken is thirty) is passable, but Ada, the elder daughter, is best characterized by the fact that Männeken almost makes the faux pas of addressing her as Frau Piepmaier. The guest sees little to attract him in the Piepmaier girls, of course, but soon finds himself quite infatuated with their eighteen-year-old cousin Cäcilie Meerschaum.

Piepmaier, apprised of the loss of Männeken's trunk, gladly lends him his own formal clothes which fit well enough though by no means perfectly. On the day of the singing contest the Flohstichtown chorus is billed on the second part of the program. Somewhat disconcerted by the formidable compe-

tition of the other choral groups, and lovesick for Cäcilie, Männeken steps out on the street to get some air during the intermission. Unfortunately he steps into a puddle and spatters his borrowed formals with mud. Hasty repairs fail to remove all traces of the accident or to alleviate Männeken's nervousness, which is soon communicated to the chorus. Several false starts and mixed signals, combined with the choral conductor's appearance, inspire the audience to uncontrolled hilarity, which rises to a climax when Männeken mops his brow with his handkerchief, forgetting that he had used it to wipe the mud from his shoes. The effect is such that he is forced to leave the podium and let Wenzel take his place,—not without seeing that Cäcilie, together with a rival chorister named Rapp, is laughing at him as heartily as everyone else. Wenzel puts the Flohstichtown chorus through its well-practiced paces and the group is awarded third prize in the contest.

Of course a celebration must follow, and it is not long before Männeken has drowned his sorrows in alcohol and begins to outdo everyone else in hilarity. On his wobbly way home he challenges some street loafers to join him in singing; a brawl develops. As the police arrive in answer to Männeken's and Wenzel's cries for help, the loafers take to their heels and the two choristers, left alone, are arrested for disturbing the peace. Männeken's nemesis runs true to form: they are locked up for the night in cell number eighteen, where they languish until the worried Piepmaier clears up the misunderstanding and has them released in time for them to take part in a boat ride and picnic. Except for some minor mishaps, all goes well until it is time to take the boat back to New Babel. The boat simply does not appear, a thunderstorm comes up and the picnickers are thoroughly drenched and must make their way home as best they can. Piepmaier takes Cäcilie with him and leaves his daughters in Männeken's charge. While crossing a ditch Männeken and Ida fall into the mud and have to cling to each other for support; this embrace is a major event in Ida's life and perhaps a good omen for her.

Another trip to the country is scheduled for the next day but Männeken prefers to stay at home — i.e., at Piepmaier's house—in the hope of proposing to Cäcilie. Deprived of an opportunity to do so verbally, he entrusts the delivery of a billet-doux to the maid, telling her it is for the "junges Fräulein." The maid interprets this to be Ida. That evening everyone indulges quite freely in a distinctly alcoholic farewell party to end the singing contest. Männeken, staggering home alone, misses his own door and collapses half undressed on a divan somewhere in the house. Next forenoon Piepmaier and Ida are outraged to find Männeken lying on a divan in Ada's boudoir; Ada, still sleeping off the effects of her own carousing,

knows nothing about it but Ida is incensed and shows Männeken's letter to her father.

Männeken demands and obtains a private interview with Piepmaier, whose anger is soon appeased. All is explained and forgiven and Männeken marries Ida. (Cäcilie is already engaged to a man named Müller.) Männeken and his bride settle in New Babel, where Piepmaier finances a new instrument shop for his son-in-law, who makes a success of both the business and the raising of a sizable family.

ALLERSEELEN

(1962)

Der Himmel spiegelt sich in Deinem Stein
Und Immergrün spinnt Hoffnung übers Grab.
Du aber schläfst, oh süße Mutter mein,
den tiefsten Schlaf, den Dir Dein Schöpfer gab.

Das Lichtlein brennt. Es flackert, wenn der Wind
mit sachten Fingern tröstend drüber geht.
An Deinem Grab steh weinend ich, Dein Kind.
Aus tiefstem Herzen grüßt Dich mein Gebet.

Du aber schläfst und ruhst in Gottes Hand.
Das Lichtlein flackert, und die Blätter wehn.
Schwer ziehn die Wolken übers graue Land.
Ich steh und weine um ein Wiedersehn.

Marie M. Tickasz
Forest Park, Illinois

DILTHEY Mein Onkel Fischer in Baltimore. At the age of nineteen the hero, who tells the story in the first person, has become a journeyman bookbinder and found employment near Frankfurt. His family tells him of an uncle Philip Fischer in Baltimore who had left home fifteen years before and had last written seven years ago intimating that he was about to buy a plantation. Visions of a vast Southern estate with hordes of slaves and ample leisure run through the boy's mind as his parents give him the money to undertake the trip to America. His transatlantic voyage is cursorily described and we find him next at the Hotel Shakespeare in New York, which seems to be patronized chiefly by Germans. One of these who boasts of having been all through the United States pretends, over a few steins of beer, to know our hero's rich uncle and assures him that the old gentleman owns a plantation with six dozen slaves. Finally he asks for a loan of fifty dollars but soon scales it down to ten when he realizes our hero's funds are more modest than he had thought. In return for this he gives the boy a note to be cashed by his "friend" Philip Fischer in Baltimore. At Philadelphia our hero has two hours between trains and almost gets lost wandering about in streets that all look exactly alike to him. Finally he has to spend two dollars for a cab (he calls it a "Fiaker") to avoid missing his train. Once aboard he again notices a fellow passenger he had seen on the train from New York: a beautiful and obviously wealthy blonde reading a volume of Schiller's poetry in German. At Baltimore she is met by a uniformed Negro "slave" who takes her home in a smartly appointed coach. Coming down to earth again our hero sees in the vicinity of the station a weatherbeaten sign on a tumbledown building saying "Philipp Fischer, Boot and Shoe Maker," but obviously this could not be his uncle. He takes a room in the most expensive hotel in town (lest his rich uncle ask him where he is staying) and starts reconnoitering. From the barber he gets the information that there is indeed a wealthy Philip Fischer known to all Baltimore, a banker with a "plantation and slaves." After getting past the Negro Cerberus at the door by pretending he is bringing money to the banker, our hero manages to be ushered into the old man's presence. A stormy scene ensues and only the intervention of the banker's daughter—the blonde who was reading Schiller's poetry on the train—restores a modicum of calm. But when our hero, still reluctant to understand that he has come to the wrong Philip Fischer, hands the old man the note for the borrowed ten dollars signed by one Heinrich Hox (hoax!), the banker really loses his temper and has his "slaves" throw the intruder out bodily.

Next day our hero consults the city directory and finds two more Philip Fischers besides the banker and the boot and shoe maker. The milliner's shop in Baltimore Street turns out to be run by a forbidding virago who immediately jumps to the

conclusion that her henpecked husband Philip has been secretly writing to his indigent relatives in Europe to come over and spcnge on her. When even the husband begins accusing the hero of dishonest motives, he retorts with a few sharp words of his own and leaves. His next visit is to a bird dealer, a kindly old man who makes annual trips to Germany to import Harz Mountain canaries. He smiles wisely at our hero's story, assures him he is not his uncle but offers to employ him in his shop for board and lodging,—he is too poor to pay him any wages. Our hero politely declines but must now reconcile himself to seeing his dreams of a life of ease rudely shattered. Wandering aimlessly about he comes upon a sad-eyed but beautiful girl sitting on a bench in a public square. He strikes up a conversation, finds she is named Nanette and had been looking for an aunt who, she had hoped, would leave her some money,—only to find that the aunt had died and had left all of her money to the church. They agree to meet again the next day. In the morning he checks out of his expensive hotel (his total bill is five dollars for three days!), and once more wandering aimlessly about, stumbles on the boot and shoe maker's shop. Needless to say this turns out to be the real uncle, but the scene ends in a row when our hero presents the "note" for ten dollars and then makes an indiscreet reference to slavery. The uncle sends the young man packing with several pairs of shoes flying after him. Our hero makes arrangements to return to New York by boat (two dollars against the rail fare of six dollars!) and is to sail at two o'clock that afternoon. At noon he keeps his date with Nanette. Within forty-five minutes he has proposed and she has accepted. He sails for New York, goes back to bookbinding and within a year returns to get Nanette from Baltimore as his bride.

Erfolg.

Iſt auch aller Anfang ſchwer——
Wer nur mit dem rechten Blick
Sein Beginnen überſchaut,
Der hat ſicher ſein Geſchick
Auf den Fels Erfolg gebaut.

Baltimore. K. Ernst.

DILTHEY Die schönsten Tage einer Tänzerin. In the capital city Neu Rom in the Kingdom of Cerevisia, Theater Director Baron von Steigbügel receives a letter from a Spanish dancer of some renown who goes by the name of Nola Mola. She high-handedly places herself on his program and names a far from conservative fee for her services. The director is about to consign her to the infernal regions when he hears that King Hans I is much taken with the dancer, whereupon a fulsomely flattering letter is immediately dispatched to her, acknowledging her coming performances. She proves to be a great hit on the stage and a general sensation about town. The middle-aged king, a patron of the arts and a poet and painter in his own right, but a hater of academic pursuits, falls madly in love with her. She cleverly plays "hard to get" until he is ready to make almost any sacrifice for her. He sets her up in a private apartment and she retires from the stage. This infuriates all of those court hangers-on who had hoped for favors from the monarch. The queen, who is mentioned only in passing, is a submissive little mouse-like woman who is quite used to the king's infidelities and is not even worried by them any longer. Thus she refuses to help in attempting to remove the Spanish dancer from the scene. A certain Frau von Marschall had been the monarch's previous favorite, and all sorts of people had attached themselves to her in order to influence him through her. Now they all unite in plotting to remove Nola Mola from her new position. At first all of their schemes backfire. Even the otherwise all-powerful Church cannot force the king's hand. There is no doubt about the monarch's absolutism; he flatly refuses to take orders from anyone.

Nola Mola's influence on the king is so great that she can get anything she wants from him and he soon consents to have built for her a little "castle" of her own, commissioning the leading artists and architects of the country to work on it. Meanwhile the dancer is calmly deceiving him with a certain young Lieutenant von Rosenberg and even prevails on the monarch to promote this man to Captain. But soon afterward the soldier is, through circumstances beyond his control, unable to keep an appointment with her, whereupon she has him assigned to garrison duty in some remote country town. Then when she finds out it was not the hapless young man's fault she just as blithely has the king bring him back, with a decoration besides. Finally she loses interest in him entirely and bestows her favors on a student named Hugo Meissel, who has defended her against a gang of students from another fraternity when they were molesting her and deriding her as the king's mistress.

The intriguers led by Frau von Marschall now try to attack the dancer through a certain Professor Labolle, who

has great influence on Prime Minister Kain. The professor puts an idea into the dancer's head and she soon has her way: the king elevates her to the nobility by naming her Fürstin von Hansfeldt. Yet this still does not have the desired effect of making her socially acceptable: high society continues to snub her. Moreover the cabinet refuses to a man to ratify the act and the monarch dismisses the prime minister, only to appoint a new one who is almost exactly as uncooperative. This somewhat weakens the position of the intriguers but they now manage to whip up public indignation against Nola Mola to the extent that a mob wrecks her palace. She flees with Meissel and the angry populace forces the king to banish her from the city. When she tries to return disguised as a man she is arrested by the police. The king orders her release but is forced to insist that she leave town never to return. She goes away with Meissel and soon forgets the whole incident. Nor is it long before she is celebrating new triumphs on the stage in other countries and Meissel has gone the way of all her lovers. King Hans is a changed man. He ages rapidly, turns his back on the arts and becomes a recluse. Finally the success of the 1830 revolution in Paris incites the people to demand a new constitution. Rather than give in, Hans abdicates in favor of his son, whose first official act is to grant all the reforms demanded by the people.

Der Rhein.

Kein Bild war Dir, mein Rheingau, zu vergleichen,
Im Roſenlicht, das Dir nur eigen ſchien!
Wo lebt der Maler, dem die Kunſt verlieh'n
Die Krone Deiner Anmuth zu erreichen?

Der Taunus blaut und dunkel ſtehn die Eichen,
Die Au'n und Ufer malt der Spiegel hin,
Und gold'ne Wölkchen, die darüber zieh'n,
Als kämen ſie geſchwebt aus Zauberreichen.

Lang glaubt' ich, ſchönſter Fluß, Du ſeieſt mein,
Mein eigen ganz—wem ſonſt?—ich fühlte immer
So habe Dich geliebt nur ich allein

In Sturm und Eis, im Bad und Mondenſchimmer.–
Viel Jahre ſchwanden, aber Dich, o Rhein,
Nein, Dein vergeß ich bis zum Ende nimmer!

Sanoma Cal. Julius Dresel.

LEXOW, RUDOLPH Criminal-Mysterien von New-York. In the first volume, James Lorey is a Louisiana planter. When his father dies, Lorey is left to take care of his sister Helen, together with her fiancé, one Webber. But Webber for some unknown reason suddenly turns bad, rapes Helen, leaves her for dead and runs off to become one of the most notorious criminals of the South, where he goes by the name of Thomas Butler. Eventually a group headed by Lorey captures him and attempts to lynch him somewhere near Memphis. They begin by flogging him but before they can hang him he escapes by jumping into the river, losing three fingers in the process. From then on his sole purpose in life is to wreak vengeance on the whole Lorey family. He finds his way to New York and takes refuge in a notorious underworld hideout known as the old brewery. The opening scene—on a snowy winter's day—shows us an attempt on the part of the police to capture him in that neighborhood and describes his escape thanks to a denizen of the brewery named Mother Glann. All of the earlier events are then revealed in flashbacks.

After the disappearance of Helen, James Lorey moves to Kinderhook, N. Y., where he falls in love with Margaret, daughter of a rich landowner named Livingston. Only a short time before they are to be married she is kidnapped by Butler and a henchman named Joseph Caldwell and hidden in a farmhouse on New York's Stuyvesant Meadows (at about Avenue A and Twelfth Street). James as well as Margaret's brother trace the abducted girl to the old brewery and a good part of the story is devoted to the hide-and-seek game between Butler and these two rather naive young men from the country. The police are also in pursuit of Butler, and in the person of an officer named Hays we are introduced to an early version of the "smart detective"; but he is always just a bit too late. For Butler manages to force Margaret into a marriage with Joseph Caldwell in a trumped-up ceremony performed by a bogus parson who is supposed to be almost stone deaf and does not hear Margaret's "no" when she should be saying "I do." Then she is bundled off to England on a sailing vessel hired for the purpose. Captain Marshall realizes what is going on but he, too, is anxious to make a "fast dollar" and forces Joseph Caldwell to give up all of his money in return for the Captain's cooperation in escaping the Coast Guard. (Lorey, Charles and Officer Hays have not been idle in their pursuit). During the Atlantic crossing, the Captain does, however, try to protect the girl against her unwanted husband, who is becoming more and more desperate. A scuffle ensues one day; Joseph climbs up into the rigging only to lose his balance and fall into the sea. He drowns. Now only the Captain knows of Margaret's whereabouts. Meanwhile Butler is caught and imprisoned on a forgery charge but manages to gain his freedom through the efforts of a character named Grubbins, the same man who played the part

of the deaf parson. Amid all the confused hide-and-seek playing in the old brewery, we are several times introduced to the room occupied by a certain Betsy Dawson and her bed-ridden sister Jane, who is supposed to have smallpox. But it is soon clear that Jane is not really Betsy's sister and judging from the way various characters hide under her bed and escape without contracting the disease, one wonders about the genuineness of the smallpox, although we do learn that Jane is very anxious not to be recognized as whoever she actually is. At one point James and Charles confront Butler in this room and Betsy saves James' life during the ensuing scuffle.

When Captain Marshall returns from England he advertises in a New York newspaper that he knows of the whereabouts of one Margaret Livingston. He is looked up by Grubbins who, however, is caught up in his own web of lies and fails to accomplish anything. But Butler comes on the scene just in time to create a disturbance during which the Captain is knifed to death before he can tell his secret to James.

Butler, believing his revenge is now complete, returns south to continue his criminal career there. He is now near Memphis at an inn called the "Fighting Cock", operated by one Brennan. A highway robbery has been planned, for they are expecting a rich Mr. Wood to drive by. Butler tries to plot with Brennan's men to cut their chief out when the loot is divided, but he is overheard by a loyal henchman of Brennan's. The spot chosen for the robbery is the one where the attempted lynching of Butler had taken place. When the carriage stops, however, they are all surprised to see the Dawson sisters alight from it. By obvious prearrangement the two girls and Brennan's gang unite to turn on Butler, and this time they make sure he is really hanged. The pock-marked Jane turns out to be James' sister Helen.

But Margaret is still missing and Lorey despairs of ever finding her, although he has scoured all corners of the world for her. The panic of 1838 cuts off his funds while he is in Paris, but a rich British nobleman befriends him and takes him to his home in England. One day they are on a hunt when James' curiosity is aroused by a small secluded private insane asylum. Paying it a surprise visit, they find Margaret, who had been left there by Captain Marshall. She had been well taken care of as long as he had paid for her keep, but since his death she had been suffering the same brutal mistreatment as all the other inmates. After her recovery, which takes some little time, she marries James.

The story of the second volume opens in New York's City Hall Park on a cold winter's night, January 8, 1838. In those days this was a holiday to commemorate the Battle of New Orleans (War of 1812). A big celebration is being held in Tammany Hall. A group of young men walking in the neighborhood is just breaking up, some deciding to go home, others to seek further entertainment. One of them is Robert Ellis, and his curiosity is aroused by a girl walking toward them who, obviously reluctant to pass the group, takes refuge in a doorway a little distance up the street. Once he has taken leave of his friends he watches the doorway and follows the girl as she comes out. She walks over to the park and stands gazing up into the brilliantly lighted windows of Tammany Hall. When he asks whether he can help her she brushes him off but only a few moments later he has to rescue her from a couple of men who are staggering drunk. Then she asks him to do her a favor for which she may never be able to repay him. Would he, she says, go into Tammany Hall and look for the one man who looks melancholy amid all the merriment, observe what he does and write a report to William Hoskins, General Delivery?

But Ellis is puzzled when he finds two melancholy men. He has hardly managed to be introduced to one of them, named Johnson, when he sees the other one leaving and excuses himself to trail him. He follows him to the City Hotel and finds out the man is Captain Maynard from Missouri. Back at Tammany Hall Ellis is thinking aloud trying to recall the name the girl had mentioned and notices that Johnson is badly upset when he overhears him pronounce the name of Hoskins. Johnson also warns him to keep away from Maynard, but when Johnson leaves, Ellis trails him to a restaurant where the man leaves a message with a waiter, to be delivered to Maynard in the morning. After shadowing Johnson to his home, Ellis easily gets hold of the note and, playing the part of the messenger, gains access to Maynard's room at the hotel. He has also made a copy of the note which warns Maynard that someone is on his trail and mentions numerical details on some sort of commercial transaction. There is no signature. Ellis also makes a copy of Maynard's reply, which asks Johnson to be at Riley's, a well-known restaurant, at twelve. At this point the author inserts two whole chapters about a certain underworld hangout known as Corcoran's Home and there introduces us to a new member of the gang, George Douglass. Then we are taken back to Robert Ellis, who now tries, unsuccessfully, to eavesdrop on the conversation between Maynard and Johnson at Riley's. He does manage to follow them when they leave, at least until they separate. Then he accosts Johnson but is brushed off. Ellis is about to continue his pursuit when he is stopped by a young man who turns out to be George Douglass, and who seems to know all the details of what has been going on. Since they are both working in the interests of the mysterious girl, they become friends,

but Douglass warns Ellis not to show any sign of recognition in case they meet in public, unless Douglass greets him first.

Now we are introduced to a wealthy family of British immigrants, the Brandons. The father has just made the acquaintance of Captain Maynard, who is suing for the hand of the daughter, Cecilie. She turns him down in spite of her father's obvious approval of the match. We learn that Cecilie is secretly corresponding with someone but refuses to tell her father who it is.

At about this time an epidemic of petty crime sweeps the city and Judge Hobson is doing everything in his power to end it and capture the ring of thieves, whose password seems to be the cry "Hawk!" In desperation he resorts to a stoolpigeon, and the man chosen for this dubious honor is George Douglass, who also proves to be Cecilie's mysterious correspondent. Not only that, she also sometimes visits him clandestinely late at night.

One day Maynard is at Brandon's when another Englishman comes to pay a call, giving his name as Maurice Kennedy and offering irreproachable letters of introduction. But Cecilie notices the look of surprise on the faces of both visitors as they meet, and no wonder, for Maurice Kennedy is in reality the man so far known as Johnson. Mrs. Brandon, too, finds his face familiar and is so upset by it that she asks her husband not to invite him again.

Maynard discovers that someone is watching the Brandon residence at night and that Cecilie is aware of the fact. Then one night he recognizes the watcher as George Douglass.

Maynard has also been trying to join the Hawk gang and has been admitted—although not to the inner circle—through the efforts of Douglass. The gang does not trust Maynard because of his look of affluence. They also distrust Douglass at first but he manages by means of a few bold escapades to become their leader.

Now the ground is prepared for a cruel plot, for Maynard and Johnson feel they must do away with Douglass. Maynard realizes he must marry Cecilie if he is to come into the possession of some money and Johnson seems to have some old grudge against Douglass. Both of them have seen Cecilie go out late at night and come back escorted by Douglass' mute Negro valet John. They try to attack John as he returns to his master's home but the huge Negro easily overpowers Maynard. Maynard reports the incident to Judge Hobson and is surprised to see Douglass just leaving the judge.

Douglass now asks Ellis to take his place watching the

Brandon residence. Soon afterward Brandon gets an anonymous note warning him to get Cecilie out of town within two days. This is followed by an even sharper note two days later, whereupon he decides quite suddenly to send her away to some relatives in Harrisburg the very next morning. But when they go to wake her they find her room empty and no trace of Cecilie.

She had tried to leave word for Douglass by throwing a note to Ellis, but Ellis is waylaid by Maynard and Johnson and tied up in an old house in Reade Street where he is left to starve to death under the eyes of Mother Glann.

Slowly the evidence comes in regarding Cecilie's fate. It points to murder and it is believed she was thrown into the Hudson off the Hoboken shore. Maynard, claiming to be her fiancé, attends the hearings and manages to cast suspicion on Douglass. Judge Hobson orders a search of the young man's premises. Douglass takes them into his apartment through the basement, the way he usually enters. No incriminating evidence is found until they try to leave by the front door, for in the vestibule they find bloodstains, some of Cecilie's clothing, and other gruesome items. Yet a freshly broken spider web indicates that Douglass could not have opened this door recently. Still Douglass and John are arrested, but Hobson assigns detective Willett to the case. Willett gains Douglass's confidence and hears his whole story. The detective trails Maynard to his hotel, gains entrance to his room and finds a host of incriminating papers as well as counterfeit bills. He also trails Maynard to the house on Reade Street and frees Ellis, who is in such bad shape that it is weeks before he can give a coherent report. Maynard escapes and Willett is hurt, but the evidence is sufficient to secure Douglass's release. Johnson is found but Douglass insists on questioning him privately, for Johnson is actually Charles Brandon, Cecilie's wastrel brother and Douglass is William Hoskins, originally Charles' friend and Cecilie's fiancé. Hoskins had generously assumed all blame for Charles' sins but had thereby ruined his romance with Cecilie until it was clandestinely resumed in New York. Johnson is completely cynical and unrepenting about everything and claims to know nothing of Cecilie's whereabouts. A few days later Douglass is killed by the Hawk mob for his stoolpigeoning activities.

Eleven years pass, the Brandons die, Johnson goes back to England. There is an epidemic of cholera in New York. A dying man in an emergency hospital asks to speak to Judge Hobson, who cannot be found. But another judge hears the confession. The man is Maynard. He confesses his guilt in kidnapping Cecilie and rigging the murder evidence against Douglass. He claims Cecilie died as a result of catching cold as they took her across the river. They had buried her near Newark.

LEXOW, RUDOLPH Annie's Prüfungen. The story opens with a description of the unhappy state of the marriage of Edward Scott and Annie Seldon, daughter of the late, wealthy Thomas Seldon. Annie feels that her husband is acting strangely distant and being entirely too secretive, particularly with regard to her inheritance. He tries, for example, to persuade her to sell the old family mansion on the Hudson, but she is determined to keep it as a sacred memory of her late father. Moreover, Edward keeps talking about economizing and finally insists that they take in boarders. Annie is so determined to be a good and devoted wife that she submissively puts up with all this and forces herself to trust her husband.

Up to this point the narrative has been kept in the third person. Now the author himself enters the story as one of the summer boarders under the name of Herr Robert, and continues the narrative in the first person. The other boarders are : Lester, Scott's lawyer; Charles Redburn, a well-known New York attorney; Captain Donovan, a friend and apparently also a business associate of Redburn's; Mrs. Danboy and her daughter Mary.

Herr Robert immediately detects some disharmonies in the private life of his hosts. He also observes that Edward is often in conference with Lester and wonders why Annie is so reserved and retiring although she was formerly in the habit of leading a very active social life. Yet nothing of note happens; the boarders leave in the fall and we hear no more of them until they return the following summer. On that occasion Herr Robert detects some new developments. Captain Donovan has married Mary Danboy. Edward Scott is suffering from tuberculosis and is planning a long trip for his health, yet never tells anyone, apparently including Annie, when he expects to leave. He does, however, ask Robert to look after Annie and Annie to turn to Robert in case of trouble, for a certain friendship has sprung up between Edward and his boarder. Robert hears considerable talk about an inheritance of some property in Maryland that both Lester and Redburn consider worthless, and he feels an instinctive distrust of Redburn. Suddenly Edward leaves on his trip and hardly is he gone than Annie announces to her completely unprepared boarders that she intends to close up the house and move to New York. She gives them only a week's notice.

Just as Robert is about to leave he is approached by Lester, who tells him the truth about the financial status of the Scotts. Annie's father had been bankrupt at the time of his death, and all the money she now had was the few hundred dollars left with her by her hard-working husband, who had never told her the truth so as not to destroy the idealized picture of her father

that she had always had in mind. Robert accompanies Lester on the train trip to New York, and Lester, much moved by Annie's misfortune, expresses his intention to alter his will so as to leave her half of his wealth. But the train is wrecked at Spuyten Duyvil and Lester is killed, so that all his money goes to a worthless nephew George. Robert is injured and spends several weeks recovering, meanwhile losing contact with Annie. Finally she writes that she is staying at the home of Charles Redburn in New York, where the Donovans also live.

This is the beginning of Annie's trials. Donovan begins to pay her entirely too much attention and Mary becomes more and more jealous. Robert is now a daily visitor. Annie is always glad to see him yet never confides in him and pretends to be unaware of the import of Donovan's attentions, even to the extent of making lame excuses. For example, when Robert surprises them just as Donovan is making passionate advances to her, she insists that they were merely rehearsing the lines of a play. Annie had, as a matter of fact, decided to take dramatic lessons in order to go on the stage. Robert also discovers that Donovan has been paying the tuition.

When Donovan's importunities become utterly unbearable, Annie finally decides to leave, but insists on first trying to regain the friendship of the jealous Mary. In this she is unsuccessful and a scene ensues, in Robert's presence, that should make any further pretense impossible. Yet Annie doggedly continues to behave as if nothing had happened and annoys Robert by refusing to confide in him. Soon afterward he reads a newspaper account about a young woman who had called for help from a hansom cab at night. She had smashed a window with her hand and escaped from the vehicle, had been taken to a drug-store to have her hand bandaged and had gone home after refusing to disclose her identity of that of her attacker, who had meanwhile fled in the hansom. Robert immediately thinks of Annie and Donovan. Next day he is called to Redburn's and hears a strange tale. Donovan is supposed to have been robbed. Some money was stolen from a strong box and all evidence points to Annie, so much so that even Robert is almost convinced of her guilt. Redburn and Donovan insist they will take no court action but ask Robert to put the matter before Annie. Then Redburn takes Robert aside and offers a proposition: Donovan might be willing to forgive Annie if she were to make some token compensation such as turning over to him the worthless Maryland property. While they are talking, a feminine figure passes outside the door. Robert believes it is Annie, and Redburn prevails on him to follow her. He trails her to the Adams Express office and later finds she had sent some three hundred dollars to one of her creditors. The money is in brand new notes like those taken from Donovan's strong box!

Robert has no sooner returned home than he receives a

message from Annie asking him to come to see her at once. When he gets there she is genuinely surprised to see him and insists she did not send for him. Some questioning of a little servant who carried the message reveals that Mary Donovan had sent it. At that moment a violent argument is heard between Donovan and his wife in a neighboring room and soon Mary comes running out pursued by her angry husband. Robert barely manages to keep him from striking her. Donovan coolly explains that his wife is insane and orders Robert out of the house. When Robert refuses, Donovan leaves, threatening to come back with some helpers. Meanwhile Mary breaks down and pours out her whole story. She had come across Annie's diary and become convinced of Annie's complete innocence. Moreover, it was she who, cleverly disguised as Annie, had sent the express money order. She manages to give the diary to Robert just before Donovan and Redburn return with two burly henchmen, who take Mary to an insane asylum. Robert never sees her again.

Annie's diary makes it clear that she is innocent of any theft, that it was indeed she who had been attacked—by Donovan—in the hansom after he had called for her at drama school, that Donovan had been paying her tuition and some unexpected incidental expenses and that she had been paying this money back in small installments out of Edward's savings. Donovan had furthermore tried to convince her that Edward had perished in a shipwreck. As a matter of fact, the ship that Edward had originally taken had gone down with all hands and passengers, but she had had a letter from her husband informing her that he had changed ships. Thus she knew that he could not have been on the vessel that foundered.

It is now evident that Annie is the victim of a plot, but the motive is still not clear. The last chapter shows Robert on the train to Maryland to investigate the supposedly worthless inheritance. He finds out that a Baltimore law firm has been investigating the complicated case for a year, that the property is so valuable that the occupants are willing to settle out of court for a sizable sum of money, and that Redburn and Donovan had been importuning this law firm for information about the property.

The ending is a happy one except that we never hear of poor Mary Donovan again. Annie returns to her father's mansion and has it restored to its original condition. And Edward returns, having regained his health. Robert asks and gets Annie's permission to keep her diary.

GRIESINGER Die alte Brauerei. Democratic Party boss Arthur Guerrier, alias Captain Neptune, is thrown into New York Bay from a boat. He is rescued by young Marc Price (originally Preiss, of Pennsylvania German descent). Marc has just been called home from California by his wealthy old uncle John Price in order to be present when John makes out his will in Marc's favor.

Old Pete is a disillusioned German immigrant who lives in the notorious Old Brewery, the underworld den. He had found and brought up a blind foundling named Peg. At the age of fourteen this girl is placed in the custody of Dr. Myers, who operates a home for the blind in Flushing (or Flatbush,—the author refers to both places interchangeably). Dr. Myers takes advantage of the girl, then sends to a fashionable but unscrupulous doctor named Hunter for an abortion, as a result of which she dies. This embitters Old Pete and from then on he lives only for the purpose of wreaking vengeance on Myers.

Myers' daughter Caroline (also called Karlein) is just as reprehensible a character as her father. She decides that the best way to assure herself of an easy life would be to have Marc Price marry her. But her flirtations fail,—through an act of carelessness on the part of her mother Marc discovers Caroline's real motives and turns his back on her, although she continues to work as John Price's housekeeper.

Marc is far more interested in another girl, namely Rosa Bodin, a girl who had been trying to help her poor mother by selling oranges on the street. Marc rescues her from the unwanted attentions of some bold young man on his first day in New York. Rosa also has a sordid story to tell, for her mother had been courted and married in Switzerland by an American named Archer (Beecher in the 1859 version). Later, after Rosa had been born, Archer had deserted Mme. Bodin, although not without having somehow come into possession of all her funds. She was now in New York in order to find Archer and bring him to justice.

Now that Caroline Myers has failed to win the heart of Marc Price, she concocts a new and far bolder scheme whereby she can become wealthy and live a life of ease. By playing on the passions of an admirer named Sammy, Lord Douglas (an enemy of Arthur Guerrier, who in turn leads a plot to make New York City secede from New York State), she has him disguise himself as old John Price and then has him marry her before a half-blind old minister.

Caroline's brother Nick has been brought up to be as crooked as his sister and parents. But he falls in love with a German girl who prevails upon him to reform. For this he needs money to go west and start a new life, but none of his relatives had wanted to lend him the necessary funds. Now Caroline suddenly becomes cooperative, even to the point of

buying him and his German wife, Lisy, a ticket to the west. All this is merely part of a nefarious plot, for that night Sammy murders John Price and leaves evidence to implicate Nick, who has been lured to John's house by Caroline for a last minute good-by. Thus Caroline is now in a position to inherit most of John Price's money. But she is greedy and wants to get all of it. To do this she must eliminate Marc Price as an heir. She hopes to do so by having a baby, whose father will naturally be assumed to be John Price. She enlists Dr. Hunter's aid for her false pregnancy.

Old Pete hears that Caroline is looking for a baby to pass off as her own. Meanwhile Nick has been convicted of the murder of John Price and his pregnant wife Lisy has been rescued by Old Pete, who puts her up in the Old Brewery. To care for her during her confinement he kidnaps a greenhorn German doctor, whom he imprisons in the Brewery but otherwise treats well. When the baby is born he breaks an old gold ducat in half and has the doctor sew one half of the coin under the skin of the baby's armpit. The he plays the child into Caroline's hands and she unsuspectingly displays the infant as her own.

Marc Price has a friend named Alfred Johnson, who is in love with a girl named Edith Cooper. Edith's mother is another of Archer's victims. She now lives in Hoboken. Meanwhile Archer, now the minister of a very fashionable church in Brooklyn, has squandered the funds he holds in trust for Alfred.

Caroline Price had not been content to cut Marc Price off from his inheritance. She had also tried to implicate him in the murder of his uncle, but this part of her scheme had failed because Marc had had an alibi. She had further managed, in conjunction with Archer, to kidnap Marc's sweetheart Rosa Bodin and the latter's mother. Rosa had been taken to the gambling den of a Comtesse Belgiojoso to serve as a fille de joie for some of the patrons, while Mme. Bodin is being kept by Caroline's father in his institution for the blind until an inspection by some government officials forces him to hide her somewhere else, namely in a private insane asylum on Tompkins Hill, somewhere on the upper west side of New York.

Marc Price meets a man named Walden, who has also just returned from California, where he had been able to start life over again after some bitter experiences. Walden is now in New York to look for his wife and daughter, who had left him years ago when he had been lured into gambling by a young minister named Archer and had finally been cheated of his last penny. Together with Walden, Marc goes to the Comtesse Belgiojoso's gambling den one night with surprising results. Marc

rescues Rosa and Walden exposes Archer, a habitué of the place, as a user of loaded dice. This happens to be the night of the murder of John Price, hence Marc's alibi. Comtesse Belgiojoso's gambling house is patronized by such prominent people that Marc has witnesses for his alibi in court without even having to mention where he actually was.

A banker named Morris had held a mortgage on Mrs. Cooper's house in Hoboken. Due to some speculations he is financially embarrassed and therefore plots with a hoodlum named Isaak to steal from Mrs. Cooper's house the papers proving that she has paid up the mortgage. Thus he will be able t o foreclose. He further plots with a junkshop dealer and "fence" named Ephraim to have some old dwelling houses on Bleecker St. burn down so that he can collect the insurance. Ephraim has also been approached by Archer and takes the opportunity to have the fire spread to an adjoining warehouse so that additional insurance can be collected for damaged goods. (The real goods are removed beforehand and rubbish is substituted). The inefficient fire department fails to put out the blaze and is diverted from its purpose by an opportune political brawl.

A habitué of a low West Broadway tavern is a girl known as Mad Käthe. Gradually we learn that she is actually Walden's daughter Annie. She had been kidnapped for use in Comtesse Belgiojoso's establishment, but had stabbed the man who was to have her and had gone mad as a result of her experience. This record of her past is brought out in an interview with Marie, another fallen girl, now Arthur Guerrier's mistress. Marie and Käthe are the only ones at Potter's Field when blind Peg is buried, and it is there that Käthe reveals her sordid past. After Walden has exposed Archer, he continues the search for his daughter. In the course of this search he is inveigled into being in a room in a certain house at night, and Käthe is the girl who is to lure him. Just before the inevitable robbery and murder takes place (carried out by hidden accomplices) father and daughter recognize each other. Käthe commits suicide by jumping into the North River.

Arthur Guerrier, by means of an elaborate scheme, helps Marc Price free Mme. Bodin from the insane asylum. She then manages to bring evidence of bigamy and kidnapping against Archer, but the venal sheriff gives Archer time to get away and hide in the Old Brewery. But Archer is desperate for money and racks his brain for ways to get some before Alfred Johnson can prosecute him for the misuse of the funds Archer had held in trust. A news item stating that a shipment of gold will go from New York to Washington on a certain train furnishes the key to Archer's next scheme: he will wreck the train somewhere in New Jersey and at the same time liquidate the Coopers

and Alfred Johnson by seeing that they are on the same train. (This is easily done by means of a telegram asking them to come to Philadelphia). But the plot fails, the intended victims are unhurt in the wreck, Archer is caught in the act of stealing the gold and arrested together with several underworld characters.

Morris's daughter Julie is in love with Marc Price, but her father forbids her to see him now that Marc has been deprived of his inheritance. But Julie is determined. Through a certain Free Love Society she makes a date with Marc, but the "High Priestess" of the secret society is unable to entice him into spending a night of passion at her establishment. She therefore substitutes Bob Macquire, son of the Democratic candidate for Mayor of New York. On the same night Caroline has invited Sammy, Lord Douglas to be there, for she had had to promise herself to him in return for his help in eliminating John Price. Sammy has been plotting against Guerrier with the help of Isaak. Guerrier watches the intimacies between Caroline and Sammy through a peephole and also notes that Caroline has given Sammy a slow-acting poison. Already half dead he is brought to a secret underworld trial at the Old Brewery and sentenced to reveal everything in a public court of law before he dies. Isaak is sentenced to be immured alive in the Brewery. As a result of Sammy's revelations Nick Myers is freed, Marc comes into his inheritance, Caroline is arrested but freed on bail and escapes, whereupon her father, who has put up the bail, is jailed. Old Pete reveals the true identity of Caroline's baby and the greenhorn doctor profits by the publicity and establishes a lucrative practice. Marc marries Rosa, Alfred marries Edith and both couples join Nick, Lisy and the baby to go to Oregon where, away from the wicked city, they presumably live happily ever after.

Julie accidentally overhears the conversation between her father and Isaak. Angered by her father's refusal to let her see Marc, she steals the papers stolen from Mrs. Cooper by Isaak and gives them to the man she believes is Marc at the Free Love Society. But it turns out to be Bob Macquire, who had always wanted her. As a result of their intimacies and in order to persuade him to return the papers to Mrs. Cooper, she has to marry him.

.7. LEXOW, FRIEDRICH Vornehm und Gering. The opening lines state that this tale, unusual as its contents may be, is based on truth, and among those who once formed the select circles of Paris there will be many who will recognize the characters in spite of the costume in which it has been necessary to disguise the details of the story.

The hero is Jean de Chazol, who has spent most of his life at sea and now comes home to live on his ancestral estate in the Provence. After a brief presentation of Jean's background, the author has the protagonist tell his own story in letters to his friend René, who is stationed at Yokohama on a French frigate. (There are no individual letters, however, but merely a continuous narrative, not even divided into chapters. Occasionally a phrase like "lieber René" is inserted to remind us that we are supposed to be reading letters).

No sooner is Jean home again than he accidentally meets his cousin Genoveva, who lives on a neighboring estate with Jean's aunt, the Marquise de Senozan. He also comes upon a gypsy girl closely resembling Genoveva; she is called Viergie and lives in a hut with her witch-like grandmother. Jean remembers having played with her as a child and now passes by just in time to save her from drowning in the River Durance. To make a very long story short, Jean falls in love with Viergie before he is fully aware of it and while he realizes he is probably expected by his family to marry Genoveva. Viergie is a fascinating riddle to him, sometimes distant, sometimes friendly.

Viergie was known to be the illegitimate offspring of an affair between the Marquis de Senozan and a gypsy woman. The Marquise, née Chazol, had never forgiven her husband, but now that the Marquis and Jean's father are both dead, Jean has been able to reestablish friendly relations between the two families.

Hardly has he done so, however, when Viergie's grandmother announces in her dying breath that Viergie is actually the Marquise's daughter while Genoveva is the illegitimate one. Since no positive proof of either the original assumption or this new contention is available, the persons involved must live in constant uncertainty on this important point. The Marquise's solution is to treat both girls alike and thus Viergie is "adopted" and taken into the Senozan home as an equal. But she is unhappy in the role of an aristocrat. To relieve her boredom she is permitted to go on the Marquise's welfare errands among the poor, but this only partly satisifies the girl's yearning for her former freedom.

Viergie has a stepfather, one Marulas, a crafty individual who married the girl's gypsy mother after her affair with the

Marquis and then left her. He now comes forward pretending to be very much concerned about Viergie's future, and Jean has to pay him to keep away from the girl. Suddenly a fine English-Irish gentleman appears on the scene; his name is Edward O'Brien and he is a former suitor of Genoveva's. When he discovers that Genoveva no longer cares for him, he promptly asks for Viergie's hand. She accepts him and at that moment Jean realizes he loves her and has been permitting the difference in their social position to deter him from marrying her himself. O'Brien leaves after agreeing with Viergie and the Marquise on a period of time during which the girl is to consider his offer, and Jean immediately declares his love for Viergie. This gives rise to many emotional conflicts, especially for the girl, who admits she has always loved Jean but has also been hurt by his attitude toward her and especially by his lack of trust in her. At the same time she is under constant pressure from her stepfather Marulas, who has eyes only for his own financial advantage and tries to dictate exactly what she is to do. Finally Viergie has the Marquise send a negative answer to O'Brien and consents to marry Jean. Marulas has to be paid off to keep away and Genoveva falls ill,—she is supposed to be heartbroken because she is secretly in love with Jean.

Suddenly a new complication arises. Jean's breastmate and shipmate Miro unexpectedly appears on the scene for the express purpose of seeing Viergie and asking for her hand. It is revealed that he had once rescued her from the prejudiced attacks and slurs of the townspeople when she was fifteen, and had subsequently told her he loved her. She had taken it all very seriously at first, but when no more letters arrived she had dismissed the affair from her mind as a mere childish interlude. But now it turns out that Miro's letters had been intercepted by Marulas and perhaps also by his own father, for both parents had other plans for their children. Jean rather petulantly chides Viergie for never having told him about Miro—she had claimed that she had never loved anyone but Jean—and Viergie is deeply hurt by this inconsiderate behavior on Jean's part. Miro is understanding enough to give up Viergie, and the last obstacle to her marriage to Jean seems to be removed. But Viergie is still uncertain of her own emotions. On the eve of the wedding she tries to run away, leaving a note for Jean with the information that the gypsy woman's claim was false and that she—Viergie—is really not of noble birth. But Jean manages to keep her from leaving and tells her he is now convinced he loves her for her own sake and does not care whether she is noble or a gypsy. Marulas is paid again, Jean marries Viergie and presumably they live happily ever after.

ANNEKE Das Geisterhaus in New York. The story opens in the so-called haunted house, occupied by the dying Mrs. Granger and her nephew Eliot. After discussing her will with her lawyer, Headly, she gives Eliot a key to a closet that is not to be opened until three years after her death and announces that she will die on September 10, which is also Eliot's birthday. The plot of the story now covers the three years to the day when Eliot can unlock the closet. He is portrayed as cold-blooded and self-seeking as well as strangely successful in bending others to his will, almost as if by some hypnotic power.

Eliot had been or now goes—it is not exactly clear which is the case—to Italy. The result of this trip is—or was—his marriage to Franziska Spezzia, who loved him madly. But now he has grown quite tired of her and has put her up, together with her paralyzed father, in the haunted house. He himself lives uptown (then about Twentieth Street) and rarely ever visits his wife.

Eliot moves in a circle of distinctly upper-crust New York society and does not seem to need to worry about the source of his livelihood. He cultivates the friendship of one Philipp Temple because he has designs—he himself admits that he is incapable of real love—on the young man's sister Margaretha even though she is engaged to Harry Warner. Philipp is in love with a glamorous creature named Maria Montague. Eliot meets a rich widow from New Orleans, named Mrs. St. Just, and turns her loose on Harry Warner, (not realizing that she secretly loves the man anyway) in order to woo Harry away from Margaretha. The scheme succeeds and Harry breaks off his engagement to Margaretha.

Now an Italian named Corsini, a passionate admirer of Franziska, arrives on the scene and is in the act of ardently importuning her when Eliot—for reasons of his own—takes his friend Philipp to see her. A scene and a brawl ensue, during which Corsini is stabbed to death by Franziska's lame father, who dies as a result of his unaccustomed exertions.

Now Eliot receives a visit from a shady character named Harrison Hammer, who runs a currency exchange office on Baxter St. Actually this is only a "front" for a counterfeiting gang that operates in a secret cave behind and below Hammer's house. Eliot asks this man to go to New Orleans for him to find one Oswald Gautier, a young opera singer. Hammer, who is originally from that city, tells what he knows of the Gautier family:

The present Mrs. St. Just was formerly Mme. Gautier. She had occupied an apartment in New Orleans with her three-year-old son and was frequently visited by her husband, who was officially supposed to be estranged from her. One day he took the boy away

"to the Jesuits", promising to bring him back the next day. But he returned without the boy and before his wife's very eyes proceeded to drink a large dose of poison and die. All this Hammer claims to have observed through a peephole in the wall, for he had had a neighboring apartment. He had helped bury the dead man but had never told anyone that he had witnessed the suicide, preferring to let the wife believe that he thought she had poisoned her husband. Besides, the husband had died without disclosing what he had done with the boy.

After this narrative Eliot asserts that the boy is Oswald Gautier, the current rage of the New Orleans Opera. Hammer is to receive a sizable fee if he can persuade the singer to come to New York. Then Eliot cajoles Hammer into revealing his counterfeiting sideline. He learns that the false coins are chiefly shipped abroad in exchange for foreign coins. The counterfeiters seem to be a very independent group and do not trust their ostensible leader. In fact they are suspicious of all strangers and afraid of spies. When Eliot carelessly lets himself be seen by them, even Hammer cannot keep them from trying to kill the intruder. Only a very opportune police raid rescues him and he escapes through one of the many secret doors and underground passages. The police fail miserably to find anything.

While Hammer is in New Orleans, Eliot has a showdown with Franziska during which he wrests her marriage certificate from her and burns it. But later she sends to Italy for a duplicate with the help of Philipp Temple, who takes pity on her and begins to see Eliot in his true colors.

In New Orleans Hammer succeeds in inviting Gautier to New York as a guest artist. Using an assumed name he also looks up the Jesuit Father Joseph de Fontinac, in order to find out more about the boy. But the priest claims he knows nothing about Mrs. St. Just. He only tells—as Hammer already knows—that the boy ran away from the monastery into which he had been put by his father. He also insists that the boy later died. But Hammer accuses Father Fontinac of having inveigled his friend Alfons Gautier into mistreating his wife, taking her son from her, and into making over all his money to the church. Hammer forces Fontinac to confess that Gautier made his money as a counterfeiter at a certain house in Baxter St., New York, now in the possession of one Harrison Hammer. Fontinac claims he never received any of Gautier's money but is quite willing to join forces with Hammer now in order to find a way of getting the money. He reveals that Gautier transferred the money to a rich Mrs. Granger in New York, whom he loved and who is supposed to have died without direct heirs but whose will had not yet been found. He shows Hammer the deed of transfer and expresses the opinion that the money was

hidden by Gautier in a cave on the west side of New York. Hammer remembers a secret passageway from his own cave to another one further west, which he had never used but had always counted on as a hiding place in case of a serious raid. He writes a letter to his gang in New York telling them to take cover in this more westerly cave, but the letter is intercepted by the police, who now go after the counterfeiters in earnest. When Hammer returns to New York he is immediately arrested.

Only one man has escaped, by finding his way through the second cave and through a passageway leading up into a closet in the haunted house. This is as far as he can get, for the steel door to the closet is very effectively locked. But he notices a small wall safe on the opposite side and succeeds in opening it. It gives on Franziska' room. The trapped counterfeiter asks her if he can break through the wall in order to escape and—once she has recovered from the shock of hearing a strange voice coming through a tiny hole in the wall— she gladly consents. In return for being thus allowed to escape through the house he leaves with her a small keg he has found in the cave, for he is through with his dishonest profession and wants to have no more to do with it. The keg is quite heavy and probably full of treasure. Besides, it is marked with Oswald Gautier's name and with Philipp's help Franziska manages to get it to its rightful owner, who has meanwhile become the sensation of the opera in New York.

Meanwhile the tenth of September, the third anniversary of Mrs. Granger's death, is approaching and Eliot can barely control his impatience. His pursuit of Margaretha fails when she falls in love with Oswald, the only person over whom Eliot seems to have no power. Oswald and Margaretha are married at Niagara Falls, at the same time as Philipp and Maria. And news comes that Mrs. St. Just has married Harry Warner and left town with him.

Eliot discovers from Headly, the lawyer, that Mrs. Granger was actually his mother and not merely his aunt. When the appointed day finally arrives, Eliot goes into the deceased woman's room in the haunted house. But when he unlocks the steel door he finds himself looking through the hole in the wall at the corpses of Franziska and their new-born son. He discovers the duplicate marriage certificate, but having no time to burn it, he crumples it up and stuffs it into his pocket. Mrs. Granger's will is nowhere to be found. The baffled Eliot tries to get a morning newspaper. As he stands on the street looking into one he is shot dead by Mary-Ann Wheeler, a girl he had seduced and deserted. The crumpled document in his pocket saves Franziska's honor and reveals the true depravity of Eliot.

When Oswald opens the keg he finds it full of genuine French and Spanish gold and silver coins. Together with Philipp he buries Franziska and her child in Greenwood Cemetary, then leaves with Margaretha for Italy, where they will henceforth live.

GERMAN-AMERICAN RESEARCH

Professor Robert E. Cazden is preparing a social history of the German-American booktrade from 1800 and is interested in locating any material (including letters, ledgers, diaries) relating to German-language publishing in the U.S., bookselling, newspapers, lending libraries and reading habits, educational organizations (including radical clubs, Freie Gemeinden and the like). Address all correspondences to: Prof. Robert E. Cazden, School of Library Science, University of Kentucky, Lexington, Ky. 40506.

Dr. Robert E. Ward, associate professor of German at Youngstown State University, is seeking bio-bibliographical data and other information for his "Dictionary of German-American Creative Literature, 1670-1970." A German-American writer is anyone, regardless of nationality, who writes creative literature in the German language while residing in the United States. Direct all correspondence to: Professor R. E. Ward, Department of Foreign Languages, Youngstown State University, Youngstown, Ohio 44503.

Professor Guy Hollyday is compiling a checklist of Ephrata and Snow Hill Frakturs (bookplates, wall charts and smaller writings or illustrations) and choral manuscripts. He is also interested in locating any letters and chronicles written by members of the Ephrata Cloister. Persons or institutions knowing the whereabouts of any of these materials, please write to Dr. Hollyday at the Department of German, 305 College Hall, University of Pennsylvania, Philadelphia, Pa. 19104.

LEONHART Nord und Süd. On a hot summer night shortly before the outbreak of the Civil War a heavy-set man named Werner and his unusually attractive daughter Elise alight at Pittsburgh from a train arriving from Philadelphia. As they make their way through the crowd on the platform they are separated and Werner disappears. Elise, alone and bewildered, receives some rather unwelcome attention from a group of overenterprising cab drivers when a handsome young man comes to her rescue. He is Ernst Meissner, a recent German immigrant who had been in the same car of the train and had felt strongly attracted to the beautiful girl. He takes her to her hotel—the most elegant one in town—and then tries to locate her father. In this he is unsuccessful and, to make matters worse, he loses his way in the dark, unfamiliar streets. In his attempts to find the hotel he runs across a very pretty girl of obviously rather easy morality who seems to be fleeing from a man who calls her Elise. She also bears a strange resemblance to her wealthier namesake. In the same neighborhood Ernst suddenly hears some feminine voices speaking German and is about to ask his way when he catches a fleeting glimpse of still another girl resembling Elise Werner and he is completely taken aback when he hears one of her companions call her Elise too. A police officer finally helps the young man get his bearings but also upsets him still further by telling him that a man, whose description fits that of Werner perfectly, is wanted as the leader of a gang of counterfeiters. This information is confirmed by the morning papers, but Elise Werner shows no signs of being the least bit disturbed by the item. Since her father had been in possession of all their funds she depends on Ernst's generosity and he is all too fascinated by her charms to feel that he is being imposed on, although he is far from rich. He does notice, however, that the lady spends money with reckless unconcern and does not seem to be at all disturbed about the immediate future. Ernst grows more and more uneasy as his funds dwindle and he realizes he will soon have to tell her of his finanicial status.

Meanwhile, on one of his walks about the city, Ernst meets an old friend, a rather shabby, fiftyish German peddlar named Peter Tauscher whose life he had once saved on the occasion of a hold-up in New York. In fact, it was this man who had advised Ernst to go to Pittsburgh to find work. Over a glass of beer Ernst tells what he has been doing and Peter, once he has overcome his surprise, advises his young friend to ask the lady whether she has any relatives and then to telegraph to them. At the same time he informs Ernst of an employment opportunity that is to materialize in about ten days.

Following Peter's advice, Ernst learns that Elise Werner comes from a plantation in northern Alabama and has her tele-

graph some friends there. A few days later, on one of his daily morning visits to her room, he finds that Elise has suddenly departed without a word of explanation. Some days later a short note of thanks arrives from Mr. Werner, containing a one-hundred dollar bill.

Meanwhile Peter has introduced Ernst to some friends of his—a Mrs. König and her comely daughter Elise. Ernst is amazed to recognize in this girl the same one whom he had heard speaking German on his first night in town. As soon as Elise Werner has left and Ernst no longer need stay at the hotel, Peter has Mrs. König take the young man in as a boarder. At the same time he introduces him to the N. Brothers, who are just completing a new factory and need men trained in machine design. By putting his finger on a defect that had baffled everyone else in a recently-installed steam engine, he makes such a good impression that he is immediately hired as chief engineer of the plant. Peter explains that the N. Brothers owe him a debt of gratitude, but his influence seems to be greater than one could expect of a mere peddler. In fact, when Ernst goes to the bank to change his hundred-dollar bill, he catches a fleeting glimpse of someone closely resembling Peter in the president's office.

Mrs. König is much gratified with the growing friendship between her daughter and her boarder and one day she is prevailed upon by Peter and Ernst to tell her story. It is a sad tale, for it concerns the disappearance and probable death of her husband and two other daughters as a result of a boiler explosion on the Ohio River boat that had been taking them to Pittsburgh from St. Louis.

In a considerably shabbier house behind that of Mrs. König's quarters—a house owned by the same landlord—lives another girl named Elise. She earns a living by singing and playing the guitar while her somewhat mentally unbalanced father plays the piano or violin. She has, moreover, been keeping intimate company with the landlord's wastrel son Conrad and is infuriated by his breach of promise to marry her now that she is pregnant. In sudden anger she orders him out of her house and swears vengeance against him with such bitter hatred that he is actually a bit frightened. Turning her back on her former life, she resolves henceforth to support herself and her father by her own work.

In the back room of a saloon Conrad confers with a few cronies and reveals that his passions have been inflamed by the sight of a new Elise—Elise König. Since she refuses to pay any attention to him, they lay plans to kidnap her at a picnic to be held soon at a nearby park. Meanwhile Elise the singer begins to notice Ernst and finds herself falling in love with him. She gets an engagement to provide music,

together with her father, at the forthcoming picnic. They are to be hidden behind some bushes, and this circumstance enables her to overhear some of Conrad's last-minute preparations for the abduction. As a result she is able to warn Ernst in time for him to foil the plot, but Conrad escapes. Ernst recognizes in this third Elise the girl of rather loose morals whom he had encountered on his first night in town.

Ernst's work at the factory earns him a rather unwelcome promotion,—unwelcome because it entails his moving to Lake Superior to take complete charge of a new plant. Peter consoles him and the Königs with the thought that both he and Elise are still quite young and absence makes the heart grow fonder.

In May 1863 Peter, astride his horse Harris, appears in northern Alabama as a visitor to an old Negro named Scipio, whom he has not seen in ten years. Scipio leads Peter by way of a secret path through a cleft in the rock behind a waterfall enclosed by sheer rock cliffs. In a cave in one of these Peter has hidden two large flasks filled with gold coins amounting to $100,000, as well as arms, ammunition and food.

Peter learns from Scipio that this spot is not far from the plantation of a Mr. Werner and his daughter. Also in that vicinity is a camp of Confederate troops headed by a Captain Dübel. This officer is a frequent visitor at the Werner house, for his passions have been more than slightly aroused by the sight of the angelic Elise, although she gives no sign of returning his interest. But there is also close contact between the Captain and Werner, for the latter, a Union sympathizer, has smuggled cotton to the North with Dübel's help. The actual operator is a man named Martin whose motives are purely mercenary.

Angered by Elise's indifference to him, Dübel brings pressure to bear on Werner. Armed with an order, signed by Jefferson Davis, giving him full power to act at his own discretion in any matter pertaining to the welfare of the Confederacy, he threatens to expose or even arrest the planter unless the latter prevails on his daughter to accept the Captain's hand in marriage. Werner reveals the whole story to his daughter, who coolly lays plans for getting rid of Dübel. While she is to play with his affections and keep him confused, her father is to bribe Martin into carrying a note to the Union army with instructions for a successful raid on Huntsville and the vicinity of the Werner plantation, hoping that Captain Dübel will be captured or killed in the process.

At about the same time Peter plays his part as a Union spy by attempting to ingratiate himself with the Captain. He accidentally sees (but does not hear) the interview between Werner

and Martin and makes use of this information to win the friendship of Dübel. This results in the capture of Martin as he is crossing the Tennessee River and the finding on him of Werner's note to the Union forces. Realizing he has made a serious blunder, Peter resolves to repair the damage. Reverting to his role as a peddler he sells his wares at the Werner mansion and manages by means of a few clever hints and allusions to convey to Elise the fact that he is a friend in need. In a private interview they exchange data. Werner is told nothing about Dübel's interception of the message, lest the weak-willed planter give in too easily to the Captain's pressure. Peter promises Elise to see that the message gets through in spite of what has happened. To accomplish this he asks Scipio to recommend a courageous young Negro who values freedom highly enough to risk his life on such a mission. An intelligent lad named Sambo is the one chosen; he is given full instructions and ferried across the river by Peter. Thereafter he is on his own.

While these events have been taking place in the South, Ernst has answered the call to the colors in the North, much to the chagrin of Elise König and her mother. Now a lieutenant, he is stationed in Cincinnati awaiting a new campaign. The Königs take advantage of this situation by spending several weeks with him in that city. One evening they attend a performance at the Opera House in which the star is a new and very popular soprano named Elise Dunkel, the last name appropriately matching the obscurity of all details regarding her origins or background. She had accidentally been heard by an impresario in New York, been given training, had made a name for herself there and was now on tour. No sooner does she appear on the stage on this particular evening than Ernst believes he recognizes in her the Pittsburgh Elise of rather easy virtue. The idea haunts him to such an extent that he reveals it to the Königs and they all request an interview with the singer the following morning. Although Mrs. Dunkel tries at first to maintain her incognito, she finally breaks down and confirms Ernst's suspicions. She becomes a good friend and frequent companion of him and the Königs but never reveals full details about her personal affairs since her departure from Pittsburgh. Thus her new friends are never allowed to meet her mentally unbalanced father, although he is with her, and remain ignorant of the fact that she is also accompanied by her baby son Ernst and his German nursemaid, Mrs. Mollie Klempe.

Finally the day comes when Ernst must depart. Hardly is he gone but Elise Dunkel disappears. The hotel manager can tell the astonished Königs only that the singer had refused an extension of her recently expired engagement and that her father, her baby and the nurse had left without naming their destination shortly after the soprano's disappearance.

On the platform at Columbus—a meal stop en route to Pittsburgh—Mrs. König is so overcome by the sight of a baby on the platform that she faints. The child had been wearing about its neck the medallion which one of her daughters—Marie—had worn when she had been lost in the riverboat accident. By the time Mrs. König has regained consciousness, the party with the baby, described as a somewhat muddled elderly man and a German nurse, has already left on a train bound for Cleveland. All further efforts to locate these people prove fruitless and the Königs return to Pittsburgh.

Near his camp in Tennessee Lieutenant Ernst Meissner is leading a foraging expedition when he is accosted by a young Negro who gives his name as Sambo and hands the officer a message for General R. Sambo also tells them that there is ample hay for the foragers on the other side of the mountain, but that the Rebels, warned by a Union deserter, are ambushed there awaiting this foraging expedition. As a result of this information from Sambo, Ernst is able to surprise the Rebels and capture them. Back at camp General R. lets Ernst read the letter from Peter, and Ernst is astonished to discover that Peter recommends that the young officer be permitted to participate in the raid on Huntsville and the Werner plantation, with special orders to capture Captain Dübel. The General complies with Peter's request; with Sambo as a guide, the expedition gets under way led by Colonel Granger. They reach Werner's house just as Dübel, finally losing patience with Elise, threatens to use force. Ernst enters at the dramatic moment, rescues the Werners and takes Dübel prisoner. Leaving Ernst at the mansion to protect the Werners and guard the captive, Granger continues to Huntsville. But in a few days word comes from the Colonel that he has suffered a reverse; Ernst must flee with his men and his prisoner immediately. Sambo guides them to the nearest ford in the river, but the Rebels are already there. In the ensuing skirmish the Unionists succeed in crossing to safety, but Ernst's horse is shot from under him. The resulting fall stuns him and he is not only captured but put in custody of Captain Dübel, who had escaped during the confusion. Also a captive, together with Ernst, is the lieutenant's youthful and devoted orderly, a strangely effeminate youth named Elias who has refused to leave Ernst's side and had joined the expedition contrary to orders. Ernst and Elias are imprisoned under heavy guard. But one day a shabby-looking drayman and an old Negro come by with several barrels of whisky inexpertly loaded on a cart. One barrel falls off near Ernst's place of incarceration and is immediately snatched by the guards, who pretend to know nothing about it when the drayman comes back to look for it. That night the guards become thoroughly intoxicated; Peter and Scipio manage to free the captives and take them to a wagon driven by Elise

Werner. They are taken to the secret valley near Scipio's cabin, where they stay for three weeks while the Confederate troops unsuccessfully search the area for them. The angry Dübel moves out of the Werner mansion—he had actually been living there, so sure was he of winning Elise—but plans to get possession of the girl by other means. He plots with his cronies Edward and Robert to stage a pillaging raid on the mansion with the aid of a notorious band of outlaws and freebooters known as the Bushwhackers. At the proper moment he is to appear as Elise's rescuer and then of course she will be unable to refuse him.

This plan also fails, however, for the dashing leader of the Bushwhackers, known and feared as Black Sam, is so captivated with Elise's angelic beauty that he refuses to go through with the act. He sends Dübel packing, orders his outlaws not to touch anything at the mansion and safely conducts the Werners to their friends, the Duponts, in Huntsville. Elise expresses her deep gratitude but tells him she can give him no hope of winning her as long as he is an outlaw. If he gives up his lawless activities and, together with his men, joins the army—on either side, according to his convictions—she may consider an honest proposal from him at some later date. And the notorious Sam actually follows suit, choosing the Confederate cause.

In order to make profitable use of his enforced idleness in his hideaway, Ernst agrees to a plan worked out by Peter, whereby all the able-bodied young Negro slaves of the area are to be organized into a secret army for purposes of sabotage as well as eventual rebellion. Some three hundred men appear and are trained in the secret valley at night. They are pledged to avoid looting, pillaging or any sort of molestation of civilians and to kill only when absolutely forced to do so by dire necessity. Yet the opportunity to make use of these men in the manner planned never comes, for the siege of Chattanooga makes victory highly doubtful for the Unionists. Ernst, Peter and Elias therefore decide to risk flight after instructing the Negro irregulars to do likewise, passing through the enemy lines individually under cover of darkness. They are to try to reach General R.'s camp at Chattanooga. After some narrow escapes Ernst, Peter and Elias reach their destination and gradually almost all of the Negroes appear. At Ernst's request they are incorporated into the troops under his command. He has just been advanced to the rank of Captain. When the Generals decide to storm the Confederate-held heights above the city, Ernst is a participant in the bold attack and leads his men to the top of a cliff where he surprises Captain Dübel. The two bitter enemies engage in mortal combat, but just as Dübel seems lost, Ernst trips and is about to be run through with his opponent's saber when a strangely familiar feminine voice calls out to Dübel to desist, addressing him as Conrad. Yet the only person anywhere near the combatants is Ernst's

orderly Elias. Later, when Ernst writes a letter to his beloved Elise König and her mother, Elias surreptitiously adds a postscript signed "your daughter."

Meanwhile the Königs have been advertising to find clues as to the whereabouts of the child wearing the medallion. Finally a somewhat illiterate letter arrives from Cleveland offering information for a consideration of twenty-five dollars. The Königs decide to go to Cleveland to convince themselves of the honesty of the informant. His offer proves to be genuine, for he leads them to a fine house in a fashionable suburb and brings them face to face with Mrs. Klempe, the child Ernst and the mentally unbalanced father of the missing opera singer. A dramatic scene ensues in which Mrs. König recognizes the confused musician as her husband. His memory returns and his mind clears in response to the shock of this reunion. He reveals that he had managed to escape from the boat wreck with one of his daughters, whom he took to be Elise. But the real Elise proves to be the one who stayed with Mrs. König, while the one rescued with her father is in reality Marie. The only disappointing element in this otherwise happy reunion is that no one knows of the singer's whereabouts.

The Werners have been staying with their friends the Duponts in Huntsville for some six months when they are suddenly arrested by Dübel, armed with a warrant signed by the Confederate President. Actually Dübel is convinced that the Confederate cause is lost, for Atlanta has just fallen to Sherman. As a result the Captain has deserted from the army and has formed a group of outlaws together with most of the former Bushwhackers. He forces the Werners to go with him toward Macon, but stops at a deserted house somewhere in Georgia in order to subject Werner to a supposed "military trial," in which the judge and jury are in reality none other than Edward and the other outlaws, shaved and washed beyond immediate recognition. Werner is found guilty of treason and is to face the firing squad as soon as the sentence is confirmed by a higher military authority. At this moment Dübel again tries to appear in the role of a rescuer, pretending to have influence over the military judge and offering to save Werner's life in return for Elise's hand in marriage. Thus cornered, she agrees, but Dübel's plans are once more upset, for Sherman's troops are coming too close for comfort and they are forced to flee through a seemingly interminable forest until they reach a railroad just as a train is passing. Suddenly there is a resounding crash as the train is wrecked and the burning coaches light the scene to reveal a skirmish in progress between Northern and Southern forces, with Dübel's company desperately trying to avoid them both. Finally he succeeds and drives his captives relentlessly on. He is not pleased to see that they have been joined by four newcomers who climbed unhurt from the wreckage of the train: the Königs and Mrs. Klempe. Werner, already broken by his

death sentence, goes completely to pieces when he sees König, seeming to recognize in him someone out of the dimly remembered past.

Dübel manages to escape the path of Sherman's march to the sea and reaches his destination in South Carolina: the plantation of his former crony Robert, who has married a wealthy heiress, near the capital city of Columbia.* Robert is not happy about Dübel's visit, but faced with possible exposure of his past he is forced to agree to the outlaw captain's plan. The Northern captives are locked into an old house on the plantation under the supposedly watchful eye of three guards. Also with the prisoners are Elise Werner's faithful slave Pompey and an old Negro woman named Elsie, impressed into culinary service by Dübel. When sleep overcomes the weary guards, these slaves assure the captives that help is coming. Before long a veritable horde of Negro troops arrives in small groups,—they have deserted Ernst's command for the express purpose of freeing his friends. They smuggle the prisoners into a small house on a side street in Columbia, where the latter undergo the rigors of voluntary incarceration for some two months while they wait for the town to be taken by the Union army. The Negroes are well informed regarding Sherman's plans and know when he will be there. Having done their good deed, the Negro soldiers presumably return to their Capatin, sure of being pardoned for their little lapse.

The voluntary imprisonment in a small house for two months is a severe strain on the nerves of all concerned but wreaks particular havoc in the case of Werner, who has nightmares and seems frightened to death of König, even though König cannot remember having seen him before. Finally Werner's nocturnal screams attract attention and arouse the suspicion of the townspeople. In the confusion caused by the approach of Sherman's army all semblance of law and order vanishes and an angry mob storms the house. Werner is mortally wounded and only the arrival of a gallant and handsome young Confederate officer saves the others from a similar fate. The dying Werner reveals that Elise is not his daughter, but rather the daughter of König. Werner had rescued König and two children, but when he discovered in König's pocket a letter entitling one of the children—Elise—to a substantial legacy in Europe, he had yielded to the temptation to kidnap one child and present it as his own. The delirious König had kept mentioning the name Elise but Werner had not been able to tell to which child the name applied. As it turned out, neither one was actually Elise and the one he took had really been christened Louise. At any rate Werner had succeeded in obtaining the inheritance at a moment when—thanks to a revolution—affairs were so confused in Paris that no one bothered to investigate the legitimacy of

* Erroneously called Columbus by the author.

his claim very closely. By investing the money wisely in a plantation, he had augmented his fortune, become a rich man and provided a life of ease for the girl.

Just as Werner concludes his narrative, the mortally wounded Dübel is carried into the house. He had tried to profit by the general confusion in order to recapture Elise. Close upon his heels comes Ernst, attracted by the commotion in this side street, for the Union army has just entered the city. A dramatic reunion takes place, during which the ever faithful Elias reveals his true identity—as Marie, alias Elise Dunkel, the opera singer. The dying Dübel penitently asks her to marry him for the sake of the honor of their child, for he is none other than Conrad, the Pittsburgh landlord's son who had deserted her and tried to kidnap Elise. Both Dübel and Werner succumb to their wounds.

After the war Ernst and his wife Elise, Mr. and Mrs. König and their daughter (alias Elise Werner), as well as Mrs. Klempe, are all comfortably settled on the Werner plantation. Only Marie is missing, for she is fulfilling her promise to Conrad to care for his helpless old father. But now that the old man has died Marie is to rejoin her family and with her will come Peter, the supposed peddler and actual millionaire. When they arrive, Peter takes the entire group to the hidden valley, where he digs up his gold horde and distributes it among them. He reveals that he is a reformed miser who, as a result of a long illness during which Mrs. König had unselfishly taken care of him, had resolved to use his amassed wealth for the good of others. As a further good deed he has bought the plantations adjoining the Werner place on each side, and now presents them to the family. Soon each daughter has her own house, for Louise marries the now reformed Bushwhacker Sam (he was also the gallant officer who rescued the family from the mob in Columbia), and Marie marries Colonel Granger. The Königs, Peter and Mrs. Klempe divide their attention among the three couples and everyone is happy.

LEYH Tannhäuser. A student named Freimund, although of peasant origin, had been attending a Gymnasium when his funds ran out and he had to make the best of his misfortune by being content with a less expensive education at a small normal school. His background makes him mentally superior to his fellow students, a fact which they sometimes resent. One spring he and a group of others are involved in a discussion of love and Freimund tells of an adventure in which he had met a Russian-born young lady of rank, Helene von Lilienstern, while he was on a tour through the Thüringerwald. Since he was thoroughly familiar with the territory, she and her old aunt asked him to be their guide. He became infatuated with the young lady and she did not seem to be entirely indifferent to him. They had parted with one of those casual invitations that he "look her up some time." From Freimund's friend Hellmuth we learn that Freimund later does look her up, that she is more than slightly glad to see him and that a regular relationship develops between them. Freimund forgets everything else for Helene — his career, his schooling and his fiancée — even though he knows the affair cannot last. The end comes when his fiancée asks him to break off their engagement; he has no sooner done so than he is rebuffed at Helene's residence. A note from her tells him that she has discovered he is engaged to another girl and that she does not wish to see him again. In 1861 a letter from Waldheim, a mutual schoolmate, informs Hellmuth that Freimund has gone to America, while Helene has also left town, presumably to return to Russia.

The second part of the novel begins with a series of letters from Freimund to Hellmuth. Freimund has found work as a reporter and is working his way up on a German American newspaper. Later we hear that Waldheim is now with Freimund on the other side of the Atlantic and then suddenly that both of them have joined the army.

In the spring of 1864 Hellmuth also goes to America. In his naive European fashion he believes he would do best by going straight to the capital, which he thinks of in terms of a Residenzstadt (p. 153). He is somewhat disillusioned when his first job proves to be that of a bookkeeper and bill collector for a Swabian beer brewer. On his rounds he manages one day to save an army captain in drunken sleep from being robbed. In this he is aided spontaneously by a bystander, one James Clinton, who has studied in Germany and likes to speak German. On another occasion Hellmuth meets Waldheim, who tells him that Freimund has been killed in action. It develops that Freimund was in the rescued army captain's company and that they were well acquainted. Freimund has given Waldheim a blood-stained picture of Helene with a request to return it to her if he should ever be able to find her. The bullet that killed Freimund had also pierced the photograph of Helene.

Hellmuth now moves to Mobtown where he becomes a reporter for the German American newspaper the Liberal-Republican. The corner of Market and Frederick Streets is a favorite spot for idlers, and the same group is always there. Among them is a gentlemanly individual of commanding presence, quiet but obviously the wielder of much power behind the scenes. He is known as Jim,—not to be confused with James Clinton.

One day Hellmuth notices an addition to the street corner group and recognizes him as James Clinton. But when Hellmuth speaks to him, the man insists he does not know him. Some time later, however, Clinton visits Hellmuth in the night editor's office and calls himself James de Witt. But before he can explain, the news of Lincoln's assassination arrives and de Witt makes a remark that sounds as if he knew the murderer more than casually. Hellmuth takes the district attorney into his confidence and the two of them talk it out with de Witt, who reveals that he had seen Booth the day before the assassination and had heard him make all kinds of mad threats which he (de Witt) had not taken seriously.

Later de Witt invites Hellmuth to visit him and explains that he is now using his middle name and that it would be best for Hellmuth not to be publicly known as a friend of rowdies and street corner loafers. They agree not to show any signs of recognition in public. De Witt further reveals that he had been to Europe in 1862, had met Helene on the return trip and had promised to help her find Freimund. Now he has lost track of her.

It also develops that de Witt is running a gambling house and that Jim controls all the "vice" in town. Some time later Hellmuth hears that de Witt is penniless because his funds were rashly invested by his father's lawyers, Jones and Co. But de Witt is not defeated. With Jim's help he does some manipulating—all quite legal—that brings about the complete ruin and collapse of the law firm.

Meanwhile de Witt has also located Helene and visits her daily at the City Hotel. He invites Hellmuth into one of his gambling houses for a drink. While they are there a mad "preacher", who is well known as a "crackpot" about town, comes in and predicts the death of all members of Jim's gang, including de Witt. A few days later de Witt is shot, and again the bullet pierces the photograph of Helene, whom he was about to marry. Jim arranges a gala funeral, but Hellmuth decides it would not be wise for him to be seen among the mourners. He looks up Helene, is misled to believe she has already heard the news and shocks her half to death by talking of de Witt's demise. This is the only time he ever sees her.

Now the mad preacher's prophecy comes true as the members

of Jim's gang die off one by one. Jim, however, having done his part to help elect the new president, is rewarded with a position as a customs inspector. Hellmuth can never quite reconcile himself to this mixture of rowdyism and government.

Finally Hellmuth, intrigued by what ever became of Freimund's original fiancée Natalie, writes to her and later marries her. Waldheim, they hear, has survived the war and married a girl in Virginia.

Oden.

I.

Wahrheit.

Wer nie gezweifelt hat, nie mit dem Irrthum rang,
Für dich, o Wahrheit, nie wagte den hehren Kampf,
Dem hat nimmer dein holder Lichtstrahl
Das umnachtete Aug' erleuchtet.

Nicht hat den Glauben er (ohne dich, Wahrheit, nur
Ein werthlos Gut) als Preis deines Besitzes kühn
Eingesetzt, und die Hoffnung hat ihm
Nie den göttlichen Schatz verkündet.

Doch wer den hohen Sinn auf dich gerichtet hat,
Wer nach Erkenntniß strebt, muthig vertraut dem Sieg,
Den beglückst du mit süßem Brautkuß,
Reichst die Hand ihm zum festen Bunde.

Im Sonnenglanze strahlt, Wahrheit, dein reines Bild!
O netz die Augen mir, Ew'ge, mit Götterthau,
Daß ich, Sterblicher, möge schauen
Dein beseel'gendes Himmelsantlitz!

II.

Die Quelle des Guten und Schönen.

Such im Innern dein Glück!—Ward dir vom Himmel einst
In den Busen gesenkt der beglückende Keim,
O dann werden dort sprießen
Blüthen ewiger Schönheit dir!

Fehlt im Herzen der Schatz, wohnt drin die Finsternis,
Dann vergebens wirst du harren des Götterquells— —
Sieh, es trinket das Weltmeer
Süße Ströme und wird nicht süß.

Cincinnati, O. Hugo Reimmund

ASMUS. Camp Paradise. The Maxwells are wealthy Anglo-Americans who live at Astor Place, New York. Their son Paul has shown a disturbing lack of interest in the soft life of the idle rich and has gone to the North Woods to be a trapper. His parents would much prefer that he stay at home and prepare himself to take over the family fortune. When the story opens, he is about to come home after a long absence. He is quite shy when he arrives, especially toward his adopted sister Manuela, whom his parents would like him to marry. His mother exacts from him the promise to stay in town for a whole month in order to get used to city life again. Annoyed and longing for the North Woods, he keeps entirely to himself until one day he stops in at the shop of a German gunsmith named Peter Haberstroh. This German craftsman lives with his wife, a pretty blond daughter named Clara and an apprentice named Kurt Helmers. Kurt is a well-educated ex-student who has taken this job only because he could find no other work in the United States, yet he shows great aptitude for his new occupation. Paul asks to have a particular type of gun made to his specifications and is surprised to find that Kurt has already designed one just like it. This makes them friends and Paul begins to spend most of his time at Haberstroh's, falling in love with Clara and finally proposing to her so abruptly that she is too confused to answer. Shortly thereafter Paul announces to his folks that he wishes to bring Kurt home for dinner. This causes consternation among these high-toned people who consider it highly improper to act as hosts to a dirty, uncouth craftsman. Manuela, with her foster mother's approval, plans to make things thoroughly miserable for the "simple German" so as to put him in his place.

But they are all amazed when they discover that the "simple German" and "dirty craftsman" is in reality a very polished young man with excellent manners and a gift for polite conversation that practically sweeps the minx-like Manuela off her feet. Mrs. Maxwell had hoped that Kurt's behavior would be so uncouth as to make it obvious to her son that these Germans were socially impossible, especially Clara. But now her plans are completely upset until she concocts a new scheme. In order to satisfy Paul's longing for the wide open spaces they will all go to the Adirondacks. Mrs. Maxwell will stay at Saratoga, but Manuela will go camping with the men. Paul insists on taking Kurt along.

At camp Manuela suddenly discards all her urban sophistication and becomes a simple, direct, childlike creature. She loves Kurt but thinks he is still in love with Clara. In reality Clara no longer cares for Kurt, for she has fallen in love with Paul. Kurt is still uncertain about his own feelings, thinking he still loves Clara but gradually growing more and more certain that his heart belongs to Manuela. Paul

helps by making it clear to Manuela that she can only be a sister to him, and when he sees that she and Kurt are really in love, he goes to New York to find Clara. On the way, however, he looks up his mother at Saratoga and they reach an understanding whereby the choice of Paul's future—the decision between business in the city and trapping in the wilderness—is to be left to Clara.

Paul returns from New York not only with Clara, but with all the Haberstrohs. His stableman Henry—an old German retainer—is chiefly responsible for persuading old Peter Haberstroh to give his consent to Clara's marriage. Clara's love for Paul is so great that when the moment of decision finally arrives she pleads in favor of the North Woods instead of an easy life in the city. Even a severe storm that breaks soon after her arrival at camp cannot dampen her ardor. But Paul realizes that she would actually be making a great sacrifice, and he decides to stay in town as a student and gunsmith. Mr. Maxwell (senior) offers to set Paul and Kurt up in the firearms business and to keep the camp in the Adirondacks for those moments when Paul hears the call of the great outdoors. Kurt and Manuela are also married, although a few subterfuges are necessary in order to win Mrs. Maxwell's approval.

Am Meeresſtrand.

Ich ſteh' am fremden Meeresſtrand,
Die Fluth küßt ſpielend mir die Sohlen,
Als wären Grüße ihr empfohlen
An mich vom fernen Vaterland.

Es trägt mit Blitzesſchnelle mich
Im kühnen Fluge der Gedanke,
Es weicht des Meeres breite Schranke,
Mein Vaterland ich ſchaue dich!

Was rauſcht, ihr Fluthen, wie zum Hohn?—
Ihr tragt das Schiff, die Ferne ſchwindet,
Ihr ſcheidet nicht, nein, ihr verbindet
Das Vaterland mit ſeinem Sohn.

Ob feſt auch wurzelt hier der Fuß,
Trägt auch der Stamm ſchon junge Triebe;
Hier hält mich Pflicht, dir blieb die Liebe:
Dir, Vaterland, des Herzens Gruß!

New York. Henry Fauſt.

SUTRO-SCHÜCKING Umsonst. The Marchese Francesco di Paoli, newly arrived in the United States, stops off in Baltimore on his way to Washington, where he is to assume a diplomatic post. A dreamer and an aesthete at heart, he has taken on this occupation merely in order to please his father, who had been importuning him to do something practical. He has only one friend in America, a young man named Felix Bartone in Baltimore, whom he had met in Rome one summer when Felix was traveling there with his young wife Valerie. It is in order to see this friend that the Marchese has decided to interrupt his trip at Baltimore. Believing it too late to go calling on the evening of his arrival, he goes to the Ford Opera House, only to see Bartone in a box directly opposite. The fact that Bartone is alone is particularly striking because Paoli remembers Felix and Valerie as one of the most devoted couples he had ever known.

Bartone is intently watching the stage, and Paoli soon realizes that it is not the play itself that interests his friend. The only really good performers on the stage are two women, apparently sisters, named Rose and Blanche Dubarron. The former is a voluptuous, sensuous but still innocent-looking girl, while the latter is a quiet, nunlike, submissive and sensitive creature. When Paoli finally meets Bartone he finds him a changed man and soon realizes that the beautiful love between Felix and Valerie is a thing of the past, and worse, that Felix is infatuated with the voluptuous actress Rose Dubarron. At Bartone's home Paoli is horrified to witness his friend's cruel and inconsiderate treatment of Valerie. She seems to be resigned to a life of passive suffering, although she has no idea why her husband is behaving so badly toward her. Rose, on her part, is frankly sensuous and returns Bartone's love, not realizing that he is a married man. Only a chance remark overheard by Blanche finally apprises Rose of Bartone's domestic status. Infuriated, she turns into a heartless coquette, making fair game of Bartone and driving him almost mad with passion. Paoli has to stand helplessly by wishing he could do something for Valerie, whom he secretly loves. He tries to make Bartone see the error of his ways, and succeeds in making him spend a few evenings at home with Valerie, but the result is almost always a domestic argument that makes Felix long all the more for Rose. Ironically enough, it is an accident of which Bartone is innocent—it involves a missing bracelet—that brings Valerie to the realization that her husband is captivated by the actress. Soon thereafter Blanche, in all sincerity, tells Paoli that he could easily put an end to the whole sordid affair, for in reality Rose loves him, Paoli, and despises Bartone. Thus Paoli finds himself torn between his dislike of a heartless woman who is supposed to be in love with him and his desire to

help Valerie win back the love of her husband. Being an aesthete and an incorrigible idealist, he makes the sacrifice of paying court to Rose and finds himself even temporarily fascinated by this sensuous young woman's charm. They are married and go on a long honeymoon, a period on martyrdom for Paoli, for Rose was not deceived in the least by his action. By entering into this marriage she was able to wreak double vengeance, first on Bartone for having misled her as to his marital status and having started the whole affair, and secondly on Paoli for his initial coolness to her charms—which she, being an incurable coquette, had always resented—and for his interference in her affair with Bartone.

Of course Paoli's idealistic sacrifice is in vain, for Bartone cannot live without Rose and meets her clandestinely, without Valerie's knowledge. The climax comes at a garden party on a Staten Island estate. Bartone, who knows the host, has himself invited and meets Rose in a sheltered pavilion, where he demands a showdown, namely that she choose between himself and Paoli. She simply continues her play acting and drives him to the point of desperation. The conversation is overheard by Fiorelli, a close friend of Paoli's to whom Paoli had been writing letters about the affair. Fiorelli had come to the United States to prevent Paoli's marriage but had arrived too late. He now feels it his duty to inform Paoli of the scene he has just witnessed, and hopes Paoli will find a way to break off his marriage—a divorce on grounds of adultery would be possible—and at the same time reconcile Bartone and Valerie. But Paoli, ever the idealist, has a different solution. He is about to slip away quietly when some guests notice him and beg him to put on one of his improvised monologues, a talent he rarely displays and which the author has so far kept secret. He is finally persuaded to perform, and after writing a note, sealing it and putting it into his pocket he pulls out a dagger, announcing that he will put on a tragic scene in which he will need this weapon as a prop for the sake of realism. As he launches into his act he notices Rose and Bartone in the background among the spectators. The author describes the monologue but does not quote its text. It seems to be especially designed to make an impression on Bartone and actually does what Paoli's marriage had so miserably failed to do; it brings Bartone back to his senses. But it is too late, for while the audience is carried away by the monologue, Paoli brings it to a dramatic end by stabbing himself. Bartone is the first to realize that this is not merely play acting. In his dying breath Paoli forgives Bartone but repulses and curses Rose.

Bartone reforms immediately and finally gives up Rose although she still tries to pursue him. Valerie never learns

the true reason for Paoli's marriage and his death but she is happy to have her husband back, even though he has become a serious, somber man. Rose pursues her career until the ravages of time take their toll, and Blanche atones for her misguided advice to Paoli by taking the veil.

Sprechsaal.

Zu leicht befunden!

Die große „Fair" zum Besten des Deutschen Hospitals in New-York hat neben einem glänzenden Reinertrage, einer noch weit höher anzuschlagenden Stärkung des Gemeinbewußtseins unter den deutschen Gothamiten und einer Achtung gebietenden Probe ihrer vereinten Kraft, der deutsch-amerikanischen Schriftstellerwelt eine seltsame Ueberraschung gebracht. In einer von den Herren Villard u. Schurz veranstalteten Autographen-Sammlung, welche mechanisch vervielfältigt und während der Fair zum Besten des Hospitals verkauft worden ist, erscheint neben den besten reichsdeutschen und vielen wohlbekannten Yankee-Namen auch nicht ein deutsch-amerikanischer.

Keiner unserer eigenen alten Lieblinge, so wenig ihrer sind, ist der Ehre dieses neuesten westöstlichen Divans theilhaftig geworden, nicht Einer würdig befunden, seinen schlichteren Namen neben jenen volltönenderen oder marktbekannteren niederzuschreiben. Die Männer, welche in erster Reihe den guten deutsch-amerikanischen Geist gepflegt, welchem die Fair ihr Entstehen und ihren Erfolg verdankt, sind aus dem Gedenkbuche der Fair grundsätzlich ausgeschlossen geblieben.

Wäre Mr. Henry Villard, der Hauptsammler jenes Albums, auch für dessen Redaktion allein verantwortlich, so gäbe das freilich eine ausreichende Erklärung für den seltsamen Vorgang. Mr. Villard hat durch öffentlichen Act für das reine Yankeethum optirt und mag seine eigentlichen Landsleute mit so viel Fug verläugnen wie seinen eigentlichen Namen. An ihn hat das Deutschthum keinen Anspruch mehr—wenigstens keinen ideellen! Mit ihm hätten wir kaum zu rechten und über seinen Geschmack zu streiten, verlohnte wohl auch kaum der Mühe.

Bemerkenswerth wird der Vorfall erst dadurch, daß Herr Carl Schurz an der Herausgabe des Albums betheiligt war, daß auch dieser hochgefeierte „Bürger zweier Welten" und, nach den smartesten Yankees „ausnahmsweise begabte Deutsche" das übrige literarische Deutschthum Amerikas öffentlich zurücksetzt.

Geht mit dem amerikanisirten Ex-Journalisten und Eisenbahn-Magnaten auch der allverehrte Mann, der nicht nur einmal „Alltagsmann Minister" war, sondern noch immer der glänzendste Redner deutscher-Zunge ist und ein großer Historiker sein wird, so lange die—amerikanische klingt, geht auch Carl Schurz sogar an den Besten und wenigen wirklich Vortrefflichen unter den deutschen Denkern und Dichtern Amerikas achtlos vorüber, dann ist nur zweierlei möglich:

Entweder auch unsere Besten sind gerecht gewogen worden und wirklich zu leicht, oder—auch Herr Carl Schurz ist nicht mehr der Unsere, nicht mehr ein Deutsch-Amerikaner, der an unsere specielle Mission für die amerikanische Racenbildung wie Culturarbeit und die Nothwendigkeit eines vorläufigen Zusammenhaltens der Deutschen in diesem Lande noch so unbedingt glaubte, wie wir selber es nothwendig thun müssen, um uns nicht entmuthigt zu sagen: „Was frommts? Schreiben wir hier nur lieber gleich Englisch. Für die Erhaltung des Deutschen werden die Brüder von drüben schon sorgen, besser und glücklicher, als wir armen Versprengten!"

Aber einmal vor diesen Zweifel gestellt, darf ich fragen: Mögen wir uns nun, idealistisch kühn, nur selber zu den Berufenen zählen, oder wirklich zu den wenigen Auserwählten gehören, welche sich die Liebe des hiesigen Deutschthumes bereits erworben haben, mögen wir in jungem Ungestüm mehr anstoßen, als wirklich bewegen, oder in klarer Ruhe heilsame Wahrheit künden, zukunftsmusikalisch dissoniren oder klare Accorde greifen, Spötter oder Sänger sein, jung oder alt ——wer unter uns liebte die Sprache, und ob wir sie wirklich nur stammelten, nicht doch mehr als irgend einen Sprecher, wer „Rom" nicht höher, als den würdigsten Censor und wer die gute Sache nicht doch heißer, als den besten Mann?

Und treibe nun Geschäft oder Politik, Schlauheit oder Arbeit, Glück oder Ruhm Den oder Jenen aus unseren Reihen, und heiße Dieser Mr. Villard und Jener sogar Carl Schurz—wir brauchen dennoch nicht muthlos zu werden! Wenn der besondere deutsch-amerikanische Geist, den doch vor Allem unsere heute verschmähten Besten gepflegt und gefördert haben, Regungen zeitigt wie die unserer „Fair" und Werke schafft, wie unser Deutsches Hospital, dann dürfen wir einem höheren Weltbürgerthum das billige Vergnügen, Autographensammlungen ganz nach seiner Facon zu modeln, sowohl neidlos als schmerzlos gönnen.

Und damit, Schwamm über die Lücken der gegenwärtigen.

New York den 22. Februar 1888, Georg Jurascheck.

SUTRO-SCHÜCKING Doctor Zernowitz. Rich, fashionable Dr. Warren takes his coachman to task for having allegedly translated a Latin prescription for a patient and thereby disturbed the patient, who had delusions about not being able to stomach certain substances. The coachman decides to chance telling the truth and reveals that he is in reality Dr. Zernowitz, a fully trained physician who has been driven by dire need to take work as a common servant. Dr. Warren, ordinarily an incorrigible cynic, is sufficiently bowled over by this disclosure to let his patients wait while he has Zernowitz sit down and tell the whole story. And now we hear how this immigrant had fled Germany after the Revolution of 1848, leaving his aristocratic but now disinherited wife and infant son Eugen behind. An attempt to practice medicine in New York's German neighborhood fails because the patients are too poor, and the doctor turns in desperation to manual labor. By happening on the scene at the right moment he is hired as a house painter although he does not even know how to hold a brush. But the journeyman, a jovial fellow named Simms, offers to teach him the tricks of the trade in exchange for lessons in medicine to be given later on. They become good friends until one day they both find themselves unemployed. After some futile attempts to find work in Washington, Zernowitz has a stroke of luck. He gets an appointment as an instructor of languages at a Virginia girls' school. He is to teach German, Latin and Spanish. Of the last he knows not a word and merely keeps one lesson ahead of the class. Full of high hopes, he plans to bring his wife and child over from Germany and even discovers that a doctor is needed in the town. But he fails to reckon with American womanhood as represented by the love-starved Southern college girl, for one of these creatures imagines herself in love with him and, what is worse, imagines that he is encouraging her advances. When, the day before graduation, she invades his rooms and talks of love, he tells her he is married, whereupon she promptly faints. He carries her outside and leaves her there. A few days later her brother appears and demands a duel, during which he is wounded. Then the girl spreads the rumor that Zernowitz has shot her brother and the poor doctor is almost lynched. Fleeing to New York he finds a position as an interpreter for the immigration authorities at Castle Garden, a discouraging occupation, for he is brought face to face daily with dozens of disillusioned, helpless immigrants. Meanwhile the news from his wife gets worse and worse and then one day an eight-year-old boy appears looking for his father. He proves to be the doctor's own son and leads the father on shipboard to see the boy's mother. Zernowitz is shocked to see that she is blind as a result of her attempts to earn money by doing fine needlework. Forced to stay at home to help her, he loses his job, and to make matters worse, little Eugen takes sick, keeps weakening and finally dies. The mother tries to poison herself but Zernowitz stops

her in the nick of time. Her noble birth makes it difficult for her to become reconciled to her husband's having to do manual labor and he tries to keep her from knowing that he has been taking any work he can get, including that of a coal heaver. Finally he sees Dr. Warren's advertisement for a coachman, applies and gets the job. To placate his wife he has told her he is Dr. Warren's medical assistant.

Warren is deeply moved by Zernowitz's story and is roused out of his cynical attitude toward women, an attitude dating back to an unpleasant experience of his youth. He insists on making Zernowitz his colleague and on having him live in his roomy old house with his wife, who soon adds the long-needed feminine touch to the household. To make matters complete, after Zernowitz has inherited Warren's practice and has become famous, he is visited by a jovial old codger whom he recognizes as his friend Simms. Back from the California gold country and now well off, Simms jokingly demands that Zernowitz keep up his end of their old bargain by teaching him medicine. The story ends with the happy reunion of these two old friends.

Das deutsche Theater in New York.

Von Egon Baurn.

Giebt es denn überhaupt ein solches? Wenn man darunter ein Gebäude versteht, in welchem einem deutschen Publikum Vorstellungen in deutscher Sprache geboten werden—gewiß? Wenn man dagegen gewillt ist, sich unter dieser Bezeichnung eine Stätte zu denken, welches das Stelldichein des wahrhaft kunstsinnigen und feingebildeten deutschen Publikums ist und demselben künstlerische Genüsse gewährt, welche seiner würdig sind, so muß die Frage verneint werden.

Ehe ich nach Gründen für diese absonderliche Thatsache Umschau halte, will ich einen Rückblick auf die letzte Saison und ihre Darbietungen werfen. Die beiden Rivalen Amberg und Conried waren es, die wie gewöhnlich um die Gunst des deutschen Publikums „mit heißem Bemühn" buhlten. Dem ersteren gelang es, aus dem Rennen als Sieger hervorzugehen und als Preis das für Theater Direktoren erstrebenswerthe Ergebniß davonzutragen, nämlich daß „das Publikum schon vor Vieren sich an der Kasse drängt und um Billette ficht." Allerdings waren die Sterne, welche Direktor Amberg aufgehen ließ, von einem ganz besonderen, eigenwartigen Glanze, der seine Anziehungskraft auf das Publikum nicht verfehlt. Gastspiel dieses Dreigestirns am modernen Theaterhimmel muß bedeutungsvoll genannt werden, denn es zeigte in schwachen Umrissen die Gestalt desjenigen deutschen Theaters in New York, welches von Rechtswegen ständig vorhanden sein müßte.

Aber mit der Vorführung dieser Einzelkräfte sind die Verdienste des Herrn Amberg um das Publikum erschöpft. Je mehr die großen Planeten entzückten, um so trauriger waren ihre Trabanten. Herr Amberg hat sehr naive Begriffe vom Theater, wenn er es wagt, einem Weltstadt Publikum den Troubadour, Martha, Postillon u. s. w. mit Operettenkräften dreiundzwanzigsten Grades in den Hauptrollen vorzuspielen.

Daß ein Kenner oder auch nur Musikliebhaber sich entschieden weigert, derartige Attentate auf den guten Geschmack im Allgemeinen und die Musik im Besonderen pekuniär noch zu unterstützen, ist begreiflich. Nicht viel besser war das Schauspiel-Ensemble, und das Thalia Theater darf auf die Fülle von Talentlosigkeit und Dilettantenthum fast stolz sein, das sich auch hier bemerkbar macht. Ueberdies ließ die Regie viel zu wünschen übrig und die Ausstattung war oft nüchtern, geschmack-

SUTRO-SCHÜCKING Villa Montrose. Maurice Owen, a young architect, surveying land in the Blue Mountains of Pennsylvania, comes upon a mysterious villa near the farmhouse where he is staying. Put off by short and evasive answers by his host, he tries to reconnoiter for himself. A passing farmer tells him a long tale of horror about the place. Owen reports this to his host, Mr. Fort, who now tells the true story:

Some years ago a mysterious foreigner of aristocratic bearing bought the neighboring property and in a remarkably short time had a house built on it,—a tastefully appointed mansion which he named Villa Montrose. Its most intriguing feature was a tower with an enormous skylight, in which he kept a young woman. By trying to live in complete isolation and secrecy the stranger caused all kinds of wild tales to circulate among the superstitious country folk. The more educated people of the area realized that the woman in the tower must be the man's wife and that she must be insane. One day a beggar came by, although he did not look to Mr. Fort like a genuine beggar. At any rate Fort gave him a dime and then watched him approach the mysterious Leroux, owner of Villa Montrose. Before Leroux was even aware of him, his vicious dogs were attacking the beggar. Leroux merely encouraged them, and finally finished the job with a bullet from his gun. He asked Fort's help in reporting this to the police, and at the same time asked for a doctor to examine his dying wife. The doctor confirmed the fact that the woman in the tower was incurably insane and had only an hour to live. Leroux locked himself into the tower to stay with her until she drew her last breath, then gave himself up to the police with a display of cold-blooded nonchalance. At the trial he refused to defend himself, and the court, although some evidence was found that the murdered man had done some great wrong to Leroux, was forced to convict him of manslaughter and sentenced him to three years in prison. Leroux was furious, for he had wanted death.

Now the three years are almost up, and Fort believes that Leroux will return, for the stranger's wife is buried on the villa grounds. This arouses Owen's curiosity. He prowls about Leroux's house and is surprised by the owner himself. Leroux orders him off his property, but not before learning of Owen's profession and the fact that he is a stranger in that area. A few days later he comes to Fort's to ask Owen to design a monument for his wife's grave, with an avenging angel as the dominant figure. When the designs are ready, Leroux selects the one he wants and asks Owen to have it built, regardless of cost. Then he gives him a sealed letter for Mr. Fort with express orders not to deliver it before morning. That night Owen has a nightmare in which he fancies he hears a shot. In the morning Fort opens the letter which explains the whole

mystery. The beggar was actually an old friend of Leroux's. While Leroux was in military service in Algiers, his friend intercepted his letters to his wife, poisoned her mind against her husband, prevailed upon her to "marry" him and finally drove her mad by sheer mental cruelty. Then he left her. When Leroux returned he found her raving mad and almost starved to death. Doctors recommended a complete change of locale, hence the trip to America, but she never recovered. To avoid having to commit her to an institution he had built the villa. He feels he was fully justified in killing the beggar but realizes his pleasure in taking his revenge is sinful. He closes the letter by saying he is leaving for a faraway country. Owen remembers his dream. They find Leroux dead by his own hand, lying on his wife's grave. His will specifies that all his money be used to build a new sanatorium for the insane.

te, und man muß Herrn Amberg, deſſen künſtleriſche Befähigung zum mindeſten zweifelhaft iſt, das Eine laſſen, daß er unter Zuhilfenahme einer aufdringlichen Reclame, es verſteht, Neues zu bieten und oft den unheilvollſten Fehler eines Bühnenleiters zu vermeiden, ſein Publikum zu überſättigen. Schon Junkermann war ein Treffer, mit dem er mitten in das plattdeutſche Centrum Deutſch New Yorks hineintraf und das „Gemüſe des Ruhms" iſt, da Grocer und ähnliche Elemente im Zuſchauerraum ſaßen, dreifach reichlich dem Meiſter des Plattdeutſchen zugeflogen.

Ein gleich großer Erfolg hätte ſich vielleicht aus Bötel herausſchlagen laſſen, wenn die hohen Eintrittspreiſe bei Beginn ſeines Gaſtſpiels nicht das Publikum mit Beſorgniß hinſichtlich der theuren Spargroſchen erfüllt hätte. Seinen Triumph ſpielte Direktor Amberg doch entſchieden mit Poſſart aus, zu dem ſich ſpäter noch die Giers und der vom Conried'ſchen Theaterſchiffbruch in der Academy gerettet Barnay geſellten. Das los und einer erſten Bühne unwürdig. Daß inzwiſchen die Meininger eine Revolution gerade auf letzteren Gebieten in der Theaterwelt herbeigeführt haben, ſcheint man im Thalia Theater noch gar nicht zu wiſſen. Um es kurz zu ſagen: Was ſich allenthalben unliebſam dem wahren Verehrer unverfälſchter Kunſt aufdrängte, war der offenbare Mangel an jenem künſtleriſchen Feingefühl und Kenntniſſen an leitender Stelle, welche eine Vorſtellung erſt zum abgerundeten und vornehm abgetönten, kunſtvollen Ganzen machen, das den reinen, ungetrübten Genuß erzeugt. Nicht minder fühlbar machte ſich die erſchreckende Abweſenheit von Novitäten, und Herr Amberg mag z. B. aus dem Zudrang zu dem albernen Schönthan - Kadelburg'ſchen Luſtſpiel „Goldfiſche" mit ſeinen ebenſo uralten wie faden Witzen und abgenutzten Situationen erſehen haben, wie groß in Deutſch New York das Bedürfniß nach neuen Erſcheinungen der Bühnenliteratur iſt.

So läßt ſich denn nur zu gut verſtehen, daß die

KENKEL Der Schädel des Secundus Arbiter. Wandering on foot through the Rhineland countryside, the author is intrigued not only by the sight of a house built in obvious imitation of an ancient Roman dwelling, but all the more by two small signs on the garden gate, one bearing the name C. Secundus Strobil and the other the Latin warning Cave canem. One day the author catches a glimpse of the owner, "C. Secundus Strobil" himself—in Roman attire! The local priest, who prides himself on his knowledge of the lore of the countryside, is annoyed by the author's questions because his inability to answer them,—i.e., to account for Strobil's strange behavior—has always been one of his sore spots. All the priest can tell his guest is that the strange Neo-Roman had come from North Germany as Karl Strobel, that he has money but that he keeps aloof from his neighbors in order to pursue his devotion to ancient history. He appears in modern clothing only when he visits museums or second-hand book stores. The author has an opportunity to look at him at closer range in one of these shops one day and is impressed by a certain foreign, non-German appearance about the man.

Months pass without throwing any further light on this eccentric individual and then suddenly a major event occurs: Strobel is taken into custody and committed to a mental hospital. This unexpected turn of events is the result of complaints of cruel treatment lodged by the old couple employed as housekeepers for Strobel. When the unfortunate man's mother comes to close her son's house and take away all of his belongings, the author's and the priest's hopes of a solution of the mystery seem shattered. But luck is with them after all; on the day before the house is to be locked, they have an opportunity to walk through its empty rooms. In a remote corner they discover some papers apparently dropped by the movers. These prove to be from Strobel's diary and the author finds that the set of pages is complete enough to be published as the second—and essential—portion of his Novelle: Das Tagebuch, pp. 27-91. (The first 26 pages are the author's introduction up to this point.)

The story revealed by the diary is basically a simple one: Strobel had become interested in the study of phrenology and had taken the measurements of all the skulls he could find. One day he had found that the skull of a Roman potter, Secundus Arbiter, dug up from an ancient grave in the Rhineland, had exactly the same cranial dimensions as his own head. From then on the Roman skull has a strangely magnetic effect on Strobel and gives rise to endless brooding and poring over Roman history and culture. He steals the skull of Secundus Arbiter from the museum, substituting another, and takes it home. He is already convinced that the ancient Roman is a direct ancestor of his and expresses an implicit belief in the transmigration of souls.

The more he reads about Roman culture the more he is able to "remember" of his previous existence and there is nothing to stop him on the road to complete identification with the Roman potter Secundus Arbiter. He is torn between a yearning for death, which would reunite him with the original Secundus and reveal the whole truth, and the will to live. The latter carries the victory but it is already too late; Strobel is mad.

wirkliche Elite unseres Deutschthums dem Thalia Theater fernblieb und die englischen Bühnen vorzog, die, selbst wenn sie Durchschnittliches boten in jeder Beziehung mehr befriedigten.

Wenn in Herrn Amberg der Geschäftsmann vollkommen den Künstler ausstieht, so ist bei seinem Rivalen Conried das Gegentheil der Fall. Daraus ergiebt sich ganz von selbst, daß Herr Conried—abgesehen von dem verunglückten Barnay Gastspiel in der „Academy of Music"— eigentlich derjenige war, der rein künstlerisch mit seinen Vorstellungen die Palme gewann.

Das Gastspiel der Niemann-Rabe im Star Theater gestaltete sich zu einem Ereigniß ersten Ranges und ließ den Theaterbesucher alles das finden, was er im Thalia Theater so schmerzlich vermißte: ein ausgezeichnetes, aus Kräften von europäischem Ruf zusammengesetztes Ensemble, eine musterhafte Regie, glänzende Ausstattung und trotz der Kürze des Gastspiels noch wirkliche Novitäten.

Das war das Deutsche Theater New Yorks, wie es damals im Star Theater leider nur als kleiner Ausschnitt aus einem vortrefflichen Ganzen vorübergehend in die Erscheinung trat, wie ein Meteor strahlend erschien, und kaum bewundert, wieder versank.

Ueber Herrn Amberg's Deutsche Sommerbühne, die er wieder im Terrace Garden aufgeschlagen hat, ist nur wenig zu berichten. Sie zeigte völlig die Physiognomie seiner Winterbühne, nur ohne das Gute derselben. Nicht ein einziger hervorragender Gast erschien, nicht eine einzige der vielen Novitäten, welche letzthin über europäische Bühnen gegangen sind. Es war das alte Wiederkauungs-Princip; Strauß, Millöcker, Suppe und wie diese Wechselbälge der Operetten Muse sonst noch heißen mögen. Der ewig junge Alte, der Meister Offenbach, mußte wieder den größten Theil der Unterhaltungs-Kosten bestreiten, mit ihm sein berufenster Jünger Sullivan. Aber was haben sie aus dem Mikado, diesem köstlichen Gemisch von blendendem Witz, ätzender Satire und süßduftender Lyrik in Form von erfrischendster, orgineller Melodie gemacht! Eine schale von Geistlosigkeit und Plumpheit triefende Posse. Es war Caviar für die verständnißlosen Possenreißer der Gesellschaft.!

Und nun zum Endergebniß dieser Aufführungen. Es giebt noch kein Deutsches Theater in New York, welches des Deutschthums der amerikanischen Metropole würdig wäre—nein, es ist noch nicht vorhanden, trotz der Speichelleckerei einiger feiler und unwissender Kritikaster, welche ihr Urtheil, sofern sie ein solches haben, in den Dienst des allmächtigen Dollars stellen. Und fort mit den kindischen Phrasen der Andern, welche achselzuckend behaupten: „Es ist gar kein Publikum für ein ernstzunehmendes Deutsches Theater vorhanden." Gewiß ist es vorhanden, aber man soll ihm nur erst das Richtige für nicht zu große pekuniäre Opfer bieten. Wir geben nichts um lauter Possarts, Barnays und Bötels —aber wir geben etwas um diese in neuen Stücken mit tadellosem Ensemble, tadelloser Ausstattung u. s. w., und schließlich auch um die letzteren Drei allein. Ob freilich Raum genug für z w e i derartige Unternehmungen in New York wäre, ist die Frage. Für ein glücklich liebend Paar soll ja nach Schiller in der kleinsten Hütte Raum sein. Es ist jedoch kaum anzunehmen, daß jemals zwei rivalisirende Theater-Directoren ein solches Paar geben werden.

Und wenn auch die auf amerikanischem Boden wachsende deutsche Kunst schmachvoll genug von den eigenen Landsleuten mit echt deutscher, philisterhafter Gleichgiltigkeit und Mißachtung behandelt, ja sogar gelegentlich mit Füßen getreten wird, so darf diese klägliche Thatsache die aufrichtigen Kämpfer für deutsche Kunst doch nicht abhalten, wenigstens der deutschen Mutter wenn sie jeweilig zu uns herüber kommt, ob im Gewande der Bühnenkunst oder einem andern ihr pietätvoll eine Stätte zu bereiten, die ihrer würdig ist—aber freilich, die Kunst gehört ja nicht zu den Bieren!

ROHE Fluten und Flammen. Otto Sanders is in love with Ida but she consents to marry him only if he gives up his opposition to secret societies. He agrees reluctantly to join one. His father Wilhelm has just been clubbed on the head in a brawl over prohibition at a Sunday picnic. The attacker is supposed to have been his son-in-law Schumann, but no one had definitely seen it happen. As Wilhelm lies dying his two daughters—Mrs. Schumann and Mrs. Wilder—trick him into signing a will dividing his money equally among themselves and Otto, while the old man believes he is leaving everything to Otto with a stipulation that Otto pay a certain sum to his sisters. Otto incurs the wrath of the townspeople by refusing to let the secret societies participate in his father's funeral, although Wilhelm had been a prominent member of several lodges.

Oskar Wilder is working in Otto's dry goods store but when the recurring disappearance of merchandise is traced to Oskar, Otto dismisses him. Oskar tries to lure Ida into a cheap hotel but Otto, ever vigilant, follows them in his own buggy and foils Oskar's plan.

After several days of heavy rain, Otto's friend Daniel Peyton is out riding in the Conemaugh Valley when the dam breaks. He dashes madly through town just ahead of the approaching crest of water, trying to rescue as many persons as possible. The flood devastates the city. Otto rushes to Ida's house, which is splintered to bits. Only the floor remains afloat like a raft, carrying Otto and Ida and her mother. Suddenly they are swept off the raft. Ida's mother drowns; Otto is about to rescue Ida when she loses her grip and is swept under; he swims after her but cannot find her. He manages to rescue Mrs. Schumann's daughter Bertha, almost rescues Mrs. Wilder but fails, and is successful in the case of Eddie Peyton, his best friend Daniel's younger brother.

During the next few days the Peytons care for most of the survivors of their own and Otto's family in their house on Prospect Hill, but Daniel perishes in the flood.

Otto is deputized and given a gun to help keep order in the devastated city. He rescues the delirious Mrs. Schumann and later finds Ida's body pinned under some wreckage. While he turns away to look for aid in freeing her, Oskar Wilder hacks off her finger so as to get her diamond ring and is about to pull off her necklace when Otto shoots him down.

Mrs. Schumann lives to see her youngest child Freddie rescued and to be forgiven by Otto for her complicity in trying to cheat him of his full inheritance. He in turn asks her forgiveness for his having been so worldly as to be concerned about money. He renounces Mammon by promising to distribute whatever remains of his fortune among the Peytons and his surviving relatives.

CLARA BERENS Margret. Twelve-year-old Margaret Franzen has been chosen May Queen. But her happiness receives a rude jolt when she comes home and hears that her widowed mother will marry a man whom the girl detests. Margaret pours out her heart to her teacher, Miss Schubert, who shows her the error of her ways: Margaret has been selfish, wanting to have her mother all to herself; she must take her troubles to God through prayer, now that she can no longer tell her mother about them.

Margaret's stepfather, Herr Roland, is a country yokel with a slight veneer of sophistication. He uses all of his new wife's money—the money that was to pay for Margaret's education—to open a bookstore. But a bookstore is precisely what the town needs least, and before long Margaret has to give up all hope of an education. Besides, new children arrive at the rate of one a year and Margaret finds herself forced into the role of a housekeeper and nursemaid, tasks which claim so much attention that she has to give up school and even her musical ambitions.

Yet five years later Margaret suddenly appears as a bride. How this comes about is told in a flashback: her stepfather had started traveling in order to increase his book sales and she had taken over the management of the store. Since she is a personable young lady, a large increase in the number of young male customers soon follows. One of these is Charlie Milton, a newcomer from the South. His brother William runs a dry goods store. Margaret's marriage comes just at the right moment, for her stepfather has just found more lucrative employment as an express agent in another town. He moves the family there without having made any privision for Margaret.

Unfortunately there is a secret in Charlie Milton's past that Margaret does not learn until later: he is an alcoholic. His family had hoped that his new life as a responsible husband would "straighten him out." But inevitably an occasion arises to tempt him back into his old habits, and Margaret suffers for it, although her brother-in-law William helps as best he can. Charlie accidentally causes her to fall down the stairs one day and as a result her child is stillborn. Now Charlie's health starts failing. The next child, a girl, is too frail to live long. Both the baby and its father die about a year later. Charlie's refined and gentlemanly father, the only one who recognizes Margaret's true worth, offers to alter his will in her favor, since she inherits nothing from her husband. But he has a stroke before he can get home to his lawyer.

Margaret becomes a lonely and disconsolate seamstress. But one day she hears that a family in which there is a child

that has diphtheria is unable to get help. She takes on the dangerous job and nurses the child back to health. This task done, she returns to her sewing and again faces a bleak future. But the town doctor remembers her and advises her one day to take up nursing. She can be trained in a Lutheran "deaconess home." She takes the advice. Now it is ten years later and Margaret is a self-assured young woman doing her bit for humanity with the help of God, in whom she never lost faith.

„Lieder aus der Fremde", Freie Uebersetzungen von Karl Knortz. (Glarus, J. Vogel, 1887.)

Karl Knortz hat uns schon mit mancher hübschen Liedergabe erfreut. Auch in dem vorliegenden Buche bietet er uns manches Schöne. Die den ersten Theil der Sammlung ausmachenden Uebersetzungen sind als solche alle sehr gut. Man merkt jeder Strophe an, daß der Uebersetzer selber ein Poet ist. — Ob jedoch die Auswahl der übersetzten Poesien gerade eine vorzügliche zu nennen, möchten wir dahingestellt sein lassen. Karl Knortz ist jedenfalls ein gründlicher Kenner der amerikanischen Poesie und wird als solcher höchst wahrscheinlich auch die besten Erzeugnisse der amerikanischen Poeten der Gegenwart für seine Anthologie verwandt haben. Daß er dabei Walt Whitman und Joaquin Miller ganz überging und Bret Harte nur mit einem Beitrage berücksichtigt, scheint uns nicht recht erklärlich. Die Genannten hätten jedenfalls weit eher auf Berücksichtigung Anspruch machen können, als so mancher Andere, der in dem Buche durch mehrere Beiträge vertreten. Von den Uebersetzungen der amerikanischen Poesien sind am schönsten: „Ein einsames Kindergrab" von George D. Prentice; „Daheim" von John J. Piatt; „Schnee" von Charles Quiet (welches wir an anderer Stelle wiedergeben); „Ein Ungläubiger" von Minot J. Savage; "A Greyport Romance" von Bret Harte: „Jugend und Alter" von Nora Perry; „Schicksal" von Edith W. Thomas und „Der Misanthrop" von Edgar Fawcett. — Der zweite Theil des Buches: „Fremdes und Eigenes", enthält, neben Originalgedichten des Herausgebers, Uebersetzungen aus fast allen lebenden Sprachen, die ebenfalls alle als gelungen bezeichnet werden dürfen. Von des Verfassers „Eigenem" verdienen vor Allem die „Epigramme" hervorgehoben zu werden, wie denn überhaupt das Didactische und Spruchartige dasjenige Gebiet ist, auf dem Karl Knortz stets die reifsten Früchte seiner Muse pflückt.

„Freudvoll und Leidvoll", Lieder von Anna Nitschke. (Berlin, A. Senff.)

Es ist ein herziges Büchlein, das man in seiner Anspruchslosigkeit lieb gewinnen muß! Anna Nitschke gehört zu den wenigen Dichterinnen, die ernste Reflexionen in frische klingende Weisen umzusetzen verstehen. Sie singt nicht nur Das, was sie empfindet, sondern auch Das, was sie denkt, worüber sie grübelt, was sie zu erforschen strebt. Dabei liegt über all ihren Liedern der leise Duft einer stillen Wehmuth, einer verhaltenen Sehnsucht und entsagungsmuthigen Liebe:

„—„Du dunkles Herz, du dunkle Qual,
Du unverstand'nes Ringen!
Es weicht die Nacht, der Morgenstrahl
Wird durch die Zweifel dringen.
Dann wird die Dornenkrone Dir
Zu Deines Daseins höchster Zier,
Und lernst Du nicht entsagen,
So lernst Du doch ertragen!
— — — — — — — —
Die Hand auf's Herz! o welche Glut!
Die Hand auf's Herz! wie wohl das thut:
„Und lernst Du nicht entsagen,
So lernst Du doch ertragen!"—"

Otto von Leixner hat die Dichterin einmal „die schlesische Nachtigall" genannt, und es klingt in der That etwas wie der Schmelz des Nachtigallensanges, von dem die Verfasserin an einer Stelle selber sagt:

„O Nachtigall, sage,
Was deutet Dein Sang?
Er klingt so heimlich,
So süß und bang!

Was minnig im Sange
Mir tönend entschwebt,
Ist Sehnsucht, die bange
Dein Herz durchbebt.— —"

aus diesen sangbaren Gedichten. Und wenn auch hie und da noch eine unklare oder harte Stelle in den sonst fließenden Weisen mit unterläuft, so verzeiht man der Dichterin diese kleine Schwäche ihres Geschlechtes gern. Bietet sie uns in ihrem Liederstrauß, neben diesen wenigen unachtsam mit hineingebundenen Grashalmen, doch eine ganze Fülle duftender Blüthen, auf denen noch der verklärende Thau einer morgenschönen Jugendliebe schimmert. Die Ausstattung des Buches ist eine höchst geschmackvolle.

„Haideblumen." Alte und neue Gedichte von Auguste Bender. (New York, F. W. Christen, 1887.)

Unglückliche Liebe ist der Boden, in welchem diese „Haideblumen" wurzeln, die fast alle den schwülen Duft tiefer Schwermuth ausströmen. Daß die Verfasserin mit weisem Takt uns nur einen kleinen Strauß ihrer poetischen Blüthen reicht und ihre Gedichte auf 33 Seiten beschränkt, statt uns, wie dies ja heutzutage Mode geworden, dieselben in einem kaum auslesbaren dickleibigen Band vorzulegen, verdient unsern Dank. In Anbetracht dieser Thatsache wollen wir auch dem kleinen Buch', welches das Erstlingswerk der Verfasserin ist, gerne mit Nachsicht entgegenkommen. Auguste Bender scheint das Zeug zu einer Dichterin zu besitzen. Sie hat den Boden, dem diese „Haideblumen" entsprossen, mit ihrem Herzblut gedüngt. Was sie singt, hat sie durchlitten! — Es findet sich manches Triviale und Unfertige, manches schon oft Gesagte und Unklare in den Gedichten, aber nichts Geziertes und Anempfundenes. Viele der Lieder sind nicht ohne Geschick im Volkston gehalten. In den meisten wird ein pessimistischer Groll, der Ausbruch eines bitter getäuschten Herzens, laut, wie z. B. gleich im ersten Gedicht: „Leb' wohl!"

„Leb' wohl! — es war die reinste Kinderposse,
Denn nichts ist einer wahren Thräne werth. —
Dahin geht Alles — Wehmuth, Mitleid, Liebe:
Du selbst, mein Freund, Du hast es mich gelehrt."

Hie und da wird man auch durch besonders leidenschaftliche Töne ganz leise an die wildwehen Weisen Ada Christen's erinnert. Einige Inkorrektheiten hätte die Verfasserin unbedingt vermeiden müssen. So heißt es z. B. in einem Gedicht: „An einen Dichter." (Seite 15.):

„Ach nicht irdische Hand kann das Herz Dir gesunden." —

Wie kann man „gesunden" transitiv gebrauchen und noch dazu mit „Hand" als Subjekt?! — Uebersieht man diese Schwächen, die die Verfasserin mit vielen ihren dichtenden Mitschwestern gemein hat, dann darf man dem kleinen Buch ein recht günstiges Zeugniß ausstellen und von Auguste Bender noch Fertigeres und Bedeutenderes als „Haideblumen" erwarten. K. N.

GRETHER Kleinhans. Fritz McDonnel is the local schoolteacher, and according to custom, he is boarded for one month in rotation at the home of each family that supports the school. This month he is boarding at the home of old Johannes Kleinhans. Johannes has a son Heinrich and a daughter Anna Maria. The former has become a doctor and changed his name to Petitjean in the hope of attracting a better grade of customers. Anna Maria is married to a certain Philipp Haberkorn and this couple lives at the Kleinhans house. Petitjean has joined the Union army—these are Civil War days—and his wife Luise and their two sons are living in a Western city. After a time Petitjean's letters to his wife stop coming, and for almost a year there is no word from him. Finally Grandfather Kleinhans invites her to stay with her children at the family house in the country. This is a wonderful new experience for Luise's older boy Hans, although his education suffers somewhat at the hands of Fritz McDonnel, who is not as learned as he would like everyone to believe. Fritz also envies and distrusts the pastor who, though American-born like Fritz, has studied in Germany. Fritz never misses an opportunity to tell some joke or make some ironic remark at Pastor Jingling's expense, even though he invariably makes a fool of himself in the attempt.

The Haberkorns have a married daughter Deborah, whose husband, Dewalt, is also in the war. She sympathizes with Luise and tries to comfort her and quiet her fears with respect to the long unheard-from Petitjean. Rumors are heard that he has deserted and fled to Canada, and strange agents appear asking her to give them full power of attorney to act in the case. This she wisely refuses on the advice of Grandfather Johannes. Another agent appears with a warrant for Petitjean's arrest as a deserter. In desperation, Luise pays a secret visit to a fortune teller named Mme. Leroy, who confirms the rumor of desertion and flight to Canada but can give no details. Luise's visit is observed—unknown to her—by the school teacher, and she is soon followed by another visitor, a mysterious stranger. When McDonnel loudly knocks at Mme. Leroy's door the stranger quickly disappears through a rear exit. Luise, ashamed of having resorted to pure superstition, tells no one of her visit to the fortune teller.

One day Grandfather Johannes receives a letter from Petitjean asking him to investigate why Luise has not written so long; he asserts that he has been writing to her and enclosing money regularly but has received no word from her in over a year. This arouses Grandfather's suspicions to the point where he is ready to take action. He wants someone to go to Cleveland to check with the post office there. Since McDonnel was already planning to go there in order to repay a debt of two hundred dollars to a friend, he is entrusted with this mission. When Luise has finished a long reply to her husband she looks for

his letter in order to get the address,—but his letter has mysteriously disappeared and no one can remember Petitjean's return address.

On the train to Cleveland McDonnel is befriended by a certain Mr. Butterworth, who seems to know the right answer for everything. McDonnel tells him his troubles and Butterworth offers his assistance. Once in Cleveland they are joined by a Mr. Doolittle and an "emergency" arises in which Mr. Butterworth suddenly requires two hundred dollars in a hurry. There is not enough time for Mr. Doolittle to get the cash from his office, so the naive McDonnel magnanimously offers to give him the cash he has with him and then go to Mr. Doolittle's office to be repaid. Of course Mr. Doolittle suddenly disappears from McDonnel's side as they pass through a crowded street on the way to the office and is never seen again.

At the post office McDonnel is brushed off with the information that he cannot be given any of Petitjean's letters without written authorization from the wife. With the aid of a plain-clothes man McDonnel finds and seizes Butterworth but since he has no witnesses he has to consider himself lucky not to be counter-accused of false arrest. When McDonnel returns home without having accomplished anything, Grandfather Kleinhans writes to the post office in Cleveland himself and receives the reply that a lady who signs the name "Luise Petitjean" is regularly calling for letters from Henri Petitjean addressed to his wife.

One night McDonnel prowls about Mme. Leroy's shack and hears her counting money. He demands that she open the door and she complies in a manner that suggests that he has some power over her. He further forces her to give him the money she is counting as well as other sums she has hidden, and keeps two hundred dollars for himself. At this moment the shack is raided by police and federal agents. Mme. Leroy is critically wounded as she attempts to escape and McDonnel is arrested, for it is revealed that she has been acting as a "fence" for Butterworth and Doolittle. Everyone is only too willing to believe that McDonnel is an accomplice and that it is he who is responsible for the mysterious disappearance of the letter from Petitjean to Grandfather Kleinhans. At this moment Pastor Jingling pays an unexpected visit to the Kleinhans house and quite innocently produces the missing letter, explaining that he had absent-mindedly put it in his pocket when Kleinhans had originally shown it to him, and that the letter had somehow got stuck under the lining and had not been found until today. Apprised of the state of affairs he rushes to the dying Mme. Leroy and succeeds in hearing her confession. She is in reality McDonnel's mother. Both she and her deceased husband had been alcoholics.

McDonnel had agreed to support her but had insisted that they both change their names so as to spare him any scandal. Kleinhans wants to hear additional details but by the time he reaches Mme. Leroy she is dead. McDonnel is released, however, and he supplies the information needed to clear up the mystery. His real name is McDougal, which makes him a nephew of Johannes Kleinhans. The gang of swindlers involved not only his mother, but also his sister, who posed as Luise Petitjean, while the character known as Doolittle turns out to be Kleinhans' next-door neighbor. McDonnel gives up teaching to become a farm hand on the Kleinhans property.

Die Verkümmerung unseres einheimischen Talents.

Von G. Hermann (Detroit).

Die Ver. Staaten zeigen einen materiellen und industriellen Fortschritt, der Bewunderung erregt und verdient. Mit diesem hält jedoch weder der geistige und noch viel weniger der künstlerische Fortschritt gleichen Schritt. Unser Volk beutet zwar alle Künste und Wissenschaften von der praktischen Seite, d. h. so weit aus, als sich dieselben in den Dienst des realen Lebens, des Gelderwerbs, des materiellen Genusses, des Handels und der Industrie stellen lassen. Wissenschaft und Kunst sind uns, wie Schiller in einem seiner Epigramme bemerkt, wohl „eine tüchtige Kuh, die uns mit Butter versorgt"; sie sind uns aber nicht „die hohe, himmlische Göttin", die das reale Sein mit dem idealen Gedanken aussöhnt und verschwistert.

Das Volk der Ver. Staaten ahmt hier, wie auch in mancher andern Beziehung, in unbewußter Weise das Beispiel der alten Römer aus der Periode der Kaiserzeit nach. Letztere hatten große Vorliebe für künstlerisch arrangirten Luxus und Repräsentation in großem, pompösem Style. Für die eigentliche Kunst, wenigstens so weit es sich um künstlerisches Selbstschaffen handelte, hatten sie weder Sinn, noch Verständniß; dafür waren für sie die Griechen da. Und im Ausbeuten der griechischen Kunst, resp. der griechischen Künstler, leisteten die Römer das Möglichste.

In ähnlichem Verhältnisse stehen die Deutsch-Amerikaner zu den Anglo-Amerikanern. Ehe die Deutschen in Masse in dieses Land kamen, war von Kunst und Kunstverständniß hier kaum die Rede. Durch sie wurde, wenn auch nicht der schaffenden, so doch der ausübenden Kunst — man denke nur an die Musik — eine Heimstätte auf amerikanischem Boden bereitet.

Woran liegt es nun aber, daß das Volk der Ver. Staaten, trotz der großartigen materiellen Entwickelung, künstlerisch so unproduktiv bleibt? Oder sind für uns etwa die Gemälde, die von Amerikanern, und dazu noch in der Regel von Deutsch-Amerikanern, auf deutschen Malerschulen geschaffen werden, Produkte amerikanischer Kunst? Gewiß nicht.

Der Hauptgrund für die Verkümmerung des einheimischen Talents und Schaffens, sei es nun in wissenschaftlicher, künstlerischer oder literarischer Beziehung, liegt unseres Erachtens in dem Umstand, daß unsere Nation — zu ihrer Schande sei es gesagt — sich mit vollem Recht befugt glaubt, die Literatur- und Kunsterzeugnisse Europas plündern zu dürfen und deren Urheber um die Früchte ihres Schaffens zu berauben. Solange man aber auf dem Wege des literarischen Diebstahls von Europa das Beste umsonst haben kann, wird man für wirklich gute Leistungen einheimischer Production, so bald sie aus jener „billigen" Quelle ersetzt werden können, nie einen Cent bezahlen. Damit entzieht man aber dem einheimischen schaffenden Talente, das eben „auch leben" muß, sofort das Fundament unter den Füßen und zwingt die Kunst, resp. den Künstler „nach Brot zu gehen".

Es versteht sich nun von selbst, daß von Kunstleistungen keine Rede sein kann, so lange es an schöpferischem Talent mangelt. Wir behaupten aber dreist: Man mache es möglich, daß das einheimische Talent künstlerisch sich entwickeln nnd materiell existiren kann, und das Talent wird sich finden, ja ist vielleicht schon vorhanden. Für diese Behauptung einige Beispiele: Herr K. Nies in Omaha hat vor Kurzem eine Zeitschrift für literarische und dichterische einheimische Production in's Leben gerufen, und die Betheiligung hat sofort gezeigt, daß wir über deutsch-amerikanisches Dichtertalent verfügen, das auch in Deutschland Beachtung finden würde. Wird nun aber auch eine genügende Anzahl Deutsch-Amerikaner, die für so Manches, namentlich für Bier, immer Geld haben, wohl auch einen Dollar per Jahr für dieses Unternehmen übrig haben, um dasselbe finanziell sicher zu stellen? Wir wollen es hoffen. — Ferner: Herr Carl Majer von Detroit schrieb zwei Opern mit englischem Text. Die eine

MESSMER Im Strom der Zeit. The Neumanns, recent immigrants from Germany, are a family of factory workers in the town of B., near New York. Almost every member of the family except the mother is employed in the local plant of Amherst and Company. A man named Bernau had first urged the Neumanns to come to this town, but this friendship had broken up because of Bernau's uncontrollable appetite for alcohol, which could no longer be tolerated by the moderate Neumann. A religious woman of the neighborhood, called Mutter Schlegel, is well known for her readiness to help people in time of need or trouble. She is present when the Neumanns are discussing plans to go on a boat ride the coming Sunday, and she expresses her emphatic opinion that such frivolity is a sinful desecration of the Sabbath. But the young people have their way and go on the excursion together with a young fellow-worker named Alfred Braun, who lives alone and seems to have no relatives.

A fire breaks out on the excursion boat but nearly everyone is saved. Alfred is injured during his efforts to help pretty Trine Neumann to safety and is cared for by Mutter Schlegel at Neumann's house. The old lady combines a bit of soul-searching with her medical attentions and discovers that the young man is her nephew and only living relative. The fire on the boat is generally ascribed to drunkenness on the part of the crew, but Mutter Schlegel has her own explanation,—it is God's way of expressing His disapproval of the desecration of the Sabbath day.

Inasmuch as Alfred has to stay at Neumann's during his convalescence anyway, he is invited to move in and live there permanently. This brings him and Trine even closer together, and the family heartily approves of the budding love affair.

The employers in the town of B. and especially the owners of Amherst and Co. pursue a very enlightened labor policy. They have organized a workers' association which provides loans, old-age and sickness benefits and other advantages, as well as a housing enterprise in which the Neumanns are also participants, paying for their home in monthly installments. They rent out the upper floor as an apartment. When this becomes vacant they decide to venture into what they hope will be a profitable enterprise as well as a benefit to their unmarried fellow-workers: they take in boarders. They are very careful to make sure that their roomers are desirable and clean-living individuals, and they are presumably all Germans. But in spite of all precautions one of the boarders, a boisterous red-haired fellow named Karl Holt, proves to be a nuisance in that he casts a desirous eye on Trine. Even more disturbing to the Neumanns is the fact that he is a labor agitator who soon creates unrest among his fellow-workers with the able assistance of socialist agents. Gradually these forces manage to form a union which eventually absorbs the company-sponsored workers'sassociation and finally

demands a closed shop at all plants in B.

Meanwhile Alfred's mechanical and administrative abilities come to the attention of his employers and a series of promotions makes him a shop foreman. Naturally the labor leaders accuse him of being a traitor to the workers and he encounters a great deal of hostility in dealing with the men at the plant. Nor is the situation improved by his ill-concealed jealousy when he sees Trine trying to be polite to the ever importuning Karl. Finally this situation becomes so acute that Neumann asks Karl to leave his house. But this measure comes too late to undo Red Karl's pernicious influence on the Neumann's oldest son Johannes. Johannes is so impressed with his friend that he arrogantly demands of Trine that she forget Alfred and marry Karl. Finally this causes a rift in the family and Johannes leaves the house to room with Karl nearby. One day Trine is attacked by Karl on her way home and only the timely intervention of Alfred saves her. This incident clears her mind and she soon consents to marry Alfred.

The demands for a closed shop are refused by the companies and a strike is called, which drags on through the entire winter. The union, well prepared, pays the striking workers a bare subsistence and keeps an iron control over them lest they relent in their determination to hold out to the bitter end. The companies, feeling commercially secure for the time being, simply close down their plants for most of the week. General business stagnation and a strain of credit to its absolute limits cause everyone in town to feel the repercussions of the strike. By spring everyone's patience is ready to snap and violence begins to flare more and more frequently.

Finally the companies, too, lose their patience and secretly bring in newly-arrived immigrant workers to break the strike. This infuriates the labor leaders and one day the mechanical plant at Amherst and Company is dynamited. Only a few are killed but one of these is Red Karl and there is ample evidence that he himself is the culprit, his death being due only to his lack of experience with explosives. Johannes, severely injured, testifies—once he regains consciousness—that Karl had planned and executed the blast in the hope of making it look like a boiler explosion which could then be laid to company negligence. Alfred, who had inspected the boiler just before the blast, is only slightly injured, but it is clear that he was an intended victim. In fact, not long before this an infernal machine had been planted in his home and only Trine's suspicions had saved their lives. Now Johannes confesses that this too had been Karl's doing.

The incontrovertible evidence found at the blasted Amherst plant breaks the strike and forces the labor leaders to flee,

deserting the workers. The union dissolves and the company-sponsored workers' association is reestablished. The enlightened attitude of the state governor avoids further trouble and makes sure there are no reprisals. Only those who can be proven guilty of violence are prosecuted.

Johannes is, of course, nursed back to health by Mutter Schlegel and his deep remorse is fertile soil for her skilful proselytizing efforts. He even wants to give himself up once he is again on his feet, yet Amherst refuses to prosecute but advises him to leave town to avoid trouble and bitterness.

During the strike the Neumanns had received a surprise visit from their old homeland friends, the Wagners, who had emigrated ten years earlier. The Neumanns had lost track of them, but on a visit to the old country the Wagners had secured the address and had decided to pay their friends a call on their way back to their farm in Kansas. Their glowing descriptions of farm life contrast sharply with the bleakness of the strikebound industrial community and set the Neumanns to thinking about their future. Now that Johannes is to leave town, it is only natural that he be sent to stay with the Wagners, and he is joined on his trip west by his younger brother Konrad, who has been talking about nothing else but farming in the west ever since the Wagners have left for home. His motives are not purely agricultural, however, for he all too vividly remembers the charms of one of the Wagner daughters.

Although the after-effects of the strike are of long duration and recovery is painfully slow, the temptation to drop everything and go west is temporarily counteracted by something other than the Neumanns' natural tendency to stick to the home they have so long tried to make their own: Mutter Schlegel offers to loan them her savings so as to help them meet their installments on the house, and Konrad likewise pools his resources with those of his wife's parents. The boarding venture is given up and Mutter Schlegel and the Brauns move into the Neumann house.

One result of the strike is the complete impoverishment of Bernau, who dies a penitent man under the care of Mutter Schlegel, while the Neumanns do what they can to provide for his starving family. This sordid event, together with a gruesome axe murder of a wife and two children by a drink-crazed worker gives added impetus to a prohibition movement, led by the uncompromising Alfred, spurred on by the pious Mutter Schlegel.

An opportunity to sell the claim to their house on very favorable terms finally breaks the Neumann's inertia and impels them to give up city life and factory work for farming on the plains of Kansas. They have much to learn but the pious Wagners

are willing helpers. Konrad marries one of the Wagner girls and his sister Suse marries one of the Wagner boys, while Marie Neumann is beginning to focus her attentions upon one of the local swains. The community is made up almost exclusively of Germans who take their religion seriously. Meanwhile Johannes had been attending a seminary in order to become ordained as a minister for the new church being built by the community, thus making his conversion complete. The equally pious Konrad and Trine, watched over by the solicitous Mutter Schlegel, stay in B. with their growing family to fight the demon alcohol and fend off labor agitation.

wurde in Denver, die andere in Detroit mit verdientem gutem Erfolge aufgeführt. Um aber die Aufführung der wirklich lebensfähigen Opern zu ermöglichen, mußte der Componist, der nur mäßig bemittelt ist, gegen tausend Dollars aus seiner eigenen Tasche opfern. Bei der Detroiter Aufführung, welcher Schreiber dieser Zeilen selbst beiwohnte, blieben die Amerikaner in einer für den Componisten beleidigenden Weise fern, obgleich die Oper, „Pontiac's Verrath" betitelt, eine Episode aus der Geschichte Detroit's (1763) zum Vorwurf hatte, die Musik schön, stellenweise sogar ergreifend, und die Scenerie (namentlich der Urwald im 1. Akt) geradezu herrlich war. Aber der Prophet u. s. w.; und dann ist Herr Majer auch ein Deutscher. Herr Majer schreibt aber, wie er sagt, keine Oper mehr, und — ein wirkliches Talent ist durch Vorurtheil und Mangel an Unterstützung lahm gelegt, wenigstens entmuthigt. Der Künstler bedarf aber der Ermuthigung von Seiten des Publikums, wie die Blume des Thaues.

So ließen sich, um die fast absichtliche Verkümmerung des einheimischen Talents zu beweisen, noch verschiedene Beispiele anführen. Ueberhaupt ließe sich über unser Thema, bei dem wir nur andeutend und anregend verfahren, sehr viel sagen. Wir bemerken nur noch: Als die griechische Kunst und Wissenschaft einen Förderer und Beschützer in Perikles fand, da feierte Griechenland sein goldenes Zeitalter, und große Dichter, Maler, Bildhauer, Baumeister, Redner und Philosophen schufen innerhalb einer kurzen Spanne Zeit jene unvergleichlichen Literatur- und Kunstwerke, von denen die Nachwelt lernen wird, so lange es eine Kultur gibt; als aber ein Perikles fehlte, da entarteten die Künstler und mit ihnen die Kunst. Darum, Volk der Ver. Staaten, gib den literarischen Diebstahl auf nnd werde deinem heimischen Talent — nicht aus Nativismus, sondern aus Selbstachtung — ein Perikles, ein wahrer Protektor und Beschützer!

OTTO-WALSTER Am Webstuhl der Zeit. The story opens in the detention rooms where those defaulting on promissory notes are confined—at the creditor's expense—until they pay what they owe. Among the inmates—the setting is a German kingdom in 1867—are a progressive young man named Frank, a lawyer Streit, a money-lender Levy, a Russian nobleman Iwan, a printer Barth, a shoemaker Draht, an ex-actor always referred to as "der Mime," and later a philosopher named Mensch. These are soon joined by a writer known as Dr. Lange, who is arrested for default on a note he had signed for a friend. The deputies arrest him just as he leaves the home of the wealthy Helene Howald after finding out that she returns his love.

Frank also has a sweetheart, Fanny Musselich, daughter of the typical, tyrannical German white-collar foreman at the law offices of banker Raffmaus. Printer Barth is an unusually progressive employer who lets his employees share in his company's profits and provides them with all sorts of welfare benefits. He is therefore looked upon with great hostility by all the more conservative leaders, some of whom are his creditors. Raffmaus, in particular, tries to ruin Barth by calling in his notes at inopportune times, hence Barth's present detention for default. At the same time Barth's fiancée, eighteen-year-old Hedwig Reichelt, is arrested for allegedly stealing some expensive lace from her employer, the rich merchant Rollmann. Elise, Barth's sister and a close friend of Fanny Musselich, is in love with Iwan without being aware of his noble blood.

Raffmaus calls himself a liberal, and with other bourgeois leaders he controls the party of that name by the familiar expedient of a small ruling clique that decides on all moves to be made at public meetings. Currently Raffmaus is bent on ousting the somewhat rebellious and overambitious Dr. Benjamin from office as Landtag delegate and securing the election of the more compliant Birnenbaum in his place. But this time his well-laid plans are frustrated by a group of young radicals who skilfully counter all his maneuvers. These are none other than the persons in detention for default, who have formed a secret society to promote the interests of the common man and the worker. With the help of a young locksmith, they have escaped from detention in order to be present at the meeting, which they disrupt completely. Raffmaus and Benjamin bury the hatchet when faced by this common enemy but are unable to prevent Frank, Barth and Lange from getting the floor and making speeches in which they expose the so-called liberals as actual reactionaries who only pretend to espouse the cause of progressive social reform.

The cooperative young locksmith is the younger brother of Raffmaus's most trusted and efficient employee, Habicht. Habicht is the only one of the enslaved white-collar workers who has enough backbone to talk back to the tyrannical martinet foreman Musselich.

Musselich also does some money-lending on his own, and one of his heaviest debtors is rich manufacturer Findeisen's wastrel son. The young rake's latest fascination is Elise Barth. He threatens suicide if she will not agree to see him; to humor him she sends him a note, which unfortunately is found and misunderstood by her sweetheart Iwan, who angrily leaves her.

Hedwig Reichelt's trial for theft results in her being sentenced to eight months' imprisonment, for Raffmaus, after having promised to be her attorney, merely puts up a token defense. Streit, who attends the trial, detects some important clues in the testimony so far brought out and promises Barth to help free the girl.

In spite of attempts by wealthy capitalists like printer Wehrhahn and manufacturer Findeisen to ruin him, Barth is able to earn money on his profit-sharing printing business. When Wehrhahn, as publisher of a liberal newspaper, refuses to retract or correct certain vicious innuendoes about Hedwig Reichelt, Barth decides to publish a newspaper of his own, to be called the Volkszeitung and edited by Dr. Lange. This venture, too, is successful, thanks largely to effective advertising by means of handbills.

Lange's fiancée Helene Howald is supposed to inherit a large sum from her deceased father, but the will has been suppressed by her brother, who has made a deal with Raffmaus whereby the latter was to destroy the will. But the wily Raffmaus has merely kept it hidden and thereby foils Howald's attempt to pay him only a fraction of the amount agreed on for the lawyer's services. In fact, Raffmaus now threatens to use the will to expose Howald and easily persuades the rich man to pay him an even higher fee than originally agreed on.

Nevertheless, Howald goes through with his plans for a gala party at his estate, Herrenwalde, mainly in order to impress Findeisen's daughter. All sorts of "magic" effects entertain the guests. Miss Findeisen, a close friend of progressive Helene Howald, is persuaded by the latter to bring along Lange, Frank and Barth. When the party is over, Miss Findeisen is missing. Howald very casually gives some vague explanation about her having decided to walk to the nearest village. Lange sets out to overtake her, but the directions given him by Howald lead him completely astray. Suddenly he is held up by two bandits, Wiessner and Noack. These two characters are not unfamiliar to the reader, for Musselich had looked them up earlier in a cheap tavern in order to hire them to steal some papers from Iwan.

Lange convinces the two bandits that he is not one of the

rich guests and tells them of his anxiety to find the missing girl. This immediately changes their attitude, for Howald had once similarly caused the disappearance of Veronika Habicht, sister of a young locksmith and former fellow-worker of theirs. They explain that the grounds are riddled with secret underground passages and that Howald has no doubt kidnapped Miss Findeisen in order to seduce her as he had done with Veronika. At that time Howald had shot Habicht and had Wiessner and Noack jailed when they attempted to interfere with his nefarious plans. They are sure Veronika is still in his power and that Miss Findeisen is about to share her fate. Wiessner and Noack had been among those employed to install the magic effects on the grounds and had left a secret entrance—unknown to Howald—to the subterranean passages. Through this opening they now gain access to a chamber where they find not only the drugged Miss Findeisen, but also Veronika, who has been trying to revive her and help her escape. They succeed in freeing both girls. Veronika explains that Howald had told her he was supporting her mother and paying for her brother's education, threatening to terminate these benefits if she did not comply with his desires. She is devastated to hear that her youngest brother had been shot and killed by Howald (there had been three Habicht brothers, two of them locksmiths).

Frank, Barth and Lange are brought to trial for their allegedly inflammatory speeches at the public meeting, but they defend themselves so skilfully—with the aid of lawyer Streit—that they are acquitted.

Thanks to the clever maneuvering of Lange in supporting the Conservatives against the Liberals, his new People's Party wins nine seats in the election, thus holding the balance of power between the ninety-three Liberals and the ninety-eight Conservatives. Later the Liberals call on Lange soliciting his support against the Conservatives. Lange's price is the support of universal free suffrage and the nomination of Dr. Lutz, the most democratic of all the Liberals, as the Landtag delegate in place of Benjamin or Birnenmann.

Iwan turns up in Russia at the estate of his stepmother, Mme. Sokolow. It is revealed that she allows him barely enough to live on. His half-sister, Olga Sokolowa, is devoted to him but his mother, being Polish by birth, is almost fanatically patriotic and detests all Russians, including her son Iwan. She frankly admits that she married both her first husband and later Sokolow—both Russians—not for love but for material gain. Sokolow himself is far more friendly to Iwan and increases his allowance. Finally Iwan breaks down his mother's hostility by convincing her that his own progressive ideas are incompatible with Russian absolutism and favor a free, democratic Poland. She promises to join him soon in Germany, together with Olga.

Wiessner, prodded by Lange to give up the life of a thief, finds employment at Findeisen's plant, but soon afterward this manufacturer summarily dismisses forty employees who dared defy his order that they vote Liberal. Led by Wiessner, the entire remaining personnel volunteers to give up an hour's pay daily in order to support those who were fired. Findeisen counters by cutting their pay to the resulting amount and lengthening their hours. Again led by Wiessner, the workers go on strike.

Frank again escapes from debt-detention in order to visit Fanny. He has considerable fun with the detention officers Riemer and Schneider, often at their expense. At a restaurant and at a tobacco shop he is recognized by the proprietors as the man who made the courageous speech at the public meeting. They ask whether they can make use of his eloquence to advertise their establishments and before long Frank has a whole series of advertising contracts.

The tyrannical Musselich is brought to the brink of ruin when several of his debtors default and disappear. The heavy fees he has had to pay Wiessner and Noack for their illegal services have already exhausted his funds. He hopes to rehabilitate himself by marrying his daughter to an aged miser millionaire, Seidenspinner, but she flatly refuses. Seidenspinner retaliates by putting Musselich in detention for default. This upsets the routine at Raffmaus's office and Habicht is appointed to take Musselich's place on a temporary basis. Habicht promptly invites the entire office force to a beer party that evening and tells them to take the afternoon off. Called to account by Raffmaus, he just as promptly resigns and joins the staff of Lange's Volkszeitung. What Raffmaus does not realize is that quite some time ago Habicht, with the help of his locksmith brother, has purloined the Howald will from a secret compartment in the lawyer's files.

Hedwig's case of alleged theft is appealed and referred back to the lower court for retrial. This time her defense is managed by Streit. He not only frees her but proves that the supposed "theft" of the lace was a "frame-up" engineered by her employer, Rollmann, in revenge for her resistance to his amorous advances. Unfortunately she dies of ill health soon after her release.

Frank organizes a ceremonial welcome for Musselich at detention quarters, treating everyone to a sumptuous breakfast with wine. Then news comes that Frank is free, whereupon he immediately pays Streit's debt so as to free him as well. Musselich is favorably impressed with Frank and gives his consent to the young man's marriage to Fanny.

The Conservative cabinet falls as a result of its advocacy

of repeal of the debt detention law and new elections have to be held. The wily Liberals hit upon the idea of proposing a system of "people's workshops" in order to guarantee every worker a position. They are well aware of the fact that the plan is financially unfeasible and will later have to be given up, but make use of the proposal to sweep them into office, with Raffmaus as prime minister. Almost immediately they establish a sort of dictatorship of the Liberal party, grossly misusing their power and—in the monarch's absence— suppressing all opposition, especially that of the People's Party, in open violation of constitutional law. They close Barth's People's Bank and finally forbid the publication of Lange's Volkszeitung. When occasional violence flares, especially at the still strike-bound Findeisen plant, Raffmaus uses this as an excuse to declare an emergency and to assume even more power. The People's Workshops have succumbed to their inevitable fate and all workers who were not originally residents of the capital city are ordered to leave. Meanwhile Frank, Lange, Wiessner, Streit, Barth and their sympathizers organize these workers into a resistance group.

Concurrently certain emotional entanglements have also been in progress. Iwan and Elise meet only to part again, for she cannot forgive him for the way he hurt her by not trusting her. Raffmaus tries to court Helene Howald but meets with an unequivocal rebuff. Frank then engages a chorus girl to lure the prime minister and make a thorough fool of him at a fashionable garden party. This only serves to infuriate the vain Raffmaus and to increase his hostility toward the workers. It is not long before real violence flares and a veritable revolution breaks out, financed by the unexpectedly practical philosopher Mensch, who has inherited his uncle Seidenspinner's millions! The Conservative leader and ex-prime minister joins forces with Lange on the latter's promise to respect property rights and not to advocate abolition of the monarchy. The radical leaders take great pains to see that the insurgent workers behave in an orderly fashion and that no excesses are committed. Just as the revolution is at its height and the People's Party is practically in control, the king returns and establishes a truce after summarily demanding the resignation of Raffmaus. He asks the Conservative leader to form a new goverment in coalition with the People's Party, but Lange, in response to the will of the majority of the workers is forced to withdraw his support of the monarchy: the people desire a republican democracy. The King abdicates.

Ever since his rejection by Elise, Findeisen's son Georg had been a changed man. During the revolution he had—together with his sister and Helene Howald—joined the popular movement and finally succumbed to wounds inflicted by the merchant Rollmann in the street fighting on the main square. His father, owner

of the strikebound plant, likewise has a change of heart and leads the other capitalists in instituting a new and truly liberal labor policy.

Frank marries Fanny, Lange marries Helene, Elise relents and forgives Iwan, and Olga is in the process of falling in love with the philosopher Mensch.

Poesie.

Von J. Moras (Philadelphia).

Unter den prometheiſchen Funken der in die Natur geſtreuten, beſtändig keimenden Saat blüht die Herz und Geiſt erhebende Poeſie. Groß und mannigfaltig wie die Natur ſelbſt ſind ihre Impulſe, ſind ihre Wirkungen. Alles Hohe, Erhabene und Gewaltige umfaßt ſie; für alles Schöne, Zarte und Innige hat ſie den Ausdruck. Die Sprache des namenloſen Entſetzens wie die der hellen Freude ſind ihr gleich geläufig. Den Sturm tobender Elemente, den wilden Ausbruch entfeſſelter Leidenſchaften zügelt veredelnd ihr Pathos; in den Grazien des Weibes malt ſie, in den Melodien ſeines Herzens haucht ſie das Adagio der Liebe. Ihr Umfang und Tiefe ward nie gemeſſen. Sie rauſcht aus Eichenwäldern, ſie donnert in brandenden Wogen, ſie predigt aus Steinen und Pflanzen. Im ſteilen Felsgebirge wie auf pfadloſer Waſſerfläche wohnt ſie, unter den Palmen des Südens wie im ſtarren, eisumgürteten Norden. Majeſtätiſch oder naiv, gewaltig oder zart, kämpfend oder reſignirend, beugt ſie ſich zu den Elementen, durch welche ſie ſpricht, und nimmt davon Character und Farbe an. Auf üppigen, ſonnigen Fluren bildet ſie die heitere, ſorgloſe Natur der Neapolitaner und Provençalen; auf endloſen Sandwüſten und Prairien den feierlichen, ſtoiſchen Ernſt des Arabers und Indianers. Die ganze Schöpfung durchdringt ihr Geiſt, und hörbar, ſowohl im Brauſen des Niagara, als auch im leiſen Flügelſchlage des Käfers, iſt ihre Stimme. Sie iſt die Seele aller ſchönen Künſte, bei deren Umarmung, gleich der Statue Pygmalion's, der kalte Marmor, wie das Bild auf der flachen Leinwand zum Leben erwachen.

Schauerlich und düſter, in unheimlichem Geiſtergewande, erſcheint ſie uns in Macbeth, und in den tiefſten Winkeln des Herzens zucken alle Fibern des Grauens bei ihrer Berührung. Bald, im dröhnenden Rhytmus, weckt ſie mit gewaltigen Klängen den ſchlummernden Heroismus, den ſtürmiſchen Thatendrang, wie in den Geſängen der Iliade. In Beethoven's Symphonien umſchleicht und verſenkt ſie die Seele in wonnige Empfindung, für die wir weder Worte noch Definition haben. Oder ſie führt die erſtaunte Fantaſie weit über Welt uud Menſchen und ſingt von den gewaltigen Kämpfen und Schickſalen übermenſchlicher Naturen, wie ein Milton und Dante. Dann ſich wieder herabſenkend zur heimathlichen Erde, erwärmt und erfriſcht ſie uns durch die holden Kinderaugen der Idylle.

Alſo beherrſcht ſie die Herzen mit magiſcher Gewalt; ſie taucht ſie in Schmerzen, ſie füllt ſie mit Freuden und

„Wiegt ſie zwiſchen Ernſt und Spiele
Auf ſchwanker Leiter der Gefühle."

So entquillt ſie aus tauſend Bornen, dieſe ewig grünende, liebliche Tochter der Natur.

ARLBERG Joseph Freifeld. Joseph Freifeld returns to Hill-Side after an absence of three years. He had taught German there, but the majority of the Germans were freethinkers and the German school had been closed down as a result of the opposition of the clergy with the help of super-patriotic Anglo-Americans. Fackler, a member of the school board, has led the movement to bring Freifeld back to teach German in the public schools. His motives, however, are not altogether altruistic, for he is a nouveau-riche with political ambitions and hopes to gain prestige among the Germans who have been dissatisfied with Mr. Sinker, the teacher who had replaced Freifeld.

Freifeld arrives in Hill-Side late in the spring with his wife, his three sons and his daughter, in order to be ready for summer school. But no sooner has he settled in town than the highly unpopular Mr. Sinker suddenly departs, leaving large drinking debts at several taverns. The school board asks Freifeld to take over, but not without some opposition, even though the situation is urgent. There is considerable resentment, led by a martinet named Aschgrau, against Freifeld because he is not an academically trained man,—he is self-educated, having been left an orphan and first made his way as a common laborer. Aschgrau makes up the examinations for new teachers and is known for his predilection to ask "catch-questions," but Freifeld manages to circumvent him by means of a recommendation from a prominent enlightened Anglo-American. This gives him access to the superintendent of schools, whom he goes to see at the county seat on Sunday in the hope of being able to assume his duties on Monday. Thanks to his recommendation he is successful and the temperance-minded and highly Puritan superintendent even violates the Sabbath in order to sign the certificate for Freifeld.

Freifeld is so popular with his pupils that even his enemies must admit his unusual teaching ability. His native gift for handling children turns the most obstreperous boys into attentive students, but he scores his greatest success with the girls, especially with his former pupil Pauline Fackler, who contributed no little toward her father's efforts to bring back Freifeld to Hill-Side. Pauline is now sixteen and it is soon obvious that she is childishly in love with her teacher. She and a few other girls of about the same age supplement their regular work with a reading circle and private lessons.

Freifeld is somewhat annoyed to see that Fackler sends his children to church—Pauline also teaches Sunday School—even though they all realize it is only for the sake of appearances. Fackler goes so far as to advise Freifeld to soft-pedal his free-thinking and pretend to get along well with the Catholics and

the temperance-minded Anglo-American Protestants. But Freifeld has no use for such hypocrisy.

Freifeld is now in his early forties and his wife somewhat older. Devoted as she is to him, she cannot offer him any real intellectual companionship, since she is relatively uneducated. This lack draws him closer to Pauline and to other women who are his mental equals.

Freifeld's closest male friend is tavernkeeper Nic Deuter, a widower, Swiss by birth, who has an adopted daughter Margaret. She is twenty-five, unmarried, highly intellectual and also feels strongly attracted to the teacher. The same is true of a young divorcee of the same age, one Erna Leblanc, daughter of a rich freethinker and humanitarian who had founded a highly successful cooperative farming enterprise now administered by Deuter. Erna is a sort of Frau von Stein to Freifeld, the perfect companion and complement to him. He spends two weeks of his summer vacation at her estate, where she helps him write his prize essay on women's rights. They fall in love and are strongly tempted, yet manage to resist.

It had been supposed that Deuter would marry Erna, but he had apparently realized that she was too far above him in mind and spirit. He now seems to focus his attention on his adopted daughter Margaret, yet she too, he soon realizes, is not for him. Freifeld leaves Erna's estate ahead of schedule in order to escape further temptation, but his stay at Deuter's only brings about a similar infatuation with Margaret.

One night two rowdies, one a cousin of Erna's divorced husband, cause trouble in Deuter's tavern and attack Freifeld after he quietly tries to calm them. He fells them with a stick in the ensuing scuffle, but Margaret saves his life by catching the arm of one of the rowdies just in time to deflect the shot aimed squarely at Freifeld's back. The two troublemakers turn out to have robbed and swindled some local farmers, who are only too glad to see them arrested.

Mrs. Freifeld is at first inclined to be jealous of the other women who surround her husband. The only one she knows personally is Pauline, but when this girl begins to show interest in Freifeld's son Karl, Mrs. Freifeld's fears are soon quieted. Freifeld himself urges his wife to accept Erna's invitation to spend two weeks of the Indian summer at her estate.

This results in a sincere, high-minded friendship between the two women, once Erna confesses to Mrs. Freifeld that she and the teacher had been tempted but had managed to go no further than to exchange a few kisses.

The supposed infatuation of Karl and Pauline does not seem to be of real duration, nor does it have the approval of Fackler who, as a typical parvenu, has far greater ambitions for his daughter than that she should marry a mere worker. Pauline, brought up in an atmosphere of hyprocisy, finds it easy enough to pretend she loves Karl while he, sincerely in love with her, writes to her constantly while he is away at work in the city. Finally Fackler sends his daughter to another city to study music and contrives to have her live where she must inevitably meet a well-to-do merchant's son. When Mrs. Freifeld hears of this she writes to Karl advising him to forget Pauline. He is deeply hurt but realizes he must face the unpleasant truth.

Meanwhile Deuter seems to have drawn closer to Erna once more and it is said he is to marry her, while Margaret becomes engaged to a rich Catholic named Lerchenau.

News comes that Erna has heart trouble but will marry Deuter none the less. Just before Christmas Freifeld's youngest son Max is the victim of a boyish prank. A Catholic boy whom Max had once defeated in a scuffle prevails on him to coast down a hill on his sled after having put an obstruction in his path. Max sustains a serious abdominal injury, the frightened boys run away, and when he regains consciousness he has to crawl painfully home. He dies within a few days. Facklers are conspicuously absent from the funeral, and the local papers take no notice of it. The shock of Max's death ruins Mrs. Freifeld's health and she ails from then on.

Pauline writes very rarely from the city and her letters make it painfully clear to Freifeld that once she is away from him she succumbs all too easily to the shoddy values and morality of her parents. Her flirtation with Karl is over, but all her other hopes have been equal failures, despite her family's efforts to bring her into contact with well-to-do young men. Their latest candidate for her is a widower of considerable means, but she naively refuses to marry a man who has had another woman before her.

In spring Mrs. Freifeld's condition takes a turn for the worse and she and her husband must forego attending the wedding of Nic Deuter and Erna Leblanc. Mrs. Freifeld dies, and when this news reaches Erna—it is the morning of her wedding day—she has a heart attack. Her left side is paralyzed and she dies several days later after a last visit from Freifeld. Facklers are again absent from the Freifeld funeral and there is much public condemnation of the three nonreligious burials—of Max, of Mrs. Freifeld and of Erna—as well as of the oration held at the last by Freifeld at the request of the deceased.

Aschgrau and his sympathizers attempt to make certain changes in the school board which would result in the closing of the German Department in the public schools and in the opening of a new Catholic German school, but this proposal is defeated at the November elections. Now Father Ursinus lays plans to compete with Freifeld's summer school, but just at this time news comes that Freifeld has decided to leave town. There is much speculation on this point, and only after considerable time is it revealed that Freifeld has been left a sizable sum of money by Erna Leblanc. Suddenly everyone is or wants to be Freifeld's friend. Details are never made public, but the fact is that Freifeld and Deuter have each received half of Erna's fortune except for some small bequests to freethinker organizations. The house and land go to Erna's faithful maid and companion Annette Thion, recently married to Catholic John Eschenbach over his parents' bitter opposition. As soon as he has money and land this parental opposition naturally dissolves at once.

Deuter, always highly pessimistic about freedom in the United States, decides to return to Switzerland in June of the following year, and Margaret, having broken off her engagement to the insufferably aristocratic Lerchenau, plans to go with her foster-father. Meanwhile Freifeld has moved to R. with his daughter Emma and his housekeeper, the widow Linke. Here he has rented a fine old house and devotes his time to writing. He produces two "Novellen" and a novel as well as several articles, all imbued with the freethinker spirit. In May he goes to Hill-Side for a two-week visit with Deuter. Margaret is strangely excited, but her unsuccessful affair with Lerchenau has made her shy where she was formerly straightforward. Freifeld, seeing her apparently planning to leave for Europe, believes himself rejected. Fortunately Deuter correctly interprets their behavior and advises Margaret to follow a course of frankness. The result is not long in coming: Freifeld proposes to her and a double wedding is held, for in the last moment Deuter reveals his engagement to a young widow he has been quietly courting and who is willing to go to Switzerland with him as his wife. While Deuter thus gives up the fight for freedom of thought in the United States, the more sanguine Freifeld continues it with unabated zeal. Margaret gives him the intellectual and spiritual companionship he needs besides being a good mother to his daughter and to the son she bears him a year later.

MINUTH Ein sonderbarer Heiliger. Peter Fratzki is a millionaire with a bank and an office on Wall Street. He has made his money in silver mining in Colorado after failing to find gold in California. He had left home because of a dispute with his parents. He had never written back but had heard of their death. He has a married sister and two brothers in Germany but rarely thinks of them. He had also left behind a girl, named Emma Schuler, without ever finding out whether she returned his love. He is now fifty and unmarried.

His early years in his new country were years of hardship and a bitter struggle for existence. Then suddenly he and a friend named Ritter had impulsively dropped everything and gone to California. Peter had no luck with gold, but he found a keg of nails. This was a valuable item in the wilderness in those days and he could afford to demand payment of his high prices in gold coin. When he had some $10,000 left, he bought a genuine silver mine in Colorado. He had left Ritter there as his chief mining engineer.

Yet for all his wealth Peter is lonely and unhappy. It is his habit to wander about among the poor, helping individuals wherever he can, for he has no use for organized charities. One chilly evening he hears a man reciting a poem in German from a concealed park bench. When Fratzki investigates he finds a gaunt young man who seems to have lost the will to live and merely awaits death by freezing. Peter takes him to a store to buy new clothes and then to dinner at a fashionable hotel. The young man, once washed, shaved and dressed respectably, looks vaguely familiar and stirs old memories in Peter. Yet he refuses to give his name; Peter respects his right to do so, and gives him a new family name: Parker. The man decides to use with this his actual given name Bernhard. He is sparing with his information about himself, revealing only that he had committed a youthful indiscretion and had been asked by his high-toned family to go to America to make his own way there. Peter recognizes the man's good character and gives him employment at his bank. But the incident arouses in Peter a powerful nostalgia. He asks Ellingworth, his chief assistant, to investigate the relatives in Europe, then leaves the assistant in charge of all his affairs, recommends Parker to Ellingworth's care, has agents look for an estate in North Germany, and sails back to his homeland to look up his relatives, none of whom are aware of his wealth.

He first visits his sister Grethe, who recognizes him almost at once. She lives modestly with her musician husband Schönemann, a daughter Martha and a son Ernst who is an army band member with the rank of corporal,—he plays the oboe and composes marches. Peter secretly inquires into the chief difficulties of the Schönemanns and gives them financial aid. To

Marie he offers a gift of $50,000 if she will give up her operatic ambitions, for he realizes that jealousy and intrigue will interfere with and probably ruin the career she has set her heart on. Reluctantly, she agrees.

Next he visits his brother Karl, who runs the family estate. He is happily married but poor, and has two sons. Again Peter keeps his wealth secret until he finds out the family's troubles. Karl's wife Helene fears that Peter will demand his share of the inheritance. Karl informs Peter that a wealthy American is buying up a huge baronial estate nearby, that a neighbor, Viktor Bergen, is financially embarrassed as a result, for he owes money on some rented land and will now be required to pay long before the expected time; thus Bergen is faced with complete ruin. When Peter meets the Bergens he notices something familiar about the wife, Emma; by means of a few deft questions he discovers that she is in fact Emma Schuler's daughter.

From Karl Peter also learns that his other brother Wilhelm, a royal forester, is embarrassed because the surveyors appraising the estate for the wealthy American are staying at his house. Wilhelm's pretentious wife—a penniless noblewoman with the title of a Baroness von Lingen—insists on living up to her aristocratic traditions by letting the surveyors stay as their guests and feeding them magnificently in the hope of thus marrying off her three oldest—and excessively plain—daughters.

Helene has a premonition that Peter is the wealthy American who is to buy the estate, and of course she is right. Peter finds that Bergen shares his progressive views and decides to come to the man's aid: he buys the land on which Bergen owes money and leases it to Bergen for twelve years.

Then, pretending to be poor and to have just returned from Southern Russia, he visits Wilhelm. The Baroness is hostile to Peter from the moment he arrives, for there is no room in the house, what with the surveying party occupying all the space. But for the first time in his married life, Wilhelm talks back to her, insisting that she find room for Peter and that she put an end to her generosity toward the surveyors, who are deliberately prolonging their stay in order to live sumptuously at their host's expense. Thus Peter's first meal at Wilhelm's house is a frugal one, without wine; Wilhelm's lecture has found timely support in the butcher's and grocer's refusal to extend any further credit to the Baroness.

Peter plays his role to perfection and observes that Wilhelm's only son Egon, aged twenty-one, is a lieutenant trying to live up to old-fashioned traditions; this makes him a spend-

thrift who is constantly in debt. The eldest daughters are so repulsive that their mother's hopes of marriage for them are plainly ridiculous, but a younger daughter, Dora, aged seventeen, is rather pretty and less imbued with her mother's aristocratic pretensions. Two younger girls are at a fashionable boarding school. The Baroness does everything in her power to make Peter feel that he is far beneath her socially. He in turn deliberately angers her by emphasizing his democratic views—much to Wilhelm's annoyance, for he fears that the surveyors may carry tales back to government authorities who would be displeased with a royal employee whose brother is a "dangerous socialist." With the surveyors is corpulent, middle-aged Herr Mehlheim, representing the seller of the estate. He casts longing glances at Dora.

Peter reveals his true identity to Egon in order to enlist his aid for a birthday party for Wilhelm. He also invites the Schönemanns as well as Karl and his family. The Baroness is furious but there is worse to come, for at the party, Ernst—a "mere corporal"—and her daughter Dora fall obviously in love. And the surveyors are so captivated with Martha that they completely forget the three desperate daughters in whom the Baroness had tried to interest them. She tries to make trouble for Peter by dropping hints to the surveyors about his being a "dangerous socialist," but Peter calls the handsome apprentice Hans Veit aside and has him send a telegram to the authorities asking them to recall the surveyors for incompetence and neglect of duty.

When all of the participants at the birthday party are assembled about the dining-room table, Peter takes out his watch several times. By prearrangement, Ernst asks him why he wears three plain old nails on his watch chain. Since they are the last three nails from the keg which had started Peter on the road to wealth, he thus has an opportunity to tell the story of his past. For the express benefit of the Baroness he emphasizes all of the menial occupations and sometimes rather uncouth acquaintances of those days. Just when she feels most secure in her contempt for him he drops his bombshell: he very casually refers to Ritter as his most trusted mining engineer. This brings a torrent of questions until the truth is revealed. The Baroness is devastated, but Peter is content to have taught her a lesson and by means of kindness he manages to win her friendship. He pays for all expenses incurred by Wilhelm in putting up the surveyors and helps him regain credit with his dealers and merchants.

Now that Peter has visited his relatives and helped them where he could, he feels ready to retire to his estate. But to his amazement he finds that the estate includes a whole village with a church and a school as well as a host of ignorant and miserably underpaid agricultural workers living in misery

and filth and terrorized by a brutal overseer. Naturally the former owner, Baron von Reyersberg, had considered such details unworthy of his attention and had left them to his administrator while he lived the life of an aristocratic playboy. Thus Peter finds thrust upon him the role of a reform ruler of a small "state," and he throws himself into the task with his customary energy and a zeal springing from his desire to put into practice his liberal, progressive ideas. Within a year he succeeds in converting his peasants and villagers from humble, timid "subjects" into independent, self-reliant individuals. Even the pastor and the teacher, at first hostile to the innovator, fall under his spell. The brutal overseer Pulaski has long since been replaced with the enlightened Bergen.

Yet Peter is still unhappy in his personal life. Then one day Emma Bergen receives a letter from her mother and happens to mention a reference in it to her brother Bernhard. It takes only a few skilful questions by Peter to make it clear that this Bernhard had long ago gone to America, and that Emma's mother—the sweetheart of Peter's youth—is a widow. Peter cables to Bernhard Parker to come to Germany at once and has Emma invite her mother for a visit. The reunion coincides with a great celebration of Reformation Day. This also completes the local pastor's conversion from dogmatic, formalized religion to pure Christianity as represented by the love of one's neighbor.

It is some time before Peter, now fifty-one, can bring himself to tell Emma Bergen's mother of his love for her in the days before he had left Germany. To his pleasant surprise she confesses that she had loved him too and had been devastated by his sudden disappearance twenty-six years ago. In fact they find they are still in love and agree to marry. At the same time Bernhard, now an artillery captain, marries Martha Schönemann and stays in Germany, while Ernst gives up his musical career for more substantial employment and marries Wilhelm's daughter Dora. Peter, now happy at last and able to live a life of relative leisure, nevertheless continues his reforms and his enlightened administration of his estate, so much so that the Crown Prince of Prussia becomes interested in Peter's progressive ideas and—much to Peter's annoyance—confers upon him the title of "Oekonomierath."

LOTTA LESER Das zerrissene Bild. Young Dr. Max Ehrlich in about to marry a girl named Magdalene. She and her brother Kurt are orphans living with an eighty-year-old "great uncle," also a doctor. Max finds an apartment and while the landlord steps outside for a moment he looks through an old photograph album. He is struck by the torn picture of a girl dressed in the fashion of some fifty years earlier but otherwise the exact image of Magdalene, and what is more, this very name is written distinctly across the bottom of the photograph. The landlord explains that the album was among the few items left over from the mansion which formerly occupied the site of the apartment house. Max buys the torn photo and later shows it to Magdalene's "great uncle"—with astonishing results: the old man faints and when he is revived he is a broken man. His health fails rapidly and a few days later, realizing he is about to die, he calls Max to his bedside to hand him a manuscript in which he has just put down his own story. While Max reads the old man dies in his sleep:

When the man was a young doctor of about thirty, one of his patients was a tubercular lady in whom he seemed to have successfully retarded the progress of the disease. He had every reason to believe she would live for many more years, yet suddenly he hears that her husband has found her dead in bed in the morning. When he rushes to the house he accidentally overhears a conversation between the husband and a widow with whom the husband seems to be on rather intimate terms. Convinced that the lady could not have died of her ailment, the doctor suspects foul play. His suspicions are apparently confirmed by the speed with which the lady is buried and the vehemence with which the husband refuses to permit an autopsy.

Desperately concerned about his own medical knowledge in this baffling case, the doctor decides to rob the grave. He succeeds in lifting out the body but is surprised by the husband, who has obviously come there for the same purpose. A struggle ensues during which the husband is accidentally shot to death by his own gun. The doctor puts the man's body in the coffin and takes the woman's body to his laboratory. A providential rain storm obliterates all evidence at the new, isolated and unguarded cemetary.

The autopsy proves the doctor right: the woman's lungs show that she would have lived, but the stomach reveals a lethal dose of poison. Realizing that no one would ever believe him even if he told the truth, he buries the body in his own back yard and keeps his dark secret for the rest of his life. The disappearance of the woman's husband creates a sensation and it soon turns out that the man was heavily in debt. His home is auctioned off and torn down to make way for an apartment house. The doctor adopts the dead couple's little girl, Magdalene, and while he

never marries he lavishes on this child all the care of a loving parent. She marries a fine young man and has two children, Magdalene and Kurt, but dies young. The doctor raises the two children, of which Magdalene is the one who is now about to marry Dr. Max Ehrlich, the only person to know the old man's secret.

Besprechungen.

„Neue Poetische Blätter" Zeitschrift für Dichtkunst und literarische Unterhaltung. Herausgeber: Dr. B. Westenberger und Phil. Berke. Frankfurt am Main.

Von der nun im dritten Jahrgange erscheinenden Zeitschrift liegt uns die erste Nummer dieses Jahrganges vor. Dieselbe enthält Gedichte von F. Xav Seidl, Ludwig Fulda, Ernst Eckstein, Albert Möser, Paul Fritsche, Albert Weiß, Wilh. Kunze, Stephan Milow, Alfred Friedmann und anderen hervorragenden deutschen Dichtern. Aus dem reichen Inhalt ist besonders hervorzuheben: „Don Paolos' Kampf" von Herm. Friedrichs, eine längere Dichtung, die uns den Kampf eines Priesters zwischen Pflicht und Liebe schildert. Die Sprache ist schwungvoll und von selbstständigem Klang. Die Lösung des Conflikts durch den Selbstmord der Liebenden ist jedoch nicht neu und läßt unbefriedigt. — Weiche, tiefmelancholische Akkorde schlagen Ernst Eckstein („Todesrose") und Paul Fritsche („Selig-unseliger Drang") an. Gedanklich bedeutend sind „Stufen der Schöpfung" von Albert Möser und „Charfreitag" von Georg Schaumberg. Von Wilh. Kunze haben wir schon viel Besseres gelesen, als dieses „Gebet" mit seiner gemeinplätzigen letzten Strophe. Echt dichterische Gluth lodert in Stephan Milow's kleinem Liede: „An die Leidenschaft". Aeußerst gediegen ist die Abhandlung: „Die Zukunft der Lyrik" von S. Wollerner, die dem „Jüngsten Deutschland" nicht genug zur Beherzigung empfohlen werden kann. Ein recht eigenthümlicher poetischer Reiz durchweht die novellistische Skizze: „Die letzten Blätter aus dem Tagebuch einer Sängerin" von John Henry Mackay. — Die „Neuen Poetischen Blätter" haben während den zwei Jahren ihres Bestehens mit vielen Schwierigkeiten zu kämpfen gehabt, wie sie einem solchen Unternehmen ja nie erspart bleiben. Möge sich ihre Zukunft nun sonniger gestalten, damit dem wackeren Streben der Herausgeber der gebührende Lohn wird!

„Biedermanniade" von Friedrich Rösch. Erster Theil. Chicago, 1885.

Als ich vor einigen Monaten das Buch empfangen, beging ich die Unvorsichtigkeit, dem Verfasser zu schreiben, daß ich nach flüchtigem Durchblättern glaubte, dem Buch ein günstiges Zeugniß ausstellen zu dürfen. Heute bedaure ich sehr, dem Verfasser diese schöne Hoffnung gemacht zu haben. Ich habe die „Biedermanniade" nun von Anfang bis zu Ende gewissenhaft durchgelesen, obwohl das durchaus gar keine leichte Aufgabe war, und kann nun mit dem allerbesten Willen dem Verfasser nicht verschweigen, daß ich sein Buch sehr enttäuscht aus der Hand gelegt habe. Was mich damals beim flüchtigen Durchblättern des Buches angesprochen, waren die originellen Reime und die gelungene Satyre die aus manchen Stellen spricht. Dieser gute Eindruck ist jedoch beim eingehenderen Durchlesen des Buches durch die breite Schilderung, die stets von dem eigentlichen Gegenstande abirrt und sich aus dem Hundertsten in's Tausendste verschleppt, und den völligen Mangel an Einheitlichkeit der Handlung zerstört worden. Der Verfasser besitzt zweifellos Talent zum Humoristen und mehr noch zum Satyriker. Er versteht jedoch nicht, dasselbe in der „Biedermanniade" passend zu verwerthen. Statt uns den Lebensgang und die Entwickelung seines Helden vorzuführen, läßt er in jedem neuen Abschnitt alle möglichen Personen sich in einer Umständlichkeit vor uns präsentiren, die uns sofort jedes Interesse für dieselben nimmt. Da wird zum Beispiel in der „Warzenkur" und den folgenden Kapiteln auf nicht weniger als 40 Seiten die Krankheit und Heilung einer alten Base und was damit zusammen hängt in einer Ausführlichkeit und mit Anwendung einer medizinischen Terminologie geschildert, wie sie einem „Aerztlichen Rathgeber" alle Ehre machen würde. Von den Unappetitlichkeiten, die dabei vorkommen, will ich gar nicht reden. Das ist weder Humor, noch viel weniger Poesie! An Kernigkeit fehlt es Fried. Rösch nicht, wohl aber an Knappheit, Kürze und Bündigkeit. So lange er sich diese nicht aneignet, wird sein satyrisches Talent kaum genießbare Früchte tragen. K. U.

„Bunte Blüthen" von A. Steinlein. La Crosse, Wis. Verlag von J. Ulrich, jr.

Es sind nicht gerade lauter neue Wahrheiten, die uns der Dichter in diesen „Bunten Blüthen" bietet, aber es sind Wahrheiten, und er weiß sie in so schlichter, klarer, inniger und liebenswürdiger Weise vorzutragen, daß wir ihm gerne zuhören und uns an seiner ehrlichen, geraden Natur und seinem offenen, gesunden Sinn für alles Gute und Schöne herzlich erfreuen. Manche der Gedichte hören sich an wie Volkslieder. In allen spiegelt sich der blaue Himmel einer heiteren Lebensanschauung. — Ein Stückchen Mai, ein

LOTTA LESER Am Tage Allerseelen. Dora Knappe, the baker's daughter, is a beautiful blonde who has set her cap for the rich miller, even though he is physically unattractive. Two students boarding across the street are madly infatuated with her,—a law student named Walter and a theology student named Hans. The latter sees in her besides a desirable wife also a challenge to his evangelical zeal, for she is Catholic.

One day at a nearby country tavern Walter gets into an argument with a member of a rival fraternity over an uncomplimentary remark made by the latter when Dora is seen riding by with the miller. In the inevitable duel his roommate Hans offers to act as his second even though he knows this means expulsion from theological school. Walter is killed and Hans pays the consequences for his noble gesture of friendship. Walter's father comes to his rescue by finding missionary work for him in Africa with a promise to secure work as a bookkeeper for Hans if and when homesickness should overcome him.

Ten years pass before Hans revisits Germany and stops at the university town to visit Walter's grave. At the cemetary he is surprised to see that his friend's opponent in the ill-fated duel is now buried beside Walter, and he vaguely recalls rumors that this young man had also been wounded and had later died. As Hans leaves the cemetary—it is All Soul's Day—he notices a blonde young woman of somewhat fading attractiveness who looks strangely familiar. Suddenly he realizes it is Dora, and when he speaks to her she remembers him. She tells him she is still unmarried,—the miller had dropped her as soon as rumors began to circulate that the duel had been fought over her. Her parents had died penniless and she is now living with a family as a maid and governess. To Hans this reunion brings back a thousand memories and rekindles old fires. Knowing he is to leave for his home in Holstein the next day, he proposes to Dora. She hesitates, considering her position: she will never again have such an opportunity to escape being an indigent old maid, yet she must give up her home and go to Africa so that he can pursue the life to which he is devoted. When she accepts he suddenly remembers she is Catholic—a fact she had not even thought of, since she is not devout. All at once he realizes what a sacrifice he is expecting of her, and decides to give up his missionary work and take a modest position as a bookkeeper so that she can stay at home and keep her own faith.

LOTTA LESER Va-t'en. Hans Emmerich Graf von Weilburghausen reminisces on his past: we are taken back some fifty years to the time of the Napoleonic invasion of Germany. At sixteen the guileless Emmerich becomes infatuated with the village pastor's daughter, a pretty blond girl of twelve. In her childish innocence, ignorant of all differences in rank and religion—Emmerich is a Catholic—she asks him to show her the palace garden. He takes her there, but as she revels in its beauties they are surprised by Emmerich's proud parents and two very haughty and disdainful noblemen. The boy, bewildered and ashamed by his mother's proud indignation and the insinuating remarks of the two nobles, pretends not to know the girl: "Va-t'en," he tells her.

The parental reprimand which Emmerich expects never comes, for at dawn his father, the Count, falls in a duel with one of the noblemen over a sarcastic remark dropped by the latter. A week later Emmerich, now the full-fledged Count, meets the girl unexpectedly and they renew their friendship. This time they fall seriously in love, and Emmerich, thinking only of the day when the pastor's daughter will enter his castle as his wife in defiance of all convention and malicious gossip, hardly notices the death of his mother and the gathering clouds of war. He even plans a boar hunt for the day preceding the wedding. And then the storm breaks. As the French troops seize his castle he lies in fever-ridden semi-consciousness as a result of a hunting accident, wounded and unable to help his country in its hour of need. And when he is finally able to leave his bed and hobble about, it is only to find his beloved Sophie in the arms of a swaggering French captain who has nothing but derision for the impoverished nobleman. Yet the most cruel blow is still to come: Sophie tells Emmerich she is tired of him and has only been waiting to throw his own words back into his face: "Va t'en."

In a blind rage the young Count tries to strike the French officer, only to collapse as his wounds reopen and he is thrown once more on his sickbed. Afted a slow recovery he seeks solace and distraction in battle, ever hopeful of coming face to face with the French captain but never seeing him again. On his return home he finds the pastor's house a shambles and hears that Sophie had been stabbed to death by the captain in a quarrel.

And so Emmerich lives out his days in his crumbling castle, believing himself unloved and friendless. But a note appended by the author informs us of the many remarks uttered in praise of his generous works of charity by the people of his county upon his death.

LOTTA LESER Das Gespensterhaus. Gotthilf Stauber is a widowed Rheinland cooper who lives with his pretty twenty-five year old daughter Lene in a house haunted by a Swedish mercenary soldier of the Thirty Years' War who had been slain by an ancestor and exact namesake of the present occupant. It is not the same house that stood on the site in those days, but the ghostly noises had reappeared as soon as the present house had been finished by the now deceased stonemason Stephan. And one night the ghost appeared in full blood-soaked costume before Gotthilf's bed and demanded that masses be said for him and that on three occasions per year for thirty years an egg and ten gold pieces be left in a certain place for him. The ghost has been putting in his regular triennial appearances and collecting his tribute for all these years and his last appearance is due on Good Friday.

Meanwhile the reputation of Stauber's establishment and the depressed spirit of its occupants has made it difficult for Lene to find a husband and for her father to find journeymen and apprentices. The latter problem is solved by hiring deaf-mutes, who are not disturbed by the nocturnal groans and jingling of spurs. One journeyman, the bricklayer's son Christoph Stephan—not a deaf-mute—had had to be dismissed because of his advances to Lene, but the rest had all left voluntarily. Shortly before the Swedish ghost is to make its final appearance a very handsome young deaf-mute named Johannes is hired, and only his handicap deters Lene from showing real interest in him.

Looking forward to the end of the ghostly visitations, Gotthilf unburdens himself to his daughter, and she decides to stay with him on Good Friday night to face the specter. On the stroke of midnight the Swedish mercenary approaches Gotthilf's bed, but this time he threatens the distraught cooper with a dagger. At this moment the nocturnal visitor is struck a blow that knocks off his hat, wig and mask and reveals the prostrate figure of Christoph Stephan. The rescuer is the journeyman Johannes who proves to be in full possession of all his senses. He had overheard Gotthilf's narrative to his daughter and guessed the truth. The chastened Christoph reveals that a defect in the chimney of the old house had caused the nocturnal howling and that his father, the bricklayer and the original "ghost," has deliberately built a similar defect into the new house, as well as a secret passageway to facilitate his visits. The old bricklayer, Gotthilf now recalls, had been known for his fondness for raw eggs!

Christoph is arrested, Johannes asks for the hand of Lene, who now has no misgivings about marrying him, and Gotthilf gladly gives his consent. They all move to Johannes' home in North Germany, where people are less credulous about ghosts and perhaps more wily about fulfilling their ambitions: he had seen Lene in church and adopted his deaf-mute pose in order to become better acquainted with her.

BERTSCH Die Geschwister. Tom Pratt loses his left hand in an accident: he slips on the shop floor and his wrist flies against the moving bandsaw. Already weakened by loss of blood, he has to undergo two additional amputations of the arm in order to avoid blood poisoning. His wife Eva has to take in washing to support herself and their little son Bertie; a daughter, Elsie, has died. Tom's employer pays all medical expenses in connection with the accident, but once Tom is home, his enforced idleness causes him to brood. Although he hunts diligently, he is unable to find work. His former employer promises to help, but weeks of despair pass with no sign of hope.

Tom's feelings are revealed in his letters to his sister Jennie, who lives with her miner husband and six children in Pilot Knob, Missouri. Jennie is deeply concerned about Tom's bitterness and despair. She tries to make him return to his childhood faith in God, but although he tries, he succeeds only in being bitter, even bitingly sarcastic, about religion.

Finally help comes: through his former employer Tom secures a position as a temporary replacement for a night watchman who is ill. This restores some of his self-confidence. His letters begin to show his innate literary talent, for he has a keen mind and an overflowing soul. Jennie, noticing this, advises him to write. And so he fills out the idle hours between his rounds as a night watchman by sitting at the executive's desk and writing a novel, Der Seestern. A publisher gives him a word of encouragement but then weeks pass until finally Tom goes back only to find that his manuscript has not yet been read.

Meanwhile there has been no word from Jennie in many weeks. At last she writes that her sixteen-year-old son Peter, Jr. has been killed in a mining accident after only a month's employment. Her husband refuses to work in the same mine again and moves the family to Deer Lodge, Montana. But hardly are they settled there than tragedy strikes again. Jennie falls in the snow and freezes to death. This blow is too much for her husband Peter; he takes to drinking and marries a vulgar, coarse barmaid. The children are neglected or else brutally mistreated. This is revealed in pathetic letters written secretly to Tom by eleven-year-old Willie.

Help comes at last in the person of Tom himself. He bargains with Peter and the latter's new wife: in return for a payment of two hundred dollars they are to go to the Klondyke and leave Willie in Tom's custody. But when Tom gets to Montana he does still more: he "kidnaps" the five children, takes them to their mother's grave and finally back east with him, where they live happily with their aunt Eva and their cousin Bertie. The source of Tom's sudden affluence is his recently published novel: Der Seestern. He has won his battle against bitterness and despair and worked his way to faith and self-assurance.

BERTSCH Der Tramp. On a snowy, stormy night in late winter a tramp—still young (aged thirty-two) and strong—is picking his way along the narrow gauge railroad near Sulpher Bluff [sic] , Arkansas. He has been thrown off the freight train he was riding and is lost in this wilderness in the Ozarks. Angrily he recalls his whole life as a hobo and in a sudden surge of disgust with this existence he leaves the rails to strike out through the woods. The country is wild and apparently uninhabited, but suddenly he comes upon a block house in a small clearing. He has to keep knocking before he is finally admitted by an old man pointing a shotgun at the intruder. The tramp has to beg for shelter; the old farmer, suspicious and cynical at first, gradually softens and lets the stranger stay. As the two men sit by the warm fire the tramp succeeds in arousing the old man's sympathetic interest by telling of his resolve to quit his nomadic life and settle down somewhere. The farmer—named Bill Tower—desperately needs nelp and asks Bill Terry—the tramp—to stay as his farm hand if he is willing to work merely for food and lodging; Tower is too poor to pay him any wages.

Bill Tower's own story is no less gloomy and full of misfortune. Once a well-to-do farmer in Logan County, he had been forced by crop failures to leave the good land he had owned and had come to his present location. No sooner was he established there than his wife and son were killed by a falling tree. He had been forced to take his daughter Rose, the apple of his eye, a delicately pretty, sensitive and soulful girl, out of school in Memphis to keep house for him in the wilderness.

The girl has been hard hit by her harsh fate. She seems to take no interest in life and to live only in the past. Night after night, in all kinds of weather, she spends hours at the graves of her mother and brother. She does not take kindly to Bill, the tramp, at first; she fears him and her father has to promise her to let Bill stay only subject to her approval.

But Bill meets every test. He works hard and does far more than is expected of him, especially in the way of little things designed to make life easier for Rose. For example, he is worried lest she be hurt crossing the rickety bridge across the mountain torrent on her daily visit to the graves; he furtively strengthens the bridge and adds a sturdy railing. Yet it is a long time before he gains her confidence to the point where she dares remain in his presence for any length of time. He reasons that she will feel better if she has something interesting to do, and therefore gets some flower seeds for her from their hard-working and successful German neighbors, the Schlegels. Then he helps Rose start a garden.

As soon as the weather is warm Tower, after long deliberation and discussion with Rose, goes on a buying tour leaving her alone with Bill. The first night she is frightened out of her wits and tries to spend the night by the graves. A storm comes up and Bill has to go out, carry her to the house and bed her beside the fire. After that she no longer goes out at night, but visits the graves in the daytime. Her confidence in Bill is now complete. He, in turn, begins to realize he is in love with her, but he makes no advances, for she had told him that she regards him as a brother.

All goes well until summer, when a drought ruins the crops. Tower is desperate for he cannot pay his installment on the property. One day the owner, rich Mr. Millbrook, well aware of the situation, comes riding up and offers a proposition to help the Towers. But he has an ulterior motive,—he has heard of Rose's beauty, and now that he sees it with his own eyes, he feels he must possess it. He offers to pay all of her father's debts and let him have the property if Rose will marry him. Rose knows she is being bought, yet she feels she must make the sacrifice for her father's sake. She becomes Mrs. Millbrook. Bill is heartbroken and departs, leaving a letter in which he tells Rose of his hopeless love for her.

We next see Bill working in a dry goods store in New York, his original home. He likes to take walks in Central Park and occasionally visits the Art Museum. One Saturday afternoon he sees a lady in mourning standing before a painting he had often admired. It is Rose. She recognizes him, but she is with a group of others and only manages to ask him furtively to meet her next day at a secluded spot on the sand dunes at Long Branch, New Jersey. Millbrook is in Washington.

On Sunday Rose is late for her appointment because of her husband's unexpected return. She has only an hour to talk to Bill and tell him, with a masterful effort to be impassive, of her father's death and her unhappy life with Millbrook, who displays her as a beautiful possession while he dallies with other women. She insists on giving Bill—over his protests—his still unpaid wages as her father's farm hand. She informs him that the farm in the Ozarks is his if he will only ask the Schlegels for the deed to it, and is rather hurt when he declines to go there. In the last minute she breaks down and confesses her love for him. Hastily she tells him he can get in touch with her through Mrs. Schlegel.

The assurance of Rose's love moves Bill to go back to the farm after all. He writes to Schlegel's for the deed but knows that this isolated farmer will probably not call for his mail during the winter. Thus it is six months before he receives a

reply containing his letter to Rose, unopened, and the depressing news that she is deathly ill and is not permitted to see anyone since her husband was drowned on a canoe trip with two females of questionable reputation. Bill takes the next train to Little Rock, Arkansas. Rose's doctor explains that he does not rightly know what ails her and suspects it is more a psychic than a physical condition. When he hears that the visitor's name is Bill he suddenly understands, for this is the name Rose has so often called out in her nightmares and her delirium. The doctor decides that Bill may be the medicine necessary to restore Rose's health, and this proves to be true, although it is a long and slow process. They honeymoon at Long Branch and yet they feel inexplicably restless until they suddenly realize that they are tired of being idle and want to return to the Ozarks. The farm is improved, a new house is built and the old one is turned into a school for the thirteen Schlegel children. Rose lives as simply as possible and gives most of her money to charity. And eventually she gives birth to a son—Bill Terry, Jr.—and we are assured that everyone is happy. The three graves—Mr. Tower was buried beside his wife and son—are still faithfully visited for a short daily prayer.

Stückchen Sonnenschein, und dazwischen blitzende Körnlein goldener Weisheit: — das ist's, was das auch äußerlich sehr hübsch ausgestattete kleine Buch enthält, aus dessen Inhalt wir nur eins der Goldkörnlein hier auflesen wollen:

„Gesetze."

„Gesetze waren schon in alten Zeiten,
Gewebe, wie die Spinnen sie bereiten,
Um die verirrten Fliegen d'rin zu fangen, —
Doch nur die kleinen, schwachen bleiben hangen:
Denn wo sich eine Hummel je verrnicket,
Ist's meistentheils ihr sonder Müh' geglücket,
Ein Loch zu reißen in den dünnen Faden
Und zu entkommen ohne großen Schaden." —

Gedichte von Dr. T. Haering, Cincinnati, O. In Commission bei A. E. Wilde & Co.

Das Buch enthält neben annehmbaren, mittelmäßigen und schlechten Gedichten auch einige Sprüche. Einer von diesen lautet:

„Obgleich ich oft sehr laut gesungen,
So wurd' ich recht doch nie vernommen. —
Sind Lieder leidlich mir gelungen,
Die Anerkennung muß noch kommen."

Derselbe neblige Sinn, der in diesem Spruch enthalten ist, dämmert auch in vielen der Gedichte. Ich kann es mir recht gut denken, daß der Dichter bis jetzt vergeblich auf die Anerkennung gewartet hat, die „noch kommen muß". Trotzdem wäre es Unrecht, ihm dichterisches Talent abzusprechen. Dieses besitzt er ganz entschieden, nur weiß er nicht recht damit umzugehen. Kaum hat er uns mit den paar ersten, gelungenen Strophen eines Gedichtes in die richtige poetische Stimmung gebracht, da reißt er uns auch gewiß mit einer trivialen Wendung oder einem unmöglichen Ausdruck glücklich wieder aus aller Illusion heraus. An unmöglichen Ausdrücken aller Art wimmelt es in dem Buche nur so. So heißt es z. B. in einem Gedichte „Bismark":

„Bist ehrlich nach der Väter Weise,
Du bist der stolzen Eiche gleich;
Gewandt und scharf, bist schlachtenweise
An Menschenkenntniß tief und reich!"

Kann mir Jemand sagen, was „schlachtenweise" bedeutet? In einem Gedicht „An K. G. Dönitz" heißt es:

„Nicht hab' ich Dir geschmeichelt
In diesem kleinen Lied.
Wer schmeichelt — heuchelt, meuchelt —
Das ist nicht mein Geblüt!"

Etwas neblig, nicht wahr? Etwas sehr neblig! — Es bedarf großen Muthes, durch diese Gedankendämmerung vorwärts zu dringen, um nach einem Sonnenstrahl auszuspähen. Nur Geduld, wir kommen auch durch Nacht zum Licht. Die Lichter tauchen zwar nur vereinzelt auf, mit hellem Scheine auf Augenblicke durch den Nebel blitzend. Und jetzt, da wir eins davon erhaschen und festhalten wollen, wird uns dieses recht schwer, viel schwerer, als wir anfänglich gedacht haben. Ja, ja, die Poesie ist eine recht seltsame Frau! Sie liebt zwar den Duft, aber nur den klaren; wer durch Dämmerung und Nebel zu ihr wandelt, der geht leicht irr. Doch ich spreche mit und für Dr. Haering:

„O greift mich nicht so grimmig an,
Weil mir's nicht recht gelang!
Ein jeder leiste, was er kann
In Allem — so im Sang." —

SCHAFFMEYER Die ewige Jagd. George Shirley is a trusted young junior officer of the Bank of Virginia in New York. Its president, Colonel Jameson—a Southern gentleman—is known for his active life as a speculator who has already made and lost several fortunes. We first meet Shirley at the opera with his much older friend Clayton, who has made money and is now the picture of contentment, desiring only to relax and enjoy life quietly and unobtrusively. Shirley is more interested in a young lady in a Diamond Horseshoe box than in the brilliant performance of Tosca on the stage. The young lady is Cynthia Jameson, the Colonel's beautiful daughter, a social leader among the four hundred. Shirley's one ambition in life is to make a million and win Cynthia. His bank connections help him accumulate some $10,000 by means of clever stock market speculation, and this is his first step toward his goal.

Shirley lives in a boarding house run by the redoubtable Mrs. Major Oglethorpe. His best friend there is a German-born artist, Jansen, who had tried to live for pure art until starvation threatened to end his career, whereupon he had "prostituted" his talent by applying it to advertising, at the same time turning very cynical. Among the boarders there is also a couple named Durand; the wife is a pert little red-headed ex-showgirl, the former Vivian Darcy.

As Shirley comes home at about two A.M. on the night of the opera, he sees Colonel Jameson draw up at the door of the boarding house in his expensive car to drop off Vivian.

Shirley is active in social life and is frequently invited to Cynthia's parties. This raises his hopes, although he is always puzzled by her noncommittal behavior toward him.

Colonel Jameson is making preparation for a large-scale financial coup; he organizes a corner on cotton together with another financier, named Dobbs. It is a delicate affair that requires skilful handling. The initial capital is to be furnished by a westerner—Jim Hubbard—who has just come to New York. Hubbard has made his money in California gold and Colorado silver, and has increased it by investing it in sound construction projects having great public benefit,—railroads, utilities, real estate developments. He knows nothing about stock market speculation, which he deeply distrusts, and has scruples about such deals as cornering cotton, in which many must lose in order to enrich a few speculators. But Cynthia, prompted by her father, is especially attentive to him, and he relents, agreeing to put up the money required by Jameson. Quite contrary to her expectations and intentions, Hubbard and Cynthia find themselves falling in love.

Meanwhile Vivian has fallen out with her husband Durand, who is financially embarrassed. He is desperately in need of money to cover up certain irregularities in gold mining speculations and finally begs his wife to help him. She takes the opportunity to buy her freedom from him. She can afford to give him all of her savings and her jewelry, for Colonel Jameson has already secured a nice little apartment for her, and she sees to it that he gives her much more. She even has him use his influence to get her the lead in a new musical comedy. In a short time she is a Broadway star.

No sooner is Durand gone from the boarding house than Mrs. Oglethorpe, and also a boarder named Mrs. Atherton, ask Shirley's advice on some gold mining stock they had bought from Durand. It proves to be counterfeited and worthless. Mrs. Atherton is particularly hard hit; widow of a prominent Southern general, she tries to uphold her traditions of gentility and refuses to let her pretty daughter Viola work for her living, even though the girl has learned to type and take shorthand. Shirley convinces Mrs. Atherton that times have changed and finds Viola a position as a secretary with the law firm of Kirby and Brown. Her only disappointment is Shirley's rather impersonal manner in the whole affair, for she feels she could love him if only he showed any signs of interest in her.

But Shirley is too much concerned with Cynthia and particularly with preparations for a gala evening at Jameson's. A series of "living pictures" is to be presented and he is to participate in the last one with Cynthia. It is the girl's ambition to outdo her man-mad, thrice-married, and thrice-divorced aunt, who uses the title Baroness by virtue of one of her marriages. The Baroness will portray Carmen. Shirley suggests to Cynthia that they do the scene from Tosca in which Scarpia is about to be stabbed, and Cynthia agrees. Because of an unavoidable mix-up in obtaining his costume, Shirley is late to the party, but still in plenty of time to do his part. Nevertheless, Cynthia is angry and treats him with deliberate coldness. Then he sees her attentive attitude toward Hubbard and suddenly understands everything. This shock helps to make his portrayal of Scarpia all the more realistic, but he leaves the party immediately afterward to wander about aimlessly, for he no longer seems to have any object in life.

While Jameson's financial coup is in preparation, a great threat to the whole venture appears and disappears without his knowledge. Vivian's husband Durand deduces what is going on and decides to use her relationship with Jameson as a steady source of income. But his wily wife outwits him. With the help of Helios Doxbury, Mrs. Oglethorpe's gaunt nephew and factotum, she has him arrested and convicted for his sale of counterfeited gold mining shares, without harming her own reputation or that of her wealthy lover.

But just as the time is right for the coup, Jameson has a stroke that confines him to his bed. Dobbs does his best to do all the complicated maneuvering alone but cannot drive the price of cotton above seventeen, three points below the intended goal. Shirley, initiated into the secret after a promotion at the bank, sells his cotton stock at seventeen, content to have raised his capital to $55,000. He resolves never to speculate again, for he finally realizes how dishonest it is, how many thousands are reduced to penury in order to enrich a few already wealthy manipulators. Hubbard's misgivings begin to return, and he refuses to rescue the venture by sinking any more of his funds in it.

In the course of purely routine accounting Shirley discovers that Jameson has embezzled some of his own bank's assets in a desperate attempt to save his cotton corner. He visits the Colonel at his Long Island home. Jameson begs him to cover up the embezzlement until he wins the money back, but Shirley knows only too well how easily the whole coup may now fail and leave him open to the charge of dishonesty. He is willing to risk $50,000, almost his entire savings, to help rescue the project, but he will not sacrifice his honor. Jameson does not accept the offer. Although he has been a fractious patient from the start, ignoring all medical advice to remain calm, he now seems at last to realize that he can no longer do whatever comes into his head.

Shirley leaves the Jameson estate and walks toward the nearest town where the Claytons are to pick him up in their car. Suddenly he is shot in the back and left for dead. Some students find him, and at that moment Clayton, impatient at Shirley's failure to show up, drives by intending to look for his friend at Jameson's. He rushes the injured man to a hospital, where his condition is said to be dangerous but not hopeless, in view of his youth and excellent health.

That night Jameson dies and the market collapses. Hubbard asks Cynthia to come west with him, but she rejects him as a deserter. Meanwhile Shirley goes through a long period of convalescence. For weeks he is in a nebulous state of semiconsciousness and even once he has regained his senses he is not permitted to talk. During this time Cynthia has a great deal of time to think of his last interview with her father, parts of which she had overheard. The more she thinks of it the more she admires his readiness to sacrifice his wealth but not his integrity. Finally she visits him at the hospital and realizes she loves him. They plan to marry as soon as he is fully recovered.

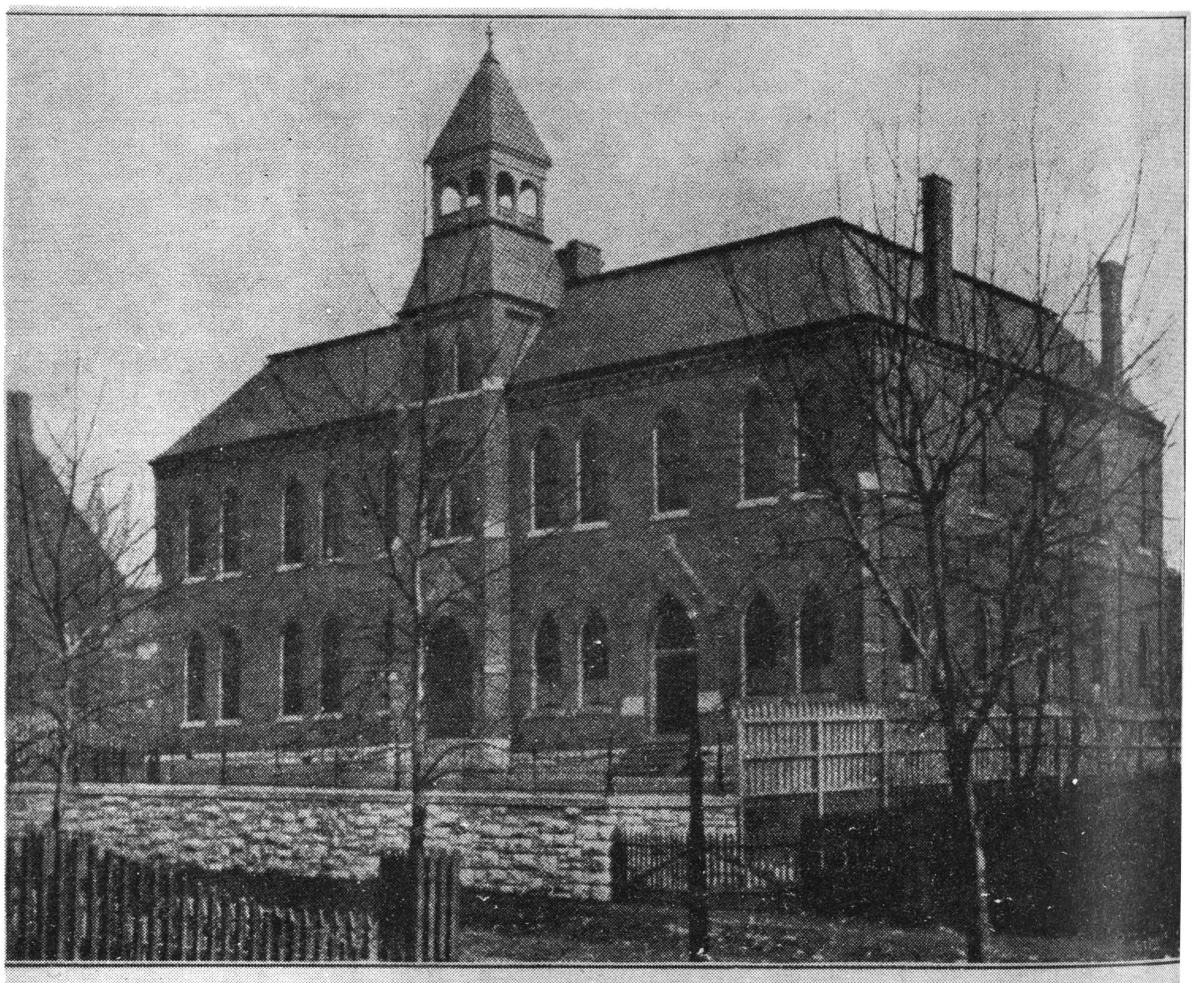
The shot that almost killed Shirley is traced to one of Jameson's co-speculators Carruther, who had been present at the

house on that night. Apparently he had overheard a part of the interview—having had to withdraw when Cynthia appeared—and drawn the false conclusion that Shirley was threatening to desert or even wreck the cotton corner, in which Carruther had sunk every cent he owned.

WEICHE VON MIR

Weiche von mir, du dunkler Geselle!
Eile von mir! Ich folge dir nicht.
Tod, wie bist du erbaermlich und grausam,
wartest auf mich im Daemmerlicht.
Meinst du, weil meine Wunden brennen,
weil mir das Fieber rast im Blut,
weil meine Lippen erschreckend bleichen
und mich verdorrt des Feuers Glut,
Dass ich mich kampflos dir ergebe,
weil mir die Angst die Seele zermuerbt.
Nein, du kannst nicht mein Leben fassen,
nein, solang nicht mein Atem erstirbt.
Weiche! Vor deinen Knochenarmen
fuercht' ich mich nicht und dem Sensenstahl.
Mut, o Seele! Schon steigt der Morgen
ueber das schlummernde weite Tal.

Andrea Baum
St. Petersburg, Florida



Schulhaus der deutschen Ev.-Luth. Gemeinde zum heiligen Kreuz
St. Louis Mo.

(1908)