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Carl, Prince of Solms-Braunfels, First Commissioner-General of the Adelsverein in Texas: Myth, History and Fiction

The immigration of many thousands of Germans to Texas during the 1840s under the direction of the *Mainzer Adelsverein* is a culturally unique and highly dramatic chapter of German-American and Texas history. In the existing scholarly accounts, however, the sociological impact of this immigration, in particular upon regional ethnic literature and local folklore, has been largely overlooked.[1] The dramatic nature of such an historical moment (among other factors, the interplay of aristocrats, immigrants and Anglos during the period of the annexation of the Republic of Texas by the United States) may, of course, appeal inherently more to the literary scholar or the folklorist than to the historian. But the *Adelsverein* immigration is also a German-American "event" of major historical proportions as well, since it epitomizes culturally so much of what was taking place between Germany and America, at the midpoint of the nineteenth century.

Central to the *Adelsverein's* immigration and reflecting it in so many ways is the personality and the office of Carl, Prince of Solms-Braunfels, the first commissioner-general of the *Adelsverein* in Texas. During his stay in Texas (July 1844 to May 1845) Solms did what he could to prepare for the arrival of the first immigrants of the program. With them, on tracts of land purchased by the prince for the Society, he founded the port of Indianola (which he called Carlshafen) and the city of New Braunfels. Less than two months after witnessing the beginnings of New Braunfels (and laying no more than the cornerstone of the Society's headquarters, his often mentioned Sophienburg), Solms returned to the relative obscurity of a minor military career in Germany, where he died in 1876.[2]

Because of his aristocratic bearing and the nature of his management of the complex colonial affairs of the *Adelsverein*, the prince was regarded as a controversial figure virtually from the beginning of his stay in Texas. In the nearly century and a half since Solms left his mark on the development of Texas, three distinct although also interrelated ways of looking at him have

emerged. The mythical view of the "European aristocrat" commenced with Solms's arrival in Texas and this view is still being nurtured today. The historical view of Solms, arrived at primarily in the scholarship done during the first half of the twentieth century, is largely critical of Solms's administrative and political skills. It is also possible, finally, to view Solms as a literary "figure," not only because of his writings but because he himself appears as a fictional character in Texas-German literature. An examination of these three perceptions of Prince Solms and their interrelationship reveals a much fuller evaluation of Solms's role in Texas than any of the individual views.

Solms's aristocracy is an understandable factor in virtually all discussions of the prince. His class is also reflected, in various ways, in his correspondence and his *Verein* reports from Texas as well as the travel book on Texas which Solms wrote when he returned to Germany.[3] Furthermore, Solms's lodging requirements in Texas, his use of a personal retinue, his desire for an elegantly uniformed militia, even Solms's choice of settlement sites may easily be interpreted as stereotypically "aristocratic" behavior. Such demeanor was out of place in a relatively uncivilized Texas, all the more so since Texas was also a recently created republic to which many liberal Germans were politically attracted. Unlike his successor, Baron Ottfried Hans von Meusebach (or as he called himself when he arrived in Texas, "John Meusebach"), Solms was unwilling to accommodate himself in any way to the egalitarian Anglo society of Texas. These circumstances, consequently, provided the catalyst (and the factual basis) for the myth-building in connection with Solms's aristocratic bearing.

The two components of the myth are the "positive" or "negative" interpretation which the individual purveyor of the myth gives to the behavior. The following eyewitness account of Caroline Ernst von Roeder von Hinueber, who was twenty-four when Solms was in Texas and who recounted her experiences nearly half a century later, is typical of the many negative stories told about Solms. In her reminiscence, Caroline reported:

> I remember very well the coming of the German colonists who founded New Braunfels and Fredericksburg. My brother Fritz accompanied Prince Solms in the capacity of interpreter and guide. The prince had a considerable retinue of horsemen, dressed mostly like himself, after the fashion of German officers . . . . Whenever they came to a good piece of road, the prince would say, "Now, let us gallop," and then the whole party would charge down the prairie. The hunter was told to kill a deer but did not succeed, and my brother rode out and killed one, causing much pleasure to the prince.
>
> While on the same journey, the party stopped at a farmer's who brought out watermelons and told them to help themselves. My brother cut a watermelon in two, took a piece, and went into the yard to eat, whereupon one of the officers rebuked him severely, asking him how he could dare to eat when his Highness had not yet tasted.
>
> When the prince was endeavoring to establish Carlshafen and he and his party were making soundings, the boat grounded. The prince was in great distress and insisted that the only thing to do was to wait for the tide. My brother took off his clothes, got out, and pushed the boat off the bank.[4]

Even if the information in this account were "factual," simply in the act of

retelling by Caroline (and by others) it gains the dimension of a myth by becoming anecdotal. As an anecdote, it suggests that this event is "typical" of the prince's behavior.[5] Aside from describing Solms's stereotypical aristocratic behavior, this particular account also contains the characteristics of a venerable folktale theme, namely the confrontation of the passive and timorous nobleman by the active and resolute commoner.

