

The AMERICAN-GERMAN REVIEW

*For Promoting Cultural Relations between the
United States and German Speaking Peoples*



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Summer on the North Sea

(COVER)

Photo by Dr. Paul Wolff

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CONTENTS

A POSITIVE POSITION	<i>Wilbur K. Thomas</i>	3
KARL MAY, GERMANY'S JAMES FENIMORE COOPER	<i>Helen Appleton Read</i>	4
INNSBRUCK, THE OLD CAPITAL OF TYROL	<i>Ludwig Waagen</i>	7
A CONTRIBUTION TO AMERICAN CULTURE	<i>Camillo von Klenze</i>	11
FERDINAND DIETZ AND GERMAN ROCOCO SCULPTURE	<i>Agnes M. Rindge</i>	13
CITY PLANNING IN EUROPE	<i>John Nolen</i>	18
HERR VON GOETHE LÄSST SICH DIE HAARE SCHNEIDEN <i>Reprinted from Frobes Leben, by Heinz Steguweit</i>		23
EARLY GERMAN BOOK ILLUSTRATION IN THE SPENCER COLLECTION OF THE NEW YORK PUBLIC LIBRARY		25
MARK TWAIN AND GERMANY	<i>V. Royce West</i>	32
THE GERMAN HOUSE AT WISCONSIN	<i>A. R. Hohlfeld</i>	38
BOOK REVIEWS		41
CARL SCHURZ MEDAL		45
NEWS AND COMMENTS		47
BRIEFS		49
THE HÄNDEL AND HAYDN SOCIETY OF BOSTON	<i>Elisabeth von Tippelskirch</i>	51
J. OTTO SCHWEIZER		52-53
GERMAN ACTIVITIES IN TEXAS CENTENNIAL SPIRIT	<i>Bernice Dullnig</i>	54
MAY WE PRESENT		55
THE FOUNDATION		56

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PORTRAIT OF FRAU JOBST PLANCKFELDT, by ALBRECHT DÜRER, *in the Toledo Museum of Art*

This portrait continues our series illustrating masterpieces of German Art in American Collections

A Positive Position

A NATIONAL or an international crisis always intensifies the emotional feelings of individuals. This is as it should be, yet it presents greater or less difficulty to all who try to think sanely and act wisely.

The tense situation that exists in the world today has aroused a great many of the old war animosities in the minds of the general public, and many are saying that they will not buy articles "made in Germany," or speak a good word for the German people. Considerable pressure has been brought to bear upon the officers of the Carl Schurz Memorial Foundation to compel them to cease their activities, or at least to issue a condemnatory pronouncement. The Committee has done neither of these things, as arguments under such circumstances are valueless. It does seem right, however, to briefly restate the positive position which the Foundation has taken since it was organized, and continues to take. Such a statement is no more than a recapitulation of things that have been said many times during the past five years, but perhaps it needs to be made for the sake of clarity. Our position is positive.

The Carl Schurz Memorial Foundation was organized in 1930 and its objectives, as published at that time, have been followed without deviation.

Briefly stated, they are:

- (a) to bring about a better integration between the Americans of German descent and the rest of the population by emphasizing the great contribution that the German-speaking element has made to the development of the United States;
- (b) to enable all who are indebted to German thought life either through inheritance or education and those who are interested in international good will, to express their appreciation through practical service.

If this twofold objective can be realized, there will be a much better understanding between two of the great groups of people in the world. People usually fear the unknown. As our own countrymen become more conscious of the fact that Germany and America have not only common problems, but a common interest, they will cultivate a more sympathetic spirit.

The work has been, and continues to be, of a practical nature. What others may do in the field of politics, or as a result of the "news" that is

disseminated through the press and from the public platform, is not, and has not been, the concern of the members of the Foundation. Our activities represent practical service to the American people.

The Annual Reports of the Foundation are available to all who wish to investigate its activities. A brief summary, however, may help clarify the thinking of those who wish to render constructive service at a time when wise leadership is at a premium.

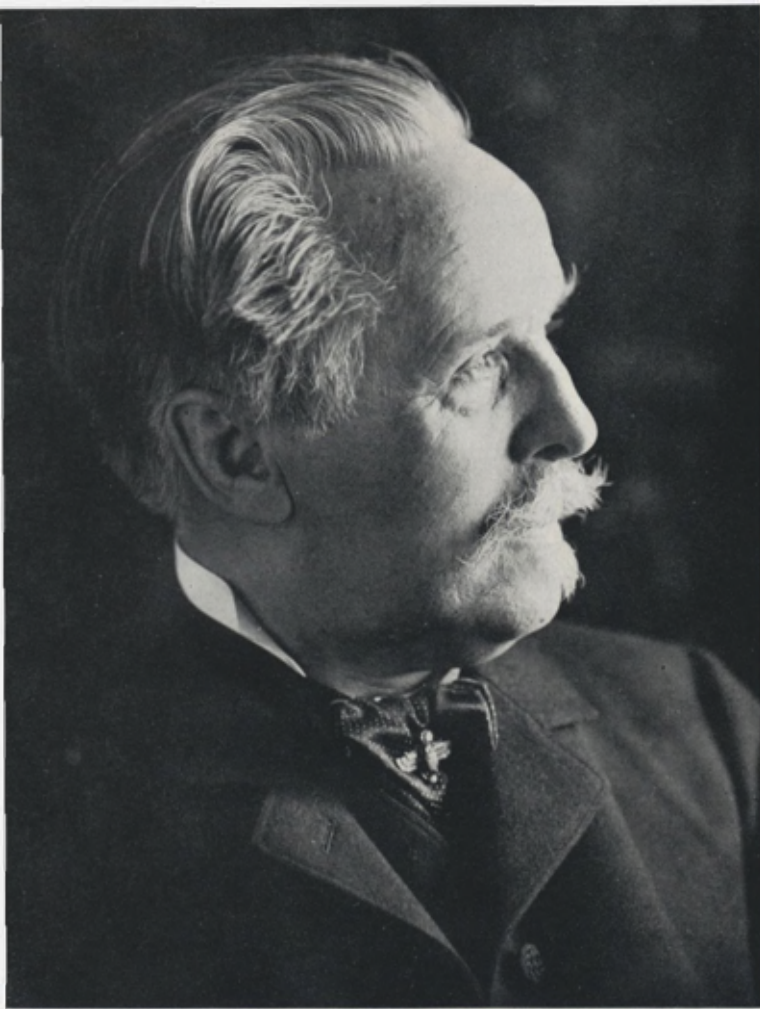
Forestry has claimed a great deal of attention from the members of the Foundation and the Trustees of The Oberlaender Trust. America is just awakening to the need of forest conservation, and tremendous sums of money are being spent in developing a forestry program. The Germans have had centuries of experience in forest management. The Foundation and The Oberlaender Trust, therefore, have undertaken to make their experience in this field available to those who wish to develop a sound program. Representatives of some of the largest lumber companies in America, and officials of the Federal Bureau and of some of the State forestry bureaus, have been given an opportunity to secure first-hand information about forestry developments in Central Europe.

Other fields which have received serious consideration are: town planning, recreational parks and playgrounds, municipal government, public health service, the methods of teaching foreign languages, and spiritual intercourse through literature, arts and music.

