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Konrad Nies Rediscovered

During a recent clean-up day in the German Society of Pennsylvania in Philadelphia, whose extensive library is currently being recatalogued and updated, an amazing manuscript collection was literally brought to daylight. The complete manuscripts and private correspondence of Konrad Nies (1861-1921), the most prominent and prolific German-American author of the turn of the century, were discovered in one of the Society's attic rooms.¹ The documents originally became part of the collection of the National Carl Schurz Association shortly after 1933, when the first and only comprehensive scholarly work on Nies was written by Walther Thomas at Dickinson College in Carlisle, Pennsylvania, and later came into the possession of the German Society of Pennsylvania in Philadelphia. The documents are mostly in good shape and provide excellent insight into Nies's life, his popularity as well as his position within the German-American intelligentsia.

It is the aim of this article to illustrate the importance of Konrad Nies for not only German-Americana, but also for a more complete understanding of the origins and history of America's current ethnic make-up. The recent discovery of the manuscript collection has given access to aspects of Nies's life which have so far been unknown. Firstly, I shall give a summary of Nies's life which I have been able to piece together from his numerous letters, manuscripts and newspaper clippings. Secondly, with this article I hope to put Nies into the context of a United States facing mass German immigration and the concomitant social, cultural and political issues. Thirdly, this article will show Nies as one of the first literary proponents of environmentalism based on conservation of our natural resources, and someone who believed in a life in unison with nature. Nies was a key member of an influential circle of writers and politicians in America. His contributions came as an author of short stories, a poet, journalist, travel writer and according to his friends, Nies considered himself a true romanticist. In 1899 the Strasbourg journal *Erwinia* placed him between Romanticism and Modernism and called him a "representative of realistic romanticism."²

Konrad Nies: A Biographical Sketch

Konrad Nies, a native of Alzey in Hesse, immigrated to the United States in 1883, in order to join his brother, Philip Nies, who had arrived a few years earlier. After an initial period of struggling in and adaptation to the New World, the young man who had been looking for a career as an actor realized that his success was not going to be on stage. Instead, Nies decided to travel across the North American continent as an itinerant reciter, journalist and poet. Nies very soon became a figure with whom many German-Americans could identify. In Milwaukee, where he was a traveling representative of the Freidenker Publication Co., he married Elisabeth Waldvogel in 1887. Shortly thereafter the young couple moved to Omaha, Nebraska, where Nies began to edit his own monthly publication, *Deutsch-Amerikanische Dichtung*.³ In 1888, after the birth of his daughter, Nies moved again, this time to Newark, Ohio, after having been appointed teacher of German at the local high school, but soon uprooted his family once again and moved to New York. From 1888 to 1889 he continued his aforementioned monthly, a journal dedicated to poetry, literary reviews, and novelettes. In 1891 he published *Funken*, his first collection of poetry.⁴

Nies spent the summer of 1892 in Germany with his family. After an attack of consumption, a form of tuberculosis, Nies tried to recover in Palenville, New York, where his son was born in June 1893. Due to his bad health, Nies was unable to go back to his teaching post, and after three months in Orlando, Florida, Nies once again returned to Germany in 1894 and stayed until the following year. During his stay in his *Vaterland* he befriended many famous contemporaries, including the pacifist Bertha von Suttner and the authors Emil Prince of Schönaich-Carolath and Herman Alexander.⁵ He also lectured on German-American literature in Berlin, Breslau, and Wiesbaden. Fairly discontented and without having received the necessary literary inspiration, he returned to America. He had been asked to take over the Victoria-Institut, a boarding school for the daughters of St. Louis high society. However, Nies quickly realized this task did not satisfy his potential. He quickly abandoned the project and left the responsibility with his wife. He once again started traveling across the North American continent and lectured in over eighty cities, in some of them as many as ten times. After another illness from 1900-1902, Nies was able to first rest and then travel abroad from 1905-1907 with funds that his faithful and generous supporters had collected for him. Before his departure, he arranged the publication of the second volume of his poetry, *Aus westlichen Weiten*.⁶ In the company of his mistress Olga Khripunova, a young Russian noblewoman, he traveled through Italy, Palestine, Egypt and the Balkan countries.⁷ *Dein Herz besteht auf seiner Liebe Recht!* . . . The trip resulted in a mixed blessing for Nies, both emotionally and professionally: Even though this love affair ended in disappointment, Nies had received the necessary literary inspiration from it. Upon his arrival in the U.S., his supporters and the press welcomed him warmly. On the other hand, through his restlessness, he had estranged his wife and children,

and with them, many of his old friends.