Other contemporary accounts of Solms's behavior are just as stereotypically positive. While in Texas, Solms once visited Industry, the first German settlement in Texas, founded by Friedrich Ernst, Caroline's father. During the visit, Ernst (who had once been the ducal gardener in Oldenburg and, in any event, was of the older generation) toasted the prince with these characteristic words: "Auf das Wohl der edlen und grossmütigen deutschen Fürsten, welche auch jenseits des Oceans das Wohl ihrer Unterthanen bedenken."[6] The frequent retelling of this toasting incident contributes to the folktale process in the same way as in the case of Caroline's reminiscence.[7]

At the level of current local anecdote there are similar stereotypical descriptions of Solms's aristocratic behavior. Occasionally, these accounts represent the fanciful linking of several events from Solms's life. Older Texas-Germans from New Braunfels, for example, relate the story of how Solms built the Sophienburg as an inducement for his fiancée to join him in Texas, and how he returned to Germany, only when she refused to join him. Solms, of course, never intended to stay in Texas, nor did he ever plan for Sophie, Princess of Salm-Salm to join him there, although he did marry her after he returned to Germany. The "Sophienburg" itself never existed as anything other than a crude headquarters cabin for the *Verein*. By the time Solms left Texas, there was only a rough cornerstone and a furrow indicating the eventual dimensions of the structure.[8] What may have prompted this particular mythic account is the fact that Solms did dedicate the future structure lavishly to Princess Sophie in a letter intended for the cornerstone, and this dedication has often been reprinted.[9]

The second view of Solms is that presented in writings of an historical nature. The myth of the "European aristocrat" often persists where Solms is evaluated by popular historians. In 1967, for example, R. Henderson Shuffler (a journalist by trade and at the time of writing the Director of the Texana Program at the University of Texas) wrote about the lavish parties that the prince had at Nassau Farm, a plantation owned in Texas by the *Adelsverein*.[10] While the author could even quote a dollar figure for one of these purported parties ($15,000), there is no evidence at all that Solms engaged in any party-giving of this magnitude in Texas. When Solms arrived in the Republic, moreover, Nassau Farm was far from being what Shuffler called "the finest house in Texas."[11] The main building was in a considerable state of disrepair, and it even lacked a working fireplace. In his correspondence, Solms often complained about the state of the plantation and stayed there as briefly as possible.[12]

Accounts of stereotypically negative aristocratic behavior often appear in the popular histories dealing with Solms. Since these accounts rely on contemporary anecdotal material, like Caroline's reminiscence, they too tend to support the climate of myth. Irene Marschall King's generally well-

researched book on her grandfather, John Meusebach, provides a good example of this kind of treatment when she speaks of Solms:

> Reports of Prince Solms came from many sources. A. H. Sörgel in his book *Latest News of Texas* related that the Prince once refused to partake of a meal set for three guests at an inn: he chose to dine in state, alone. As a mark of honor the wife of the innkeeper arranged the table a second time, including a place for herself. The Prince declined that arrangement also. The innkeeper, instead of throwing the Prince out the door, added to his bill. This the Prince interpreted as American inhospitality.
>
> Prince Solms had spent a night at the residence of Sam Maverick in Decrow's Point. Maverick reported that laughter could be heard roundabout when a valet was seen helping the Prince draw on his tight-fitting breeches. The Prince's band of musicians played for the Mavericks. One of the instruments was a guitar which the Prince was taking to his lady Sophia. The old codger who sold the guitar raised the price considerably but excused himself with the remark, "You won't mind paying a little extra if it's going to a princess."[13]

This mythical view of Solms recedes understandably where the *Adelsverein* and Solms's record are examined by trained historians, such as those of the stature of Rudolph Biesele, whose research has provided the fullest and most objective account of the entire German settlement of Texas.[14] In describing Solms's managerial errors, specifically his lack of fiscal responsibility, Biesele does not draw any conclusions about the nature of German aristocracy. Yet even trained scholars are not always immune from myth-making. The eminent nineteenth-century German historian Treitschke, for example, perhaps because of his physical distance to the events and his own political orientation could write the following about Solms in his *History of Germany in the Nineteenth Century:*

> Prince Charles of Solms Braunfels, a fanciful, good humored and boastful youth paid a visit to Texas, where he founded the town of New Braunfels and organized the district of Sophienburg [sic], and named it after a German princess whom he delighted to honor. But he soon tired of the affair.[15]

Of course, even Biesele's own research orientation which is typical of the regional social histories of the 1930s is somewhat out-of-date and the entire history of the *Adelsverein* immigration and the figure of Solms in particular need an historical reevaluation.

The final view of Solms is that of a literary "figure," both as a writer and as a fictional character in several Texas-German literary works. When Solms returned to Germany, he gave speeches before university audiences, urging immigration to Texas. Apparently he spoke with considerable rhetorical flair. According to one listener who was moved to go to Texas, Solms "caused a sensation among the students of Giessen and Heidelberg" when he "described Texas as a land of milk and honey, of perennial flowers, of crystal streams rich and fruitful beyond measure, where roamed myriads of deer and buffalo, while the primeval forests abounded in wild fowl of every kind."[16] His guidebook to Texas, both informative and literate, is a much more objective account. Along with many other travel guides to Texas, it, no doubt, influenced (together with his speeches) the continued

immigration to Texas under the auspices of the *Adelsverein*. While Solms's *Texas* is mentioned briefly in historical accounts, its value as a sociological document and as a further vehicle for assessing Solms's personality has been largely overlooked.[17]

During the trip to Texas itself, Solms wrote fourteen letters to Count Castell, his friend and the Society's business manager and sent eleven reports to the Society's directors in Mainz. Historians have made ample use of these documents, but only as an index for the evaluation of Solms's managerial and political skills. The mitigating portrait of the prince, as a person, which also emerges from these letters and reports has been almost totally ignored. While these documents clearly reveal the prince's aristocratic ways and his political and managerial naiveté, they also show the prince to be idealistic, erudite, possessed of a sense of humor and highly literate. These aspects of his personality are rarely assessed (or even revealed) in the historical record.

Descriptions exist of Solms's activity as a creative writer in Texas, but these accounts may also be part of the mythical view of the prince. The *Neu Braunfelser Zeitung* (7 January 1876) cited in an article about the prince an undated account from the German-language *Texas Post* which stated that in dictating his reports to Germany, Solms "zugleich in Zwischenpausen seinen Secretären ein satyrisches Lustspiel dictiert hatte." Since no further details are given in this account, and no further evidence exists of such a play, it may be that the dictation of the reports has been elevated in the myth-process to an act of artistic creation. The Texas-German writer Hermann Seele offers a second and more elaborate instance of this possible activity. Seele concludes one of his historical sketches with a humorous account of the events which took place when a wine cask accidentally broke while some of the settlers were ferrying it along with other goods across the river to New Braunfels. The settlers began to drink the wine, and as soon as they became slightly intoxicated they began to sing the following song with the text, as Seele says, by Prince Solms:

Durch des Weltmeers Wogen,
Getrennt vom Vaterland,
Sind wir hergezogen,
Von manchem Liebesband.
Auf muthigen Rossen durchzieh'n
Wir Texas' heisse Prairien,
Und kürzen den Weg mit Gesang,
Der schallet in diesem Klang:
Hoch Deutschland, Deutschland hoch!

Lagern wir im Kreise
Ums helle Feuer hier,
Gedenken in der Ferne
Der trauten Lieben wir,
Und spiegelt den seltnen Wein
Des Feuers Wiederschein;
Wir würzen den Trunk mit Gesang,
Der schallet in diesem Klang:
Hoch Deutschland, Deutschland hoch!

Geht es nun zum Kampfe,
Mit Indianern wild und graus,
Zum blutigen Schlachtentanze
Dann Du deutsches Schwert heraus!
Und wer den Tod hier fand
Starb auch fürs Vaterland.
Er kämpfte und starb mit Gesang,
Der schallet in diesem Klang:
Hoch Deutschland, Deutschland hoch!
Hoch Deutschland, Deutschland hoch![18]

Although this sketch was published (possibly for the first time) in the *Kalender der Neu Braunfelser Zeitung für 1914*, it was written many years earlier.[19] The poem, with slight variations, also appears in a brief report in the *Neu Braunfelser Zeitung* (13 May 1870) which states that Solms wrote the song for the militia which he had formed in Texas.[20] This latter version is also reproduced in an article ("Deutsche Schriften in Texas," 1929) by Selma Metzenhin Raunick as "das erste deutsch-texanische Gedicht" with Solms named as the author.[21] Finally, *The San Antonio Express* (4 October 1903) states that "one of the first songs sung by the New Braunfels singing society (Germania) was composed by Prince Braunfels [sic]."

It is very probable that these subsequent references to the poem were all based on Seele's original authorship statement. Seele's historical sketches themselves, moreover, tend to be "literary" in composition and style. This is particularly true of the episode where the poem under discussion is utilized. There is also no further evidence of any other poetry written by Solms (nor is there mention of any literary activity in any of his correspondence). Consequently, the assignment of the authorship of this poem to Solms by Seele (and by the other commentators) may be another instance of the evolution of the myth of the prince to its literary level. As in the case of the report of his writing of a satirical comedy, in this conjectured development of the myth, Solms, the "man of culture," could become Solms, the "man of letters."

Seele wrote one completely fictional piece, *Die Cypresse*, which is an adventure story of a young naturalist captured by Indians, set in the time of the *Adelsverein* immigration to Texas. In this story and in the poetry of the Texas-German writer, Fritz Goldbeck, the figure of the prince appears as a truly fictional character.[22] In *Die Cypresse*, like kings and leaders in medieval romances, Solms is only a very marginal authority figure. His historical presence is referred to on a few occasions and he makes a brief appearance at the end of the tale when the young naturalist, freed from the Indians, returns to Europe with Solms.[23] Goldbeck, who came to New Braunfels as a young boy with the *Adelsverein* immigration, wrote numerous poems describing the immigration and the pioneer life among the early Texas-Germans.[24] The figure of Prince Solms appears in three of them. In each instance, Goldbeck views Solms within the tradition of the myth, stereotypically as the good and wise aristocratic leader. In the poem, "Die Landreise nach der neuen Colonie (später Neu Braunfels) 1845," for example, Goldbeck describes the dramatic arrival of the prince on the scene ("Am Tag darauf, noch früh es war,/Kam Prinz von Solms mit einer Schar"[25]) to

take personal charge of moving wagons across the flooded Guadalupe River. In "Das Lager auf der Zinkenburg, wo jetzt die katholische Kirche steht. 1845," Goldbeck describes at length the prince's militia and (apocryphally) how he cleverly entertained the local Indian chiefs and smoked the peace pipe with them.[26] "Die Sophienburg," artistically the most sophisticated of the three poems, deals exclusively with Solms and the symbol of his presence in New Braunfels. The entire poem, moreover, is a poetic phantasy, written in the tradition of German romantic poetry. In it, the poet looks at the present ruin of the Sophienburg and recalls the time when it was truly a princely edifice, a "Blockhaus-Schloss" inhabited by the prince and his retinue. As Goldbeck says:

> Marställe waren da erbaut
> Voll Rosse, die man gerne schaut,
> Hoflager wurde dann gehalten
> Beamte sorgten für's Verwalten.
> . . . . . .
> Ein reges Leben war am Ort,
> Ein bunt Gewimmel fort und fort,
> Beständig rasselten da Wagen,
> Es war ein immerwährend Jagen.

A hint of the financial problems that beset the historical prince does penetrate, to be sure, this poetic phantasy near the end of the poem when Goldbeck admits, "Der Prinz war ja kein Handelsmann," but he adds as a compensatory statement in the same stanza, "Er meinte gut es mit den Leuten." On this note, Goldbeck concludes the poem by saying that people will not forget the prince or the Sophienburg, "Sein Denkmal, hier im Prärieland."[27]

This poetic vision of Prince Solms and his fabled Sophienburg in Texas and the stories still told about them in New Braunfels, both seem to issue from the same creative wellspring.[28] And yet at the same time, each one of these views of Solms is an individual transformation—one in the realm of folklore and the other in the poetic act—of the historical event itself. With this particular triangulation at least, we have also come full circle in the examination of Prince Solms from the mythical, the historical and the fictional point of view. These three views do not always converge as in the present instance; yet each does seem to shed new light on the other in this attempt at coming to terms with the figure of Prince Solms. Myth, history and fiction, furthermore, are inherently related in so many ethnic views of culture. Perhaps then this approach may also serve as a valid model for other Texas-German studies which, at times at least, seem limited by a solitary point of view.

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Notes

1. The most complete historical examination of the German immigration under the auspices of the *Adelsverein* is presented in Rudolph L. Biesele, *The History of the German Settlements in Texas, 1831-1861* (Austin: Von Boeckmann-Jones, 1930). There are also accounts of this immigration in Gilbert Giddings Benjamin, *The Germans in Texas: A Study in Immigra-*

tion (1909; rpt. Austin: Jenkins, 1974) and in Moritz Tiling, *History of the German Element in Texas from 1820-1850, and Historical Sketches of the German Singers' League and the Houston Turnverein from 1853-1913* (Houston: privately printed, 1913).

2. For specific details, see Rudolph L. Biesele, "Prince Solms's Trip to Texas, 1844-1845," *Southwestern Historical Quarterly*, 40 (1936), 1-25.

3. See *Solms-Braunfels Archiv* (German transcripts of photostats in the Library of Congress, housed in the Barker Texas History Center at the University of Texas at Austin, 70 vols.) and Carl, Prinz zu Solms-Braunfels, *Texas, Ein Handbuch für Auswanderer nach Texas* (Frankfurt a. M.: Sauerländer, 1846).

4. Crystal Sasse Ragsdale, *The Golden Free Land. The Reminiscences and Letters of Women on an American Frontier* (Austin: Landmark, 1976), pp. 15-16.

5. On the occasion of the laying of the cornerstone in New Braunfels for the Sophienburg, the Society's headquarters, there was a flag-raising scene which Biesele in *The History of the German Settlements in Texas, 1831-1861* describes as follows:

> For the cornerstone laying the Prince gave the officials and employees a holiday. In the absence of a German flag the black and yellow flag of Austria was raised on the site of the fort and salvos of cannon were fired to add to the effect. At the same time the settlers assembled on the market place, raised the flag of the Republic of Texas on an improvised flagstaff, elected Lt. Oscar von Claren commandant, and organized a company for the protection of the settlement against the Indians. (pp. 121-122)

In the subsequent oral and published retelling of this flag-raising, the incident has likewise become part of the myth-building process as another example of characteristic "nobleman" and "commoner" behavior.

6. *Solms-Braunfels Archiv*, XL, 6.

7. Friedrich von Wrede, in Texas since 1836, was a traveling companion and aide of Solms for a time during the latter's stay in Texas. The following description of Solms from von Wrede's correspondence with the directors of the Society, although less frequently retold than Ernst's toast, has also contributed to a stereotypically positive view of Solms's behavior:

> . . . es möchte schwer sein, einen anderen Mann zu finden, der das leisten könnte, was Sr. Durchlaucht hier für die gute Sache geleistet haben, das ganze Benehmen des Prinzen gewinnt ihm die Liebe der Menschen (Kolonisten) sie gehorchen ihm gerne denn ihr Gehorsam ist auf Liebe und Achtung gegründet, ich glaube, es ist keiner unter uns Deutschen, der es nicht für ihn, mit dem Teufel selbst aufnähme. (*Solms-Braunfels Archiv*, LX, 35)

8. Irene Marschall King, *John O. Meusebach, German Colonizer in Texas* (Austin: Univ. of Texas Press, 1967), p. 66.

9. Thus I have fulfilled my order, but not without having undergone manifold privations, hardships and dangers; for traveling in the heat of summer, sometimes twenty miles without water, and in the western part of the country roved over by Indians, as well as by sea voyages in small, miserable and badly conducted vessels, is naturally accompanied thereby. But I bore them as becomes a German and a man, and I do attribute it, next to the protection of the Most High, chiefly to the memory of that Lady to whom I devoted my heart and by the thought of whom nothing appeared to be insurmountable. As a tribute of gratitude due to her, and in order also to establish a lasting memory of her name on this side of the ocean, I name the fortification erected for the protection of New Braunfels and which shall enclose the government buildings, "The Sophienburg." (Carl, Prince of Solms-Braunfels, *Texas 1844-1845*, trans. anon. [Houston: Anson Jones, 1936], pp. 3-4)

10. R. Henderson Shuffler, "Germans Who Went West," *American-German Review*, 33, 6 (August/September 1967), 10-14.

11. Shuffler, p. 12.

12. E.g., *Solms-Braufels Archiv*, XL, 44.

13. King, p. 62.

14. See note 1.

15. Heinrich Gotthard von Treitschke, *History of Germany in the Nineteenth Century*, trans. Eden and Cedar Paul (London: Jarrold and Sons, 1919), VII, 277.

16. Louis Reinhardt, "The Communistic Colony of Bettina," *Southwestern Historical Quarterly*, 3 (1899-1900), p. 34.

17. A likely example of myth-building with respect to Solms's travel guide appears in Win-

fried Lehmann's article, "Lone Star German," *Rice University Studies*, 63 (1977), 73-81, where Lehmann states that "intellectual interests were also maintained by those (immigrants) who took the advice of Prince Carl of Solms-Braunfels that they include among their baggage an eight-volume set of Shakespeare's plays." (p. 75) The reference to Shakespeare is not in Solms's guidebook itself but in an "Anhang belehrender u. gemeinnütziger Schriften für Auswanderer" (Solms, pp. 127-131). This "Anhang" (not appearing in Solms's index) is a subscription list of nearly fifty titles, varying greatly in subject matter and usefulness. It also recommends, for example, works by Washington Irving and a Professor H. Pierre, dramatist of the "new British Theatre" (p. 128). For these reasons, it seems likely that the publisher, and not Solms, recommended Shakespeare.

18. Hermann Seele, *The Cypress and Other Writings of a German Pioneer in Texas (Die Cypresse und Gesammelte Schriften)*, ed. and trans. Edward C. Breitenkamp (Austin: Univ. of Texas Press, 1979), pp. 74-75.

19. There are no available dates for most of Seele's historical sketches. Many were published initially in the *Neu Braunfelser Zeitung* (over which Seele himself had editorial control for a number of years) and in the newspaper's *Kalender*. Several of the sketches were published, along with the short story, "Die Cypresse," as *Die Cypresse und Gesammelte Schriften* (New Braunfels, Texas: *Neu Braunfelser Zeitung*, 1936).

20. The variations are "Von der Heimat fortgezogen" (line 3), "Und von manchem Liebesband" (line 4), "Der schallet mit lautem Klang" (line 8), "Liegen nachts" (line 10), "Unsrer teuren Lieben wir" (line 13), "So trinken wir ihn mit Gesang" (line 16), "Der schallet mit frohem Klang" (line 17), "Geht es dann zum Kampfe" (line 19), "In dichtem Pulverdampfe dann" (line 21), "Du deutsches Schwert heraus!" (line 22), "Starb doch fürs Vaterland" (line 24).

21. Except in line 22, Raunick's version has "Dann deutsches Lied heraus!" (Selma Metzenhin Raunick, *Deutsche Schriften in Texas* [Austin: privately printed, 1929], p. 6.)

22. Solms does not appear as a fictional character but he is discussed briefly and positively at the beginning of the novel *Friedrichsburg, die Colonie des deutschen Fürsten-Vereins in Texas* (Leipzig: Fleischer, 1867) by Armand (pseud. of Friedrich Strubberg). Strubberg is a controversial figure in the *Adelsverein* immigration story. As "Dr. Schubert," Strubberg was named physician for the Society in Texas and was later appointed Director of the Fredericksburg colony by Meusebach. When Strubberg returned to Germany, he became the popular author of numerous "exotic" novels, several of which have a setting in Texas.

23. Seele has also fictionalized Solms's departure. In reality, Solms left Texas without a traveling companion and was permitted to do so only after Meusebach had paid his creditors in Galveston. (See Biesele, *History*, p. 124.)

24. Fritz Goldbeck, *Seit fünfzig Jahren. Prosa in Versen*, 2 vols. (San Antonio: privately printed, 1895).

25. Goldbeck, I, 8.

26. Goldbeck, I, 8-10. Although Solms discussed the Indians on several occasions in his reports to the *Verein* and formed an Indian "policy" both with these comments and with his subsequent actions, he never encountered the Indians in any formalized fashion. For further details, see Rudolph L. Biesele, "The German Settlers and the Indians in Texas, 1844-1860," *Southwestern Historical Quarterly*, 31 (1927-1928), 116-120.

27. Goldbeck, I, 14-15.

28. In the most recent examination of the myth of Prince Solms in the *Neu-Braunfelser Jahrbuch, 1981* (New Braunfels, Texas: Folkways, 1981), Curt E. Schmidt, the compiler of the *Jahrbuch*, states the following in a biographical sketch of Solms:

> So maybe the Prince dreamed impossible dreams, maybe he had more candor than wisdom, more courage than common sense, and perhaps he was a little pompous as Grossopa described him, but he was *our* Prinz, and the Castle Braunfels is our castle, and after 135 years, to hell with it, let's get off the Prince's back—especially those whose Omas and Opas didn't come to Texas with the Prinz. (p. 29)