Investigations have also been made in lesser fields, but enough has been said to reveal the practical character of the work that is being carried on by the Carl Schurz Memorial Foundation. Negatively, one may say that it is non-argumentative; non-political, non-racial and non-sectarian. The work itself shows its positive and practical character.

The last years have shown that no one nation can be a law unto itself. Coöperation is the key to the solution of many of our difficulties. The greatest good can result from a better understanding of the problems that face various nationalities throughout the world. The Carl Schurz Memorial Foundation stands for positive service.

WILBUR K. THOMAS



Karl May

Germany's

James

Fenimore

Cooper

By HELEN APPLETON READ

Karl May

IT HAS been a recurrent source of wonderment to me, whenever I am in Germany, to discover how much better informed the German people are about the history and customs of the North American Indians and their relation to the frontier than is the case with the average American and, what is more, how intense and vital their interest continues to be. This interest has impelled a number of German artists to visit America solely for the purpose of painting the American Indian in his native habitat. Notable in this instance is Winold Reiss, the German-American painter whose portrait studies of the Blackfeet Indians have recently appeared in book form and who was among the first to see the Indian as a subject for art quite apart from his ethnological and literary significance. Other evidence of this interest is the fact that German children play Indians and scouts today as did American boys and girls of another generation. The conflict of Frontiersman with Redskin, the latter usually an aboriginal man with the noblest instincts, has continued to be a favorite game of "Let's pretend" long after it has been superseded in America by the more up-to-date game of "G-men" and gangsters or similar reflections of more actual and present events. Only last summer when

I arrived in Germany I was surprised to see small boys running about the streets of Berlin wearing the feathered headgear of the Indian chief and leading me to suppose that a Wild West Show had recently toured Germany. But the headdresses (made of paper, of course) were merely advertisements for a new serial appearing in the *Berliner Illustrierte* entitled *Der Wahre Lederstrumpf*, which claimed to be the true story of the original Leatherstocking—Daniel Boone.

I decided that there must be a reason for this Indian complex, but hardly expected the explanation would be so concrete and simple. I expected it would possibly be explained on the grounds of Germany's "romantic *Sehnsucht*" for the life of adventure to be found in the wilderness and on the frontier and for those qualities of fortitude and heroism which such a life supposedly engenders. And possibly this is the psychological reason behind the reason given, although the answer was simply and unanimously—Karl May. Curiously enough, I had never heard of Karl May. And, for those who share my ignorance I hasten to explain that Karl May is the German James Fenimore Cooper.

Inspired by the Leatherstocking Series, which is

as celebrated in Germany as it is in America, May wrote a dozen or more books about the American frontier which have had a sale in the German language alone of over six million volumes.* From such figures it is easy to see that Karl May may be ranked as a best seller, a rating which he has had for three generations. And what is more, despite the fact that the motion picture has taken the place of the adventure story to a considerable extent, there has been a marked increase in the sale of Karl May books in the last decade. I was told that the heroes of the most popular Westerns, Winnetou, Old Shatterhand and Old Surehand, have entered into the consciousness of German youth as symbols and personifications of courage, comradeship and endurance. Winnetou, the noble Redman who gives the title to the Winnetou series, is an embodiment of all the manly virtues with which romanticists like to endow human beings who have not been contaminated by the destructive forces of civilization. Winnetou has been described as embodying the Siegfried ideal, and in the imagination of German youth has been admitted as *Ebrengeist* to an otherwise exclusively Nordic Valhalla.

Despite the astounding figures on Karl May sales there was a time when his books were frowned upon. In fact they were banned and schoolboys who were caught reading them punished. For not only were they supposed to distract the mind of the student from more serious matters and engender a dangerous *Wanderlust*, but they were also credited with impairing the taste for good literature. Furthermore, Karl May himself had been under a cloud which cast a shadow on his books when it was revealed that he had never visited the places which his vivid pen described with such minute and convincing detail. No one, however, seems to have broken a lance for Karl May at the time by citing the innumerable instances in literature and art where first-hand knowledge of a subject was not essential to producing imagination-

*It must not be forgotten at this point, that Goethe was responsible for the great vogue in Germany for the so-called "Indianische Romantik." James Fenimore Cooper was his avowed favorite American author—a preference which, in view of the respect accorded any opinion expressed by the sage of Weimar, became an esthetic canon. Furthermore, his advice that anyone using similar material should model his work on the Leatherstocking Series accounts for the Cooperesque formula which Karl May adopted.

"Old Iron Arm" (Patty Frank) welcomes the young "warriors" to the "Wild West" block-house in Radebeul

stirring and reasonably authentic results. No one reminded May's detractors that Prescott had not found it necessary to visit the land of the Incas in order to write the standard work on the conquest of Peru.

However, ban or no ban, the books have never lost their appeal and today there is definite vogue for Karl May. Perhaps it can be explained on the grounds that the books extol the heroic attitude toward life and the ideal of comradeship which are the twin *leitmotivs* of the present *Weltanschauung* in Germany. But as a matter of fact, Karl May enthusiasts tell me that no explanation is necessary other than the simple fact that the books continue to be among the best adventure stories that have been written in the German language and that therefore their appeal is perennial.

But all this is merely by way of introduction to my personal experience in the field of "Karl Mayana," if I may coin a word. At a reception given by Oberbürgermeister Zörner of Dresden in honor of Richard Strauss, whose last opera *Die Schweigsame Frau* had had its premiere in the Dresden Opera House the night before, I was introduced to a charming old lady, a Frau May, who, when she learned that I was an American, straightway invited



me to visit her villa, which she said would surely interest me. Then it dawned upon me that Frau May was the widow of Karl May and that my investigations into the subject of Germanic "Indianology" were to be furthered by personal observations.

Together with a group of Bürgermeister Zörner's guests we drove off to Radebeul, a suburb of Dresden, where the May villa, which has been given the piquant name of "Villa Shatterhand," is situated. Of course, given the German pronunciation "Olt Schaterhant," it gains a certain quaintness that is lacking in the flat American pronunciation and so what is in itself not exactly a poetic or euphonious name probably sounds to German ears romantically "vildvest" as everything west of the Mississippi is called in Germany.

Adjoining Villa Shatterhand is the Karl May Museum, which contains a collection of Indian trophies and is housed in a "Wild West Blockhaus." This too has the surprising title of "Villa Bärenfett" (Bear's Grease) and is a replica of a blockhouse described in one of Karl May's "Westerns." The Karl May Museum is watched over by Patty Frank, or "Old Iron Arm," as he prefers to be called. This genial soldier of fortune combines the offices of showman, museum director, "Indianologist" and interpreter of Karl May, his life, his work and his collection. Patty Frank himself is a living advertisement for the imagination-stirring effect of one aspect of Karl May's works, the effect which, incidentally, educators feared. Steeped in the legend of the Wild West as depicted by Karl May, he ran away to America to find similar adventure, only to discover that the last frontier had been conquered and the noble Redman relegated to the Indian reservations. As a compensation he joined Buffalo Bill's Wild West Show and toured the United States, collecting a considerable amount of authentic Indian material, which together with the Karl May collection comprises the Karl May Museum. The Karl May collection is composed of gifts from enthusiastic readers of his books, supplemented by a collection which Frau May assembled when, after her husband's death, she visited the places described in his books. Frau May is the presiding genius of the Radebeul establishment. And it was largely through her efforts that the calumnies pronounced against her husband were silenced. She also directs the Karl May Publishing House and collaborates in the preparation of the Karl May Year Book, in which are collected interesting data and opinions on the subject of Karl May and his work.

It is Patty Frank, however, who conducts visitors through the museum. He receives them wear-

ing a "ten-gallon" hat and chaps, and asks all visitors before entering the blockhouse to raise their right hands and give the Indian salute, "How, How, How." German visitors not familiar with the somewhat humorous origin of the greeting assume that it is an Indian ceremonial and this impression is strengthened because the printed guide to the museum spells the word "Howgh."

The blockhouse has in addition to the museum collection of Indian trophies a "Wild West Bar" and "Trappers' Stube" arranged according to the best stage traditions of life on the frontier. It is decorated with heads of bison and moose, interspersed with advertisements of American drinks. A visitor parodying Heine said:

"Stell' auf den Tisch die duftenden Reseden,
auch eine Flasche Feuerwasser trag' herbei
und lass uns von Indianern reden
wie einst Karl May."

But as it happened, Frau May invited her guests to partake of a traditional *Maibowle*. Just another one of the delightful inconsistencies of Villa Bärenfett—a blockhouse in a Dresden garden—*Maibowle* in a Wild West bar.

Dr. Hanfstaengl proposed a toast to "Die Indianische Cosima," as he apotheosized Frau May, implying that her dedication to preserving the Karl May tradition was comparable to the spirit of Cosima Wagner at Villa Wahnfried. And he reminded us that Dresden was identified with three traditional Sehnsuchts that recur throughout the history of German culture—the nostalgia for the Greek spirit as expressed by Winckelmann, who wrote his first book on Hellenic culture at Dresden; the nostalgia for the heroic attitude toward life expressed in the Nordic myths and legends and embodied in the work of Richard Wagner, and the nostalgia for the primitive and uncivilized and for remote and undiscovered lands as embodied in Karl May's "Indianische Romantik."

From this point of view there ceases to be anything amusing or inconsistent about a blockhouse in a city that represents the highest flower of German culture. "Indianische Romantik!" It is the "Romantik" that is the common denominator and makes the Karl May cult an integral part of the German spirit.

One concrete effect of my visit has been to read Karl May. And I recommend the books to readers of THE AMERICAN-GERMAN REVIEW not only because they are good stories, but because despite the subject matter and the painstaking effort at accuracy they remain so essentially un-American, so German and as such so romantic in their point of view.

Innsbruck, the Old Capital of Tyrol

By LUDWIG WAAGEN

The Triumphal Gate, Innsbruck



"INNSBRUCK is beautifully situated in a broad rich valley, among high rocks and mountains . . . the situation is indescribably beautiful and the high sunny air makes it still more beautiful." A passenger was reading these words from Goethe's diary of September 8, 1786, somewhat irritably as the train made its way through thick fog toward Innsbruck, when suddenly as if by magic it ran out of the billowy sea of clouds into brilliant sunshine. In the wide fertile valley along the banks of the glacier-colored torrent, old Innsbruck spread itself out comfortably, encircled by its shining mountains—old Innsbruck, the capital of Tyrol. Next to it is Salzburg, the most lovely of all the Austrian Alpine towns. Up and down the valley, as far as eye can see, friendly little towns gathered round white church towers, lie scattered on the green mountain slopes, with here and there weather-worn castles or proud palaces in between.

To the north, immediately behind the town, steep gray rocky mountains rise like a gigantic wall eight thousand feet high into the sparkling blue sky and below "Frau Hitt," so rich in folk-lore.

To the south toward the Brenner, that ancient highway to Italy, height after height rises, beginning with Berg Isel, Andreas Hofer's eternal memorial. Here, as leader of the faithful Tyrolese peasants, he defeated Napoleon's marshal, a victory which brought freedom to Innsbruck and the whole of Tyrol. From Innsbruck this simple peasant defended and ruled his native country wisely and

well, only to be banned and shot in Mantua at Napoleon's orders. His bones were later removed and placed in the Hofkirche, where they rest in the hallowed soil of his country.

Just here where the Brenner road runs into the Inn valley—the one-time military and commercial highway of Roman legions and merchants—lies the fortified Roman settlement, Veldidena, as has been proved by many excavated treasures and the name of which still survives in the suburb of Wilten. It was only in 1150 that the present Innsbruck sprang up, growing rapidly to a place of importance, thanks to its favorable situation.

The old town, with its high narrow houses much adorned with bow-windows, their artistic wrought-iron signs projecting far into the street, is a tangle of narrow alleys and picturesque passageways all leading into the wide old high street, Herzog Friedrichstrasse, which is lined on both sides by arcades.

One Gothic house succeeds the other and each has its own story to tell. The "Burgriesenhaus" (house of the Castle Giant) for instance, built by Duke Sigismund about 1490 for his eight-foot-high doorkeeper, the giant Niklas Haidl, to whom he gave his daughter in marriage and whose effigy in full armour is the landmark of the house; or the one next door which the same Duke presented his court dwarf and jester, Thomas, and which in witty allusion to the neighboring house is called the "Little Giant House." The whole magic of past

centuries and past history envelops these walls, roofs and towers.

The main street ends with the "Golden Roof," Austria's most celebrated and beautiful bow-window, the only remaining part of the town residence of the old Tyrolese dukes. From the standpoint of house decoration it is genuine German architecture. Emperor Maximilian added it to the old building in 1500—not as tradition has it, that it was moved by "Frederick with the empty pockets" so that he might prove by its splendor that his pockets were no longer empty. The gilded copper tiles alone cost thirty thousand ducats. Its object was to serve the court as a box from which to watch the public games and carnival dances on the square below. The "Golden Roof" is one of the most delightful creations of late German Gothic art, touched by the first breath of the new

spirit of the Renaissance in the style of its reliefs and frescoes. Architecturally fine in conception, it develops in effective gradation from compact, simple and heavy parts into openwork, decorative and light forms. A fourfold window breaks the wall of the first floor. Before it there is a balustrade ornamented on its broad side by six beautifully wrought armorial bearings of the House of Austria and related princely houses. The second floor has an open balcony with four slender pillars rising from its relief-adorned balustrade. The pillars are connected to one another with richly decorated keel arches above which the roof, consisting of 3500 gilded copper tiles, slopes at a beautiful angle. The painting and gilding on walls and reliefs prepare the eye for the sparkling gold of the roof. The rich imagination expressed in comic little men dressed as knights or jesters, appearing everywhere between ribs and scrolls, as well as the natural-looking animals, is typically German. The walls are enlivened by colored frescoes. Emperor Maximilian is portrayed in the two center panels of the balcony balustrade, in the one on the left talking to his wives Bianca Maria Sforza and Marie of Burgundy; in the one on the right he is seen attended by chancellor and court jester. Dancers and tumblers with dogs and monkeys appear in the other panels, the whole representing a Morris dance derived from Spain which, like modern jazz, took Europe by storm and at which the court often was present. In their crude realism and vehemence the figures are among the best and most typical of the time and are probably the creations of Erasmus Grasser (c. 1518), who worked in Munich.