For a while, Nies was confronted with poverty, but a small bequest left by his mother upon her death gave him the means to finally bring his family together. In 1909 he moved to California where he and a friend purchased a small cottage in Corte Madera in Marin County. During the seven years in his *Waldnest*, the name he gave his new home, Nies wrote some of his most mature poetry (*Welt und Wildnis* [1921]). His retirement proved to be rather temporary and was interrupted in 1916, when he was asked to become editor in chief of the *Colorado Herold* in Denver. He died on 10 August 1921 after an appendectomy in San Francisco's German Hospital.

The Plight of the "Hyphenated" American

In 1900 the *New Yorker Staatszeitung* wrote the following about Nies's drama *Rosen im Schnee*: "... in der Tat eine eminent deutsch-amerikanische Dichtung. ... Jenes eigenartige Gemisch deutscher und amerikanischer Empfindung, das in der Gedankenwelt unserer Kinder lebt und webt, hat hier prägnanten poetischen Ausdruck gefunden." In another newspaper article from Nies's collection we read "Uns Deutsch-Amerikanern steht er doppelt nahe, weil in fast allein seinen prächtigen Gedichten der Pulsschlag deutschamerikanischen Lebens deutlich fühlbar ist." What is this "mixture of German and American emotions" that he so well addresses in his literature? Why was Nies such a popular figure among German-Americans in his day? It is because Nies represented the hope and aspirations of German immigrants in a new land. Through his writings and oral recitals, he was able to capture these dreams—as well as a shared cultural heritage. He also served as a source of pride for, and a reflection of, the Germans in America. And there were many of them. Around 1905 the total population of Germans in the United States (including those that were born in Germany as well as those descendent from German parents) was 12 million—more than a seventh of the total population.⁸ New York had the same number of German inhabitants as Hamburg; Chicago had more than Munich, and Philadelphia just as many as Bremen. Two-thirds of Milwaukee's population was German. Despite the ubiquity of the German language, however, it was impossible for the German-Americans to avoid English. In the street, in their work environment, and in public institutions, the language of the New World was indispensable, and after all, since one was constantly exposed to it in daily life, its acquisition was fairly easy. As a result, in areas with a large German population—like Pennsylvania or Ohio—many English words and expressions were incorporated into the immigrants' German. Ludwig Fulda, a contemporary of Nies and a well-respected author himself, reports a few examples from Columbus, Ohio: "Dann sind wir in die Bar 'gange und habe die Deisbox [dice box] g'nomme und habe für die Drinks geschähkt [to shake] und er hat mich gebiet [to beat]." A German-American pastor apparently said the following in his sermon: "Man könnte noch mehr schwätzen von der Gnade des Herrn, wenn's die Lungen nur

ständen [to stand] thäten." Even in an academic environment, Fulda witnessed: "Der Herr Professor ist heute ganz besonders bissig [busy] und konnte nicht länger stehn [to stay]." ⁹

It is obvious that after the emigration to a new country, the newcomer's identity easily becomes quite diluted or even entirely lost in the new cultural and ethnic influences that become part of a daily routine. As a result, one's own cultural background becomes more important than ever before; it provides stability, a sense of community in an otherwise heterogeneous environment as well as *Heimatgefühl*. In the case of German immigrants to the United States, German sports clubs, choirs, cultural evenings and even typical German cuisine suddenly enjoyed a unique popularity, and the exaggerated emphasis on German heritage became a new form of identity.

The best medium to preserve a cultural heritage, however, is without a doubt the use of the native language. Apart from the many German newspapers (among which the *New Yorker Staatszeitung*, the *Cincinnati Volksblatt* and the *Illinois Staatszeitung* in Chicago were the best) a motley collection of German-American literature was on the market.¹⁰ Carl Schurz and Rudolf Cronau's historical works, for example, were directed at the more intellectual German-American readership, whereas the works of authors like Edna Fern (*nom de plume* of Fernande Richter), Theodor Kirchhoff, Herman Alexander, Friedrich Carl Castelhun and above all Konrad Nies were accessible to a larger percentage of German-Americans. The theme of their literature was the theme of the Germans in America. If we take a glance at some of the poetry anthologies of the time, we find titles like *An mein Vaterland* (Conrad Krez), *Abschied von Deutschland* (Adolf Puchner), *Auswanderer's Schicksal* (Julius Dresel), *Das deutsche Lied* (K. Nies, H. Rubland, Ernst Anton Zündt), *Deutschamerikaner* (Edna Fern), *Deutsch-Amerikaner* (Karl Kniep), *Das deutsche Volkslied* (Alfred Walter Hildebrandt), *Liebesgruß an die Heimat* (Theodor Kirchhoff), *Gruß der Deutschen in Amerika* (Kaspar Butz)¹¹ just to name a few. Despite these many well-regarded writers, the German press across the whole of the North American continent considered Konrad Nies the most famous and talented German-American writer of the turn of the century.¹² Rudolf Cronau writes in his book *Deutsche in Amerika* (1909) that the main reason for Nies's fame is *Das deutsche Lied*.¹³ Just as in many of his other poems and short stories, Nies successfully caters to the homesickness of those who had left their country of birth. It is also characteristic of the time that German newspapers as well as literature books were full of sentimental poetry and fiction. Upon arrival in the United States, German newcomers were able to experience a sense of community as a recipient of German language literature and were only gradually introduced to a new environment. As a prototype of German-American poetry, *Das deutsche Lied* provided stability in a new cultural environment for many a German immigrant.

Nies's mission was not only a literary one. He also involved himself in politics when he felt German-Americans were unfairly portrayed. In one of the

editions of the *Colorado Herold* from early 1916, a letter from Nies to Theodore Roosevelt (U.S. President from 1901 until 1909 and later, in 1912, a third-party presidential candidate) was printed together with an article about the precarious position of the Germans in the United States. According to this article, in both 1904 and 1912, presidential candidate Roosevelt consistently praised and admired Germany as well as her emigrants who had come to the United States. Since then, Roosevelt had repeatedly condemned the German-Americans and pejoratively referred to them as "hyphenated Americans" despite all the achievements and contributions of the New World's "adopted citizens." Nies served as the spokesperson of the German-American population by openly expressing disappointment and resentment. His letter both highlights and condemns the contradictory utterances of Roosevelt towards the "hyphenated" Americans. He begins with obsequious flattery, and then shifts to sharp criticism of the hypocrisy he saw in Roosevelt's behavior:

San Francisco, Cal., Jan. 15th, 1916
Col. Theodore Roosevelt, Oyster Bay, N.Y.

DEAR SIR:

A few years ago, when the "Pacific Sängerbund" celebrated its first "Großes Bundes-Sängerfest," you were kind enough to send us your picture with a friendly dedication. Your kindness was greatly appreciated then, and a copy of your picture was added to our souvenir-program. Being chairman of the literary committee, I enjoyed the pleasure of being allowed to retain the original picture as a highly valued keepsake. I had it framed and hung up in my room among some pictures of such men as Lincoln, Washington, Bismarck, Moltke, Schiller, Emerson, and others of equal importance.

Whenever I happened to look at it, I always gave it a friendly thought, considering it the picture of the true type of an ideal American and of a gentleman of national reputation and world-wide fame, who as a friend of the Germanic peoples and their art and culture understood and appreciated the meaning and mission of the "deutsche Lied."

To my deepest regret I have found out that I was mistaken in this supposition.

The hostile utterances and unjustifiable accusations which you recently have been hurling not only at Germany and everything connected with her, but also in the same unreasonable, one-sided and exorbitant manner against the Americans of German descent, have sufficiently proved your almost fanatic animosity for the land of my birth;—though I shall never forget that day at the World's Fair in St. Louis, when

you, with tears in your eyes and your voice warm with genuine emotion, lauded and extolled the greatness of Germany and the superior qualities of her former sons who have become citizens of the United States.

I, too, have been such a citizen for more than thirty years, proving by my writings how I love and appreciate everything good and great in this country, yet I have never found it in any discord with my patriotic duties as a faithful American to cherish the memories of the land of my birth.

Considering the facts stated above, and your contempt for the "hyphenated" Americans, I fear your picture will find itself now as much out of place and uncomfortable in its surroundings here, as it is painful for me to look at it now, for to me it has ceased to represent anything but a shattered idol. I, therefore, take the liberty to return it to you.

With due respect.

Konrad Nies

In another newspaper clipping from Nies's collection, (probably from the *New Yorker Staatszeitung*) we find under the heading "Bildnisse" a sonnet to Theodore Roosevelt, which Nies has sent in from San Francisco. Most likely it was written around the same time as his "open letter":

Theodore Roosevelt

Du warfst voll Wucht dich ins Parteigetöse
Und wußtest so viel Lärm um nichts zu machen,
Bis alle Welt beklatscht mit Beifallslachen
Das Kunststück des Rauhereiters, das famose.

So wuchs dein Blendermut ins Bodenlose
Und täuschte flücht'gen Scheins der Völker Wachen,
Um schemengleich im Sande zu verflachen
Mit einer letzten eitlen Retterpose.

Unvornehm stets, schreist du, vom Volk verlassen,
Dem einst du Abgott, nun in tollem Wüten
Grell des Entthronten Haß durch alle Gassen.

Und als die tollste deiner Tobsucht Blüten
Lehrst du dies Land, das deutsche Volk zu hassen.
So sucht ein Götze toten Ruhm zu hüten! . . .

In the summer of 1911 a series of articles by Konrad Nies was published in all the major German-American newspapers encouraging those who were tired of the stressful and hectic urban life to join a colony in California.¹⁴ To attract recruits, he mentioned the successful Roycrofters in East Aurora, New York, the Fellowship Farms in Westwood, California, as well as the Colony of Artists in Carmel-by-the Sea, California. Nies, after having dedicated some studies to the Austrian philosopher Rudolf Steiner, was looking for like-minded German-Americans who were willing to support his anthroposophic project. However, the colony was never founded, even though the idea had received considerable response, not only in the German newspapers but also in the German societies throughout the United States. The reason for the failure might have been the utopian and slightly communist bent that was inherent in the plan. The idea to develop the whole human being by living in unison with nature but at the same time providing mental stimulation was the result of Nies's intense study of theosophy and a strong belief in a back-to-nature movement.¹⁵ The beauty of nature—and therefore the necessity of its protection—seem to have been two prominent themes in Nies's life and works. In some of his diary entries from 1908 he says that the time he spent in solitude in the mountains near Domerock in Colorado was the happiest of his life. Far away from any civilization, he led a wholesome life in which he considered the appreciation of nature as paramount. Four years earlier in 1904, Nies had already drawn attention to an important environmental problem in one of his best poems, for which he was awarded first prize at the *Baltimorer Blumenspiele* and about which Georg Sylvester Viereck, a respected author and New York publisher, said: "If his revenge of the forests had been written in the English language, it would be impossible to ignore him in the history of American literature." As a ballad condemning deforestation all over the North American continent, "Die Rache der Wälder" vigorously admonishes man and his destructive activities.

Die Rache der Wälder

Des Nachts, wenn die Sonne im Meere entschwand,
Und die Wolken im Sturme jagen,
Da geht in den Lüften ein Brausen durch's Land,
Wie geächteter Rechte Klagen.
Aus den Catskills kommt's, wo die Eichen weh'n,
Aus Pennsylvanien's Gebreiten,
Von den Tannen an Minnesota's See'n,
Aus Texas waldigen Weiten,
Aus den Föhren und Fichten bricht es hervor
In Colorado's Gesteinen,

Aus den Rotholzriesen am Goldenen Tor,
 Aus den Cedern in Florida's Hainen,
 Aus Ost und West, aus Süd und Nord,
 Durch Klüfte und Felsen und Felder
 Erschwillt er im donnernden Sturmakkord—
 Der Racheruf der Wälder!
 Wir wuchsen und wachten viel tausend Jahr'
 Bei der Wildnis rotem Sohne;
 Wir boten ihm Obdach und Waffe dar
 Und Liebe ward uns zum Lohne.
 Wir sproßten in Frieden, wir grüntem in Ehr',
 Wir schützten und schirmten die Lande.
 Da brachen die Bleichen waldein über's Meer
 Und lösten die heiligen Bande.
 Sie danken uns Heimat, sie danken uns Herd,
 Die Bleichen, die Klugen, die Feinen.
 Doch danklos verwüsten, von Habgier verzehrt,
 Das Mark sie von Wäldern und Hainen!
 Uns Hüter des Hochland's, uns Wächter der See'n,
 Der Vorzeit heilspendende Erben,
 Sie fällen uns herzlos in frevlem Vergeh'n.
 Um Haufen von Gold zu erwerben;
 Doch eh' wir zerbrochen, als lebloses Gut,
 Der Habsucht uns fügen zum Dache,
 Hört, Sturm, uns, und Erde und Feuer und Flut,
 Euch rufen herbei wir zur Rache!
 Ihr seid uns Genossen seit ewiger Zeit;
 Die Urkraft, euch lieb sie die Waffen,
 D'rum sollt Ihr Vergeltung im rächenden Streit
 Am Werke der Menschen uns schaffen.
 Was immer gezimmert aus unserm Gebein,
 Der Städte Getümm und Gemäuer,
 Reiß es ein, du, o Sturm, reiß es ein, reiß es ein!
 Verzehre in Flammen es, Feuer!
 Die Brücken der Ströme, die Schiffe im Meer,
 Mit unserem Herzblut errichtet!
 Verschling sie, o Flut, bis Wälle und Wehr
 Verstrudelt, verstrandet, vernichtet!
 Verschütte, o Erde, du, Mine und Schacht,
 Die deinem Schoße entragen! . . .
 Auf! Auf! Ihr Genossen der Nacht, zur Schlacht,
 Bis die Werke der Menschen zerschlagen!

So hallt es und schallt es im nächtlichen Chor

Durch Klüfte und Felsen und Felder,
 Vom Hudson landein bis zum Goldenen Tor:
 Der Schrei der geächteten Wälder.—
 Und täglich und stündlich erstarrt uns das Blut,
 Wenn neu uns die Kunden umwogen,
 Daß Sturmwind und Erde, daß Feuer und Flut
 Die Rache der Wälder vollzogen.¹⁶

The Konrad Nies Collection

So far the only access to Nies was provided through his published works *Funken* (1891), *Rosen im Schnee* (1900), *Deutsche Gaben* (1900), *Aus westlichen Weiten* (1905), *Welt und Wildnis* (1921) and a few anthologies of German-American poetry which can be found in any well-stocked library in the United States. The newly discovered Konrad Nies Collection at the German Society of Pennsylvania now creates access to one of the most neglected, but also one of the most rewarding areas of literary research within German-Americana. It not only enlightens us about Nies and his works, but also reveals to us the existence of a well-connected circle of authors and intellectuals of which he was a crucial part. At the moment the Konrad Nies manuscript collection is being organized and archived. The author of this article will be working on several publications over the next two to three years.

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Appendix 1: The Konrad Nies Collection

The collection comprises approximately five feet of documents, among which the following items are the most important:

1. two diaries:
 - a. 29 August 1907 - 21 October 1913
 - b. 11 February 1906 - 18 August 1907
2. letters by Nies to:
 - a. Adolf Levi - 34
 - b. his manager Petersen - 20
 - c. Bertha und Louise Schmitz - 5
 - d. Anna Nitschke - 1
 - e. Frieda Liess - 5
3. letters to Nies from:
 - a. Marie von Stoffela - 7
 - b. Margarethe Halm - 10
 - c. Fanny Bloomfield Zeisler - 12

- d. Clara Adles-Wolfstein - 13
 - e. Anna Nitschke - 13
 - f. Herman Alexander - 1 to Nies; 1 to Nies's wife
 - g. Theodor Kirchhoff - 1
 - h. publisher Ronge - 33
4. correspondence with publishers Baumert & Ronge, Reclam, Härtel
 5. Nies's guest book
 6. manuscripts of published and unpublished poetry
 7. fragments of short stories or novels
 8. some dramatic fragments
 9. several hundred newspaper clippings about Nies collected by Nies
 10. photographs and postcards of Nies and his female friends
 11. bedside notes from the German Hospital in San Francisco
 12. "Poesiealbum" with entries by the greats of his time: Bertha von Suttner, Rudolf Cronau, Udo Brachvogel, Carl Schurz, Herman Alexander, Ludwig Fulda, Ernst Henrici, Georg Sylvester Viereck, Theodor Kirchhoff, and many more
 13. a few books and journals of Nies's possession
 14. paraphernalia

Appendix 2: Selected Bibliography

1. Works by Konrad Nies

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- Welt und Wildnis*. Leipzig: Verlag von W. Härtel & Co. Nachf., 1921.
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Notes

¹ The documents were discovered by the author of this article in October 1997.

² Valentin Traudt, *Erwinia: Monatsblätter des literarischen Vereins "Alfabund"* (Straßburg i. E.), 1 October 1899.

³ Konrad Nies, ed., *Deutsch-Amerikanische Dichtung* (New York: Verlag von Herm. Rosenthal und Co., 1888-89).

⁴ Konrad Nies, *Funken* (Großenhain and Leipzig: Verlag von Baumert und Ronge, 1891).

⁵ In his diary entry of 17 August 1906 Nies reports the following about Bertha von Suttner: "Von meinem Aufenthalt in Reichenhall habe ich noch Vieles nachzuholen. Zunächst muß ich berichten vom Besuch Berthas von Suttner, die 8 Tage lang Gast von Rechtsanwalt Nathan war. Ich war während der Zeit fast jeden Tag dort zum Essen eingeladen. Um 3 Uhr am Nachmittag stand dann gewöhnlich der Wagen bereit, der die Baronin und mich in die Berge nach irgendeinem bekannten Ausflugsunkte brachte. Es waren höchst genussreiche Stunden, die ich auf diese Weise in der Gesellschaft der berühmten Frau erleben durfte. Sie gab sich sehr natürlich und einfach. In ihrer Konversation merkte man ihr kaum die geistreiche Frau an. Sie ist leider nicht mehr jung, hat graues Haar und ist sehr stark. Anfangs war sie etwas kühl, wenn auch gleich äußerlich höchst liebenswürdig. Nach und nach taute sie auf unseren Spazierfahrten immer mehr auf. Und zuletzt verkehrten wir wie zwei alte Freunde zusammen." Bertha von Suttner (1843-1914) was an Austrian writer and pacifist. Her two novels *Die Waffen nieder!* (1889) and *Martha's Kinder* (1893), persuaded large numbers of people to join the peace movement. Her initiative helped inspire the foundation of the Nobel Peace Prize, which she received herself in 1905.

⁶ Konrad Nies, *Aus westlichen Weiten* (Großenhain and Leipzig: Verlag von Baumert und Ronge, 1905).

⁷ The Konrad Nies manuscript collection includes a photograph of Olga Khripunova and a postcard from her in German. Before the Russian Revolution most of the nobility were fluent in several languages which allowed them to travel extensively. In Nies's poetry collection *Welt und Wildnis* we find the following sonnet dedicated to Olga under the title "Olja," the Russian nickname for Olga:

Verschleiert träumt dein Aug', als trüg's ein Schein
Von deiner Heimat Steppen, von den weiten.
Wie sie, durch die der Wolga Wogen gleiten,
Voll stiller Größe ist dein ganzes Sein.

Und deine Elfenhand, so vornehm klein,
Sie kann solch großes Märchenglück bereiten,
Wenn heiß der Liebe Blitz voll Seligkeiten
In dein tartarisch Fürstenblut schlägt ein.

Jung, stolz, voll Rasse; frei von Mädchenränken,
Berührt dich nur, was tief und lebensecht.
Wo kleine Seelen scheu die Waffen senken,

Steht deine Großmut furchtlos im Gefecht.
Mag kühl auch dein Verstand dein Glück beschränken,

⁸ See Ludwig Fulda, "Amerikanische Eindrücke," *Neue Freie Presse*, 4 September 1906.

⁹ Ibid.

¹⁰ According to La Vern J. Rippley there were over 800 German publications around 1894. La Vern J. Rippley, *The German-Americans* (Boston: G. K. Hall, 1976), 161.

¹¹ See L. L. Leser, *Deutsche Dichtkunst in den Vereinigten Staaten: Das Buch der Deutschen in Amerika* (Philadelphia, 1909); Konrad Nies, ed., *Deutsch-Amerikanische Dichtung* (New York, 1888-89); and Rudolf Cronau, *Deutsche in Amerika* (1909).

¹² Nies collected several hundred newspaper articles about himself from the German and English press; most of them are glued into scrap books and give excellent insight into his reception as a prominent writer.

¹³ *Das deutsche Lied* in its original was also discovered in the German Society of Pennsylvania together with some of Rudolf Cronau's correspondence.

¹⁴ From some of his correspondence we know that Nies's colony for which he had chosen the name "Luginsland" was supposed to be a non-profit business and mainly self-sustained.

¹⁵ We know this from some study notes on theosophy, which are part of the Konrad Nies collection. Included were also a few newspaper articles on the theories of vegetarianism and healthy life-styles.

¹⁶ Printed in Konrad Nies, *Welt und Wildnis* (Leipzig: W. Härtel und Co., 1921); also in *Columbia: Monatsschrift zur Förderung des deutsch-amerikanischen Exporthandels und zur Pflege freundschaftlicher Beziehungen zwischen Deutschland und den Vereinigten Staaten*, 15 June 1904, in a slightly varied form as well as in several poetry anthologies of the time. The Manuscript Collection of the Library of Congress contains an English translation of "Die Rache der Wälder" by J. P. Goetz.