Leaving the narrow Gothic world of the old town one enters the wide cheerful baroque town which has grown out beyond the ancient wall, into the imposing Maria Theresiastrasse. The palaces of noblemen and the charming houses of burghers, a baroque votive column of red marble with a statue of the Virgin on the top, and a triumphal arch closing off the street to the south give it its peculiar stamp. With that mighty chain of mountains rising steeply behind it, it is one of the most impressive and beautiful thoroughfares in the world, a never-to-be-forgotten picture!

Near the Hofburg, *i.e.* the Royal Palace, also in baroque style, lies the Court or Franciscan Church, within which is the monument of Emperor Maximilian I, Innsbruck's finest work of art. It is not

The City Tower and
the "Golden Roof,"
Innsbruck



Bronze Figure of King Arthur

By ALBRECHT DÜRER

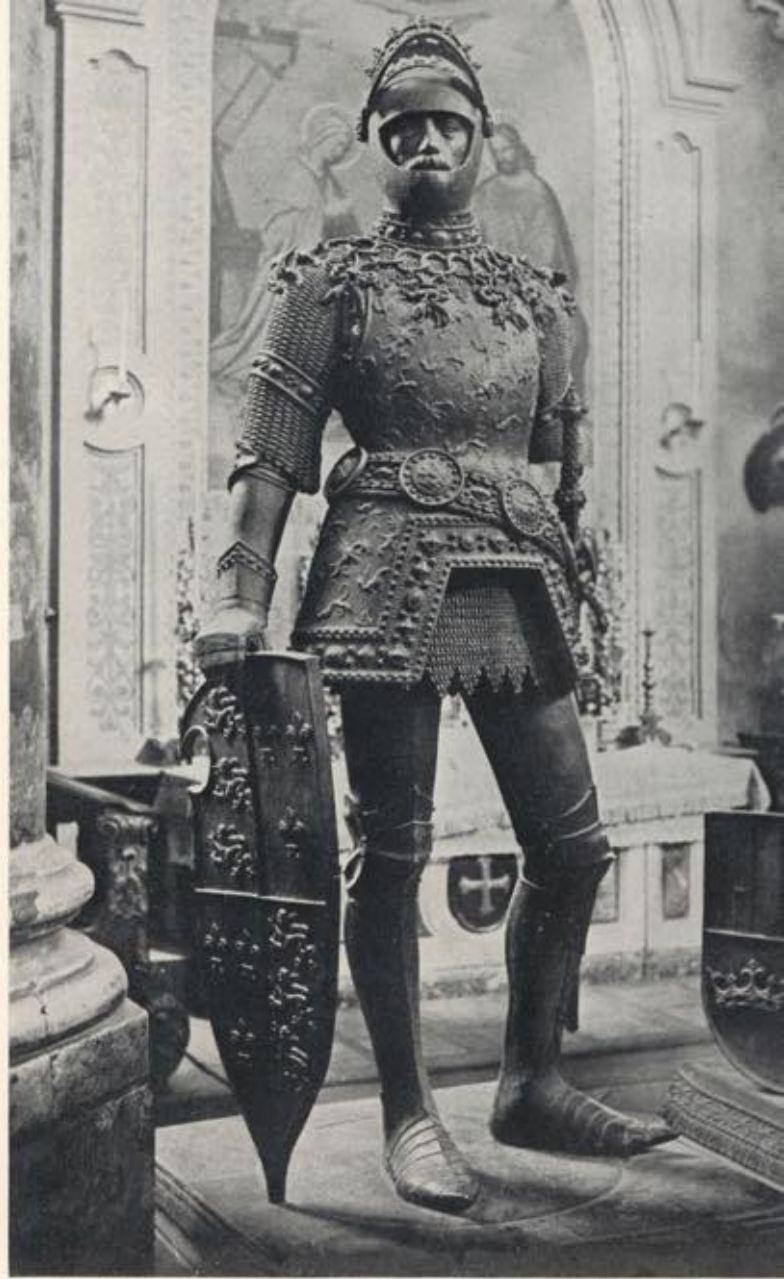
*from the group surrounding the tomb
of Maximilian I, Innsbruck*

only the largest tomb of a German Emperor, but altogether the most important one ever made in Europe. It is, however, more than that. In the effigy of the Emperor kneeling on the lofty sarcophagus, surrounded by four allegorical figures representing the cardinal virtues and a mourning group of twenty-eight large and fantastic bronze figures of princesses and princes related to his house, is embodied a concept of that difficult and fateful time.

There are differences of opinion in history as to Emperor Maximilian's character, but one thing is certain: this romantic and "last knight" on the throne is the representative of an epoch, which in art was a high-water mark for the German people. At heart still a child of the era of chivalry, he was at the same time the first German Renaissance Emperor. In a time completely altered by the Reformation, he was a benefactor of art in all its branches, always lending a willing ear to everything new, while the fantastic fitfulness, unsteadiness and restlessness of his nature made it almost impossible for him to retain anything permanently, or to complete a thing. There is a sort of fairy spell over his personality—his engagement and marriage to Marie of Burgundy, the daughter of Charles the Bold, was romantic. He had to go to war with France for her. In 1479 he gained a decisive victory over the French at Guinegate, riding ahead of his men in shining armour. In the short happy marriage with Marie he lived, according to his own words, in a rose garden. His second wife, Bianca Maria Sforza, did not live long either and soon after her death the imperial widower had the idea, not of marrying again, but of becoming Pope!

In 1519 the Emperor died. He does not lie buried in Innsbruck, however, but, in accordance with his will, in the St. George's chapel, in Wiener-Neustadt. For his burial, whimsical as ever, he laid down that the hair was to be shorn from his body, the teeth pulled out, the corpse beaten with rods, painted with fresh chalk, then put into a thick piece of stuff and finally wrapped in a red and white silk shroud and buried under the altar of St. George's in such a way that the priest reading Mass should stand on his chest. When the grave was opened in 1739 it was found that these orders had been carried out in full.

Young Maximilian had held his court in Innsbruck before he was chosen Emperor and his love



of hunting had taken him all over beautiful Tyrol, so he had learned to love it. Thus the town on the Inn, where there was a large foundry for decorated cannon, became the starting point of his artistic endeavors. These were all directed along the main idea of perpetuating his own and his house's fame and memory. For that reason he wrote books about his life and deeds and had them printed. The huge woodcuts, "Gate of Honour" and "Triumphal Procession," on which Dürer worked, were for the same purpose. The Innsbruck Tomb belongs to this category also, reminding one of the funeral pomp of ancient Rome, where wax figures of ancestors were carried in procession. The great bronze figures representing the countries he ruled over, gathered around their grandson to do him honor, form the same sort of funeral train. But like everything the easily inflamed Emperor undertook, this



**Tomb of Maximilian I
at Innsbruck
with kneeling figure of the Emperor**

too remained unfinished. Of the forty large and one hundred small statues originally intended, but a fraction were completed. Their erection and the building of the church were only accomplished by his grandson, Emperor Francis Ferdinand; but even though it did take one hundred years to complete this work, it is grand enough.

Three leading masters made the twenty-eight eight-foot-high figures. The first was Gilg Sesselschreiber, of Munich, who was head of the foundry from 1502 to 1518. The statues he made are still strongly Gothic in their rich ornamentation, in the movement of outline and in the abundant folds of their garments; while the power of expression and the firm steadfast foothold seem quite Renaissance in style.

One of the finest in this group is Philip the Handsome, a form full of inwardness and grandeur, one of the noblest around the tomb. It is the essence of polished German chivalry of the Maximilian era. Marie of Burgundy, a picture of womanly loveliness, was Maximilian's first wife, of whom he wrote to a confidant that she was as beautiful as she was pious and virtuous, had snow-white skin, brown hair, brown-gray, slightly drooping eyes, a small nose and a pure red mouth. The turbaned head of Cymburge's of Masovia is one of the most graceful of the whole series. King Ferdinand of Portugal, who resembles nothing so much as a prehistoric monster in armour, is the symbol of the heavily armed knight. The work is unsurpassed in the execution of detail such as the

costly chain around the knight's neck, in the upper frieze of which delightful fabulous animals gambol, while gay little cherubs dance in the lower one. Stephan Godl of Nuremberg did seventeen other statues. In them the late Gothic features receded more and more in favor of strongly emphasized Renaissance. Jewels and raiment become simpler and the outlines more serene.

Two of the finest figures, however, come from the workshop of the great Peter Vischer of Nuremberg and, according to the most recent discoveries, were designed by Albrecht Dürer. They are Theodorich the Great (dating from 1513) and King Arthur. These two signify a climax in German Renaissance plastic, not only in their wonderful poise and the expression of manly dignity, but also in their perfect casting. It is characteristic of Emperor Maximilian's constant lack of funds that he pawned these two figures in Augsburg and his grandson redeemed them and had them brought to Innsbruck.

All these bronze statues stand in two rows around the huge sarcophagus, on top of which the Emperor kneels in prayer. Masters from Germany, the Netherlands and Italy created this tomb, adorned it with twenty-four finely sculptured, alabaster reliefs displaying Maximilian's feats in peace and war, and surrounded it all with a magnificent lattice railing. The tomb was only finished seventy years after the Emperor's death. Of the one hundred statues of saints which were also to be placed round the tomb, only thirty-four were completed. They stand in a side chapel.

Over the whole rises the wide three-aisled hall of the late Gothic Hofkirche, built by Crivelli. In its picturesquely conceived interior, spreading out proudly on all sides, it is as emphatically German in character as the Emperor whose monument it encloses.

Immediately behind Innsbruck the Brenner road climbs through a beautiful mountain valley. It is the ancient way along which Mediterranean culture flowed into Germany; Nordic culture into Italy; the road along which conquering Roman Cæsars and German Emperors marched, as well as many leading spirits of both countries. Two of them were Dürer, Maximilian's painter, and Goethe, who, in the second part of *Faust*, romantically glorifies it in radiant imperial magnificence as: The Old Brenner Road, the great Road of Destiny from North to South!

A Contribution to American Culture

By CAMILLO VON KLENZE

PART II

IN OUR last article we sketched the "discovery" of Germany by Madame de Staël and the modification and deepening of her vision through Thomas Carlyle. We then briefly traced the influence of these two and of Carl Follen, Parker, Longfellow, and other leaders of thought on the diffusion of affection for the German people and respect for the German genius. By the middle of the last century, as we saw, ignorance of German civilization seemed incompatible with true intellectual culture.

As we last time gave so prominent a place to the effect of German university life on the two young pioneers Ticknor and Everett, it may not be amiss in this article to start our more detailed description of German influence on the higher life of this country with a brief outline of the effect of German scholastic methods on American scholarship.

When Ticknor and Everett became students at Göttingen they discovered that a German university is a fundamentally different institution from an American college. For the American college aimed—and indeed still aims—essentially at providing an opportunity for the attainment of a broad general culture. The German university had, and has, a wholly different purpose. Its function is first of all to train students to become specialists—in medicine, law, theology, archaeology, history, etc.—and further to train them in modern methods of research, thus enabling them to make discoveries in their chosen field. Hence in the German university every teacher is an investigator conspicuous for original contributions to the sum of human knowledge. Such a concept was wholly novel to the American visitors of that day. It so appealed to them and to their immediate successors that soon an ever increasing number of graduates of American colleges—among them men of the distinction of the historian Bancroft and the chemist Remsen, to mention only two of the best known—flocked to Germany to obtain training not to be found at home. Obviously there were serious obstacles in the way of integration of the German university idea into our system of education. Hence, although soon more investigators of repute began to teach in several American colleges, it was not until 1876

that Johns Hopkins University was founded essentially on the German pattern. Like a German university it had only what today we call "graduate departments" and hence was exclusively a research institution. Not long after, however, some of the older colleges like Harvard, Yale, Princeton, Columbia, and new institutions like Stanford University (1891), the University of Chicago (1892), and State universities like the University of Wisconsin and the University of California, combined "undergraduate" with "graduate" departments, or, in other words, the "college" with the "university" idea. In this fashion so strong a stimulus has been given to the principle of research in this country—not merely in physics, chemistry and the natural sciences, but in philosophy, philology, history, archaeology, political economy, and other historical and social sciences—that America has become one of the potent forces in the scholastic life of the world and in many branches a man need no longer go abroad for his training as a specialist. This magnificent intellectual upheaval we owe in very large measure to inspiration coming from Germany.

But Ticknor and Everett were pioneers not merely by calling attention to German university methods: they also, as we saw above, helped to arouse interest in German literature. During the last century that interest became almost as fervent in this country as was admiration for German scholarship. Schiller as the poet of liberty and moral distinction, the German lyrists (among them especially Goethe, Schiller, Uhland, Wilhelm Müller, and the Heine of the "Buch der Lieder") were at one time nearly as well known to wide circles of American readers as were the favorites of English letters. However, although Goethe's lyric verse had found its way into the hearts of hundreds, the full import of his message was only slowly revealed to American intellectuals. Not until G. H. Lewes published his biography of the German poet (1855) did a true understanding of his greatness begin to enter ever widening circles. As the centenary celebration of 1932 proved, we today grant him a place by the side of Shakespeare and Dante. With this riper appreciation of Goethe has latterly gone hand in hand an understanding of great dramatists of the

nineteenth century, like Kleist, Grillparzer, and Hebbel, and of great narrators like Keller and C. F. Meyer—all of whom the "genteel tradition" neglected—and of dramatists and narrators of our own generation like Hauptmann and Thomas Mann, and of lyrists like Stefan George and Rilke. And although there has been little direct influence of German prose and verse upon American letters, our culture has been most happily enriched by acquaintance with a literature so eminently conspicuous for depth of feeling and intellectual potency.

Ticknor and Everett seem to have been comparatively indifferent to three further elements in the higher life of Germany which were to play a part in America: philosophy, painting, and music. The first of these was to leave an important trace on American thought through the teachings of Kant, the interpreter of that "categorical imperative" which was bound to appeal to descendants of Puritanism and the creator of a "transcendental" system of philosophy which for a time was to stimulate our own school of "Transcendentalists." German philosophy was also for several decades to buttress our typically American hopeful outlook on life through the thought of Hegel, as becomes strikingly evident in Walt Whitman's lines: "After reading Hegel, 'Roaming in thought over the Universe,' I saw the little that is Good steadily hastening towards immortality, And the vast that is call'd Evil I saw hastening to merge itself and become lost and dead."

German painting, on the other hand, never for long took a firm hold on the American imagination. Nevertheless let us remember that one of the most popular—though not one of the greatest—paintings ever exhibited in this country—"Washington Crossing the Delaware" (now in the Metropolitan Museum in New York)—has for its creator an American of German descent trained in the Düsseldorf School, Emanuel Leutze; that another American of German extraction, Albert Bierstadt, trained in the same school, was a discoverer of the pictorial grandeur of the Far West; and that our excellent Duveneck received a large part of his artistic education in Munich.

What German painting failed to do—that is, to inflame and uplift high and low in this country, decade after decade—was admirably accomplished by the most German of the arts, music. In order

adequately to evaluate the import of the German influence on the musical life of America we must remember that Puritan and Quaker alike looked upon that form of artistic expression as fraught with danger to the Christian soul. Hence, at least in part, the aridness of life in the Thirteen Colonies. Hence, too, the resistance offered to the first attempts made in the early decades of the nineteenth century at introducing Italian opera on this side of the Atlantic. It was not until "Händel and Haydn Societies," founded in Boston and New York from about 1820 on, made American audiences familiar with Oratorios of these two composers (such as the "Messiah" and the "Creation") that the conviction gained credence that music, so far from depressing moral standards, may prove the very noblest contributor to spiritual uplift. Soon after, a similar ennobling force was discovered in several of Beethoven's Symphonies, notably the Fifth, Seventh, and Ninth. Then, through the foundation of organizations like the Philharmonic Society of New York (incorporated 1853) which widened its program by including the works of such composers as Mozart, Mendelssohn, and Hummel, something like appreciation of music dissociated from ethical considerations began to spread. The Civil War naturally caused for years a partial suspension of musical life, but through the foundation of the Metropolitan Opera of New York (1883) and of great orchestras East and West, and latterly through the radio, music has begun to affect the whole complexion of our national culture. In this connection it is significant for the growth of our musical maturity that the same Richard Wagner, against whom fifty years ago, on account of *Tristan und Isolde*, pious souls had warned the young as against a monster of immorality, today ranks among us as one of the greatest artists of all time.

We may then in conclusion say that for us Americans, whether of German or other descent, to overlook our indebtedness to the land of Kant, Goethe, Beethoven, Mommsen, and Helmholtz would amount to contemptible ingratitude. But more: it would imply obtuseness to the fact that through the best of Händel, Beethoven, Wagner ("Parsifal"), more than through any other source, we come in contact with that sense of sublimity of which modern mechanized civilization is so much in need.

(This concludes the discussion of Germany's contribution to American Culture by Dr. Camillo von Klenze. The first article appeared in the March, 1936, issue.)

Ferdinand Dietz

and German

Rococo Sculpture

By AGNES M. RINDGE

Detail of Sphinx

By FERDINAND DIETZ

In the gardens at Veitshöchheim

All Photos by Dr. Paul Wolff



WE CAN hardly do better than look to the sculpture of Ferdinand Dietz in Veitshöchheim Garden for an epitome of the characteristically German manifestation of the great international styles called Baroque and Rococo. The former term, like Gothic, was originally a reproach and both titles still remain relatively undefined, although the styles are perfectly recognizable. In the most general sense they mean, for Germany, Baroque art in the seventeenth century and Rococo in the eighteenth, with the latter an intensification of the stylistic elements of the former. In Rococo the forms become less massively grandiose, the movements are quicker, the flourishes more coquettish, the physical forms less real, less muscular, less effortful, while the ornamental intention is even more emphatic, obtained by an increasingly abstract use of curved elements.

Baroque and Rococo sculpture was produced at a time of complete technical mastery when any accredited workman had a virtuosity in handling his materials without parallel in earlier times. He therefore turned away from solving the technical

problems of rendering the appearance of things in order to seek expressive forms and to give shades of feeling by a large looser composition of his forms. In much the same way in choral compositions the parts are incomplete in themselves, the voices without great individual color, so that the effect of the whole arises from the answering, echoing, dissolving and resolving musical motifs. The magnificence of the polyphonic music of these periods has always been extolled, but the same degree of attention has seldom been accorded to similarly complex visual designs. No longer does the contemplative eye receive one instant whole visual impact, but even a single figure must be actively apprehended in relation to its setting by an animated, hovering gaze. The physical perception of the spectator is actually a livelier performance. So varied is the surface, so full of indications of movement and of light and shade in fluttering edges and flowing forms, that the eye is occupied in viewing and reviewing the object—stimulated, teased, led on, and returned. In the child-figures any given passage, even the modeling of flesh or



Spring, by FERDINAND DIETZ, in the Luitpold Museum, Würzburg

One of the groups originally in the gardens at Veitshöchheim but removed to the museum for preservation. All have been replaced by accurate copies.

Sphinx, by FERDINAND DIETZ,
in the gardens at Veitshöchheim

muscle, is not complete in itself as representation. There is so much in the lively scheme of the whole piece that too great particularity in the parts must not be permitted to intrude on the attention. All the flowers and furbelows serve to animate and accent the whole. They have no real existence of their own. The same thing is true of the faces, full of life and gayety of expression. They are scarcely specific human creatures, but rather aspects of laughs and smiles, given by broad, simple planes of carving.

German Rococo is demonstrably different from the manifestations of the period in other countries, although it could never have come into being without influences from Italy and France. Germany, like Spain, is especially rich in late Gothic art and again very prolific in seventeenth-century Baroque works. The German artist's constant ruling interest is an ornamental one. He is not so much concerned with the articulation or functioning of parts as he is with the highly elaborate, almost bewildering incrustation of surfaces devised to enthrall the eye

and enforce the feeling rather than to describe the form. This way of treating works of art is consistently Germanic and opposed to the architectonic Latin taste. Carried off with sufficient gusto, it gives a peculiarly rich, lively, decorative style.

Sculptors in the seventeenth century from every country lived and worked in Rome, but whereas in the cases of Spain, Flanders and France the artists developed on Italian soil as disciples of great Italian masters, Germany seized upon the whole style—architecture, painting and sculpture combined into enormous building projects, employing countless artisans and designers for which Italian masters were freely imported. These acknowledged technicians migrated and then trained native workmen, native masters, and they themselves were partially or wholly assimilated to a local mode. German Baroque art is therefore not derivative of Italian forms in quite the same way that Baroque is elsewhere derivative. The prompt demand for the most pretentious forms of Baroque





Lady Bagpiper, by FERDINAND DIETZ, in the Luitpold Museum, Würzburg

design, coeval with Italian work in that style, gives a long dull history to the Baroque in Austria and Germany, abounding in ecclesiastical and secular glories. For this reason, German Rococo work grows out of local forms as a modification of a local style, and is only partially deflected by new influences from France in the eighteenth century.

French work of the seventeenth and eighteenth centuries is entirely different in genesis and purpose and it is much more architectonic in idea. Aside from the magnificent secular example set by Louis XIV at Versailles with palace and park, Germany had little to seek from a style temperamentally so opposed to her own ebullience. French

architects, sculptors and stuccoists, like the Italians before them, found service in the princely German courts and they are particularly responsible for the increasing classicizing tendency of the late eighteenth century, as we can see at Potsdam and in the work of Johann Peter Wagner at Veitshöchheim and Würzburg.

Ferdinand Dietz, or Tietz, was by birth a Bohemian and he may well have received his early training in Austria, perhaps at Salzburg, where the Mirabell Garden sculptures show some analogies with his style. He seems to have acquired his fame at Bamberg, where he made the garden sculpture for Schloss Seehof in 1749. These works are scattered and destroyed now. He was asked to come to Franconia to work in the Veitshöchheim Garden in 1756 and he remained there until 1768. We have a few documents for payments to him during that time. Aside from this meager information, really nothing is known of his career. His sculptures are far more picturesque and playful than the intellectual allegories and allusions of Versailles. Although conceived for the great Franconian prince bishops, the garden is intimate and at ease in contrast with the *grande tenue* of Versailles. Also, it is actually a small site. In lieu of the majestic vistas of the great French gardens, its spaces are subdivided into small squares and octagons, the little enclosures lavishly decorated with a great deal of sculpture of sufficient scale to dominate each part. The effect of the garden, as one walks about, is of a series of short prospects and pleasant surprises, with each unit easily appreciated as a whole.

The scheme of subject, too, is casual. There is the usual classical mythology and allegory, the common vocabulary of that day in polite society with a wealth of supernumerary associations now lost to us. But the themes themselves seem to have been chosen at random: there are the four seasons, once personified by groups of children and again by gods and goddesses with appropriate attributes; there are the four quarters of the world; pastoral shepherds and shepherdesses with rustic bagpipes; elegant dancers in court array, all manner of changes rung on familiar themes for the turn of the phrase. This is *jeu d'esprit* rather than the iconography of a sun king.

Dietz has a singularly personal treatment of form in broad planes, large features, wide unforgettable grins, a flummery of drapery and a buoyancy of pose that far outdistance even the most exuberant Louis XV performances. There is not a trace of the classical idea of physical beauty here, any more than there was in Gothic times when the German carver evolved his figures from his

own ideas of expressive form and character. The taste for lively picturesqueness so conspicuous in late Gothic work is here again, coupled with an easy sportiveness and wit in the design and carving.

The sculpture is treated like bold relief work against the leafy beech foliage. The forms are boldly organized, in clear masses so that the silhouettes are never confusing despite their fluttering edges. The cutting is brusque and refreshing, not straining the humble character of the slightly coarse-grained gray sandstone so harmonious with the gray green leaves. A unity of well-being prevails in this pleasure garden where all the expressions are smiles or grins and all the movements dances. A good rhythmical cadence in the actual carving of the surfaces supports this feeling. Originally the whole garden was a quiver of rhythms, since the sound and sight of running water were designed to supplement the forms of the statues under a moving pattern of flickering sunlight with the actual music of the Glockenspiel, at first incorporated in the gilded Pegasus that crowns the *Musen-Insel*. The whole garden seems animated by seen or unseen music, the smiles are about to be laughs, the standing figures are about to dance, the dancers are pirouetting. These dance motifs give cross references to the other sides of the enclosures, like a minuet. Each figure is designed, not for itself alone, but to interest one in the whole scheme. In like manner the first enclosure whets the curiosity to seek the next, until finally one reaches a climax of emphasis on the axis-pieces or the water-basin groups.

Dietz is happiest of all in the singular, delicious Sphinx guarding a little terrace stairway. The Sphinx was a very popular motif in the eighteenth-century garden sculpture. Numerous examples can be found from the Vienna Belvedere to Schwetzingen. If we stop to think that the subject is after all a classical one, we can better appreciate his free improvisation where no hint of such a source appears. His conception is as personal as that of the Quattrocento master working only from the literary classics in devising his pictures. The little monster is gracefully embellished with wristlets of fresh flowers above her lovely paws, while a scanty silken mantle flutters from her shoulders. Her hair is elegantly coiled and coiffed in the latest mode, but all this is far surpassed by the triumphant mockery of her outrageous laughter. The enigmatic sage of classic times is thoroughly metamorphosed, her ancient inscrutability dissolved in mockery. Completely appropriate to site and purpose, this figure forms a precious record of the best in man's imaginings, returned once again to an enchanted garden.



City Planning in Europe

By JOHN NOLEN

Dresden

Photos Courtesy German Railroads Information Office

FOR a long time the European countries have been grappling with many of the problems that have come to us in the United States only in recent days with the passing of the pioneer stage of our development. These problems appear as a country grows older and becomes involved more and more with what someone has called "damaged humanity," which is largely but not entirely the result of urban life, especially in the great cities. The demand for more widespread public recreation facilities also becomes more evident, and the grave and baffling problem of housing the "lower third" appears in many formidable ways.

A Harvard College professor, returning from Europe, said: "Two generalizations stand out decidedly in my mind after spending a few months on the continent of Europe. The first is that the State accepts a cultural and economic responsibility to its population. All the continental countries have recognized that, and England also. The result is the second generalization. By and large, life for everyone on the continent of Europe seems pleasanter than life in America. This second point is difficult to support, but a comparison of the way those of low economic income are housed in almost

any American city with the typical dwellings of the employed or the unemployed in Europe, will convince any unprejudiced person."

The traveler from the United States is impressed by what the dwellers in German, Swiss, Austrian, Czechoslovakian and other continental cities may and do enjoy. The towns are beautiful in themselves, and beautifully located. Most of the people have pleasant home lives, and opportunities daily and weekly for many inexpensive recreations and forms of refreshing play and diversion, to which are added extraordinary cultural advantages, with sufficient margin of time to avail themselves of those advantages. The cities of Europe are well ordered and comfortably attuned to many of the best things of life, especially those few things which apparently the Chinese poet had in mind when he said, "The desires of man are without end, but the things that give content are few and well known."

The City Park of Hamburg, Germany, a people's park, is a typical illustration of the pleasure grounds of modern Germany. This park was planned and its construction begun just before the war. It has many modern features which American

parks generally lack, and seems better adapted to serve modern life. The park is full of beauty combined with convenience. It appeals to all classes of people, and to all ages. Recreation facilities are furnished in great variety. Every part of the park has been designed with as much care as the parts of a great building or a beautiful garden for a rich private estate. It has cafés and restaurants at different prices, in quite different locations, and with different forms of appeal. Playing fields, provision for outdoor dancing, and an outdoor theater, are free for all. Carlsbad water is served every morning out of doors in pleasant weather. Although the park is new, a great quantity of mellow, weather-beaten stone is evident in the steps and terraces, all of which has been taken from old cemeteries. Flowers abound, and there is no vandalism in the rose garden, nor among the many borders of hardy perennials. And it is particularly worth while to note that during the depression and its consequent unemployment there has been increased attention to the public parks, playgrounds and swimming pools of continental cities. Public service in these fields is greater, not less. A visit to Prague and its beautiful "Semiramis Gardens" brings delight, both because of the historic and beautiful old city and because of its well-ordered, up-to-date suburbs. Likewise Budapest may be referred to as a city that gives one joy by day and a thrill by night. In both of these cities recreation facilities for old and young, rich and poor, are all of the first order.

Charm, beauty and interest are words that come quickly to one's mind in connection with Vienna. Life in the Austrian capital has indeed changed since the war. And yet Vienna is still Vienna. The old appeal to the love of life and the means of satisfying it remain. There remain also the attractions of old, historical Vienna, to which have been added the many delights of the modern city. Among the latter the city planner and others desirous of improving civic conditions will find suggestive material and methods in the *Gesellschafts-und Wirtschafts Museum* (Sociology and Commerce Museum). This is a unique institution in its achievements in the way of graphic presentation through the "pictograph" of statistics and ideas bearing upon all sorts of economic, social and planning problems. This museum has illustrated recently some important publications dealing with American social welfare.

In Europe city-making means a sensible city plan, a convenient arrangement of streets; orderly railroad surroundings; a skillful public utilization of waterfronts for both business and pleasure; beautiful open spaces in the most congested business and residence sections; the proper housing of

the people; the suffusion everywhere of beauty with use. Thus beauty and opportunity for health and recreation are wrought into the very structure of the city, the very life of the people; they are not on the surface, merely decorative and occasional—they are organic. European city builders, supported by city authorities, consider that this sort of beauty is essential to the completeness of their work. Until it is secured, public works may be useful, but they cannot be satisfying or enduring. "The demands of beauty are in large measure identical with those of efficiency and economy and differ merely in requiring a closer approach to practical perfection in the adaptation of means to ends than is required to meet the merely economic standard. So far as the demands of beauty can be distinguished from those of economy, the kind of economy most to be sought in the planning of cities is that which results from seizing instinctively, with a keen and sensitive appreciation, the limitless opportunities which present themselves in the course of the most rigorously practical solution of any problem, for a choice between decisions of substantially equal economic merit, but of widely differing esthetic quality." In the United States, in contrast to the practice of Europe, towns and cities have not yet sought diligently this type of beauty. At best they have been content to relieve the fearful ugliness and awful sordidness of their daily city surroundings by the establishment here and there of parks, usually in the distant outskirts of the city, requiring a special journey to see and enjoy.

The most important features of city planning are not the public buildings, not the railroad approaches, not even the parks and playgrounds. They are the location of streets, the establishment of block lines, the subdivisions of property into lots, the regulations of building, better provision for commerce and industry (production of wealth), and the housing of the people. And yet, the fixing and extension of these features are too often left, practically without effective regulation, to the decision of private individuals. That these individuals are often lacking in knowledge, in taste, in high or even fair civic motives; that they are often controlled by ignorance, caprice, and selfishness, the present character of American city suburbs bears abundant testimony.

The ambitious proposals for American cities in no wise equal the actual achievements of the cities of the Old World. Most of what we are beginning to think of doing here has been for decades realized in actual fact in European cities. Thus there is in Europe, especially in Germany and Switzerland, better provision for city life, for business and in-



Munich

Photo by Dr. Paul Wolff

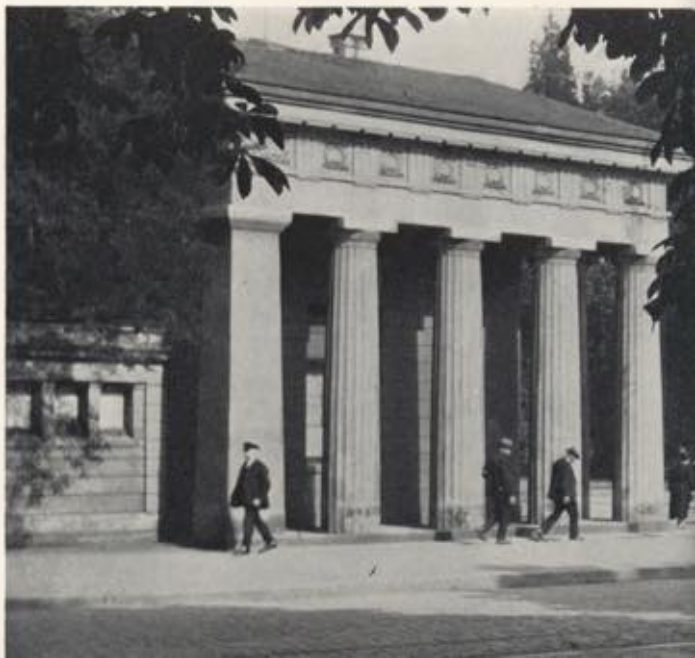


Hamburg

Berlin



dustry, for health, for pleasure and all at less cost to the taxpayer. Consider, for example, the lake cities of Switzerland, especially those that are capitals of cantons or seats of universities! Do they not present a perfectly practicable ideal of what might readily be achieved in all such cities? Lucerne, Lugano, Constance, Zurich, Neuchatel, Lausanne, Geneva—these and other Swiss cities may be named as an inspiration and guide. Examine their city plans, their city ordinances, or better still, walk their streets and public places. Without exception, we find a happy development of lake frontages for public use; a rational street system; a freedom from nuisances; a wise and reasonable regulation of railroads and private buildings; the careful planting and protection of street trees; an abundance of recreation areas and public gardens of all sorts; practical and beautiful sites for public buildings, art galleries, museums, and music halls; comfortable and sanitary housing, and withal a prudent anticipation of future needs. Take any city at random and see the list and character of its attractions in a Baedeker guide-book. They are of the highest order and almost endless, and yet they include little that American cities may not possess. Frederic Harrison, the English critic and essayist, has given apt expression to the charm and achievements of some of the Swiss cities. He says: "I hold Zurich, Basel, and Geneva to be the model cities of our age—the fine type of what cities will one day be in a regenerated age—the true type of civic organization, having sites of rare beauty and convenience, spacious streets and avenues, noble walks and gardens. . . . Of them all, I hold Geneva to be the finest type of a rational city that Europe possesses. Its modest population of about 120,000 is as much as is needed for high civic life. Its wonderful site, astride the most beautiful rushing river in our continent; its calm and spacious



aspect at the mouth of a grand lake large enough to look like an inland sea, and yet not so broad as to cease to be a lake; its superb view of the snow chain of Mont Blanc; its beautiful gardens, bridges, and promenades; its history of two thousand years, its intellectual and spiritual memories of four centuries; its record as the asylum of the oppressed; its ingenious and studious people—all this makes Geneva the very model of a true city. A true city, where, as in Athens, Florence, Venice, Antwerp or the Ghent of old, men can live a wholesome civic life, not in huge amorphous caravansaries such as London, Paris or Berlin—not in suffumigated barracks such as Manchester, or Lyons, or Glasgow—but in a beautiful, well-ordered, free, organic city.”

Life on the continent of Europe, and indeed in England also, as compared with that in the United States, is more unified, less divided. The population is more homogeneous. The way of living combines more harmoniously labor and leisure, the mind and the body. Because of this fact leisure time is better employed, and the depression has not been so devastating, nor unemployment so disastrous to personal or public life. The construction of public works, and not only those of a “self-liquidating” character, has been quickly chosen as preferable to direct relief, wherever a choice could be made. England during these difficult years has constructed nearly two million dwellings for working-class families. Ninety per cent of these are within the means of the lowest middle income classes. Sixty per cent, or more than one million houses, were constructed for the lowest income group in England. The minimum standard of these dwellings is three rooms, a water closet, a tub, and, since 1924, a separate bathroom and a kitchen. Usually there is a fair-sized garden. In number and in quality of construction these houses probably constitute the largest public achievement of any



Karlsruhe

Photo by Dr. Paul Wolff

Cologne



Düsseldorf (left)

Cologne





Evening in the Hamburg Harbor

country in the world since the war. There is a somewhat corresponding record in Central Europe. Generally speaking, these have not been simply houses or model apartments, but have included gardens, well placed shops, schools, and community centers. This movement for better housing has been widespread in Holland, Germany, Austria and Czechoslovakia. A city like Frankfort-on-the-Main has rehoused sixty thousand of its population in the last five years in this larger town-planning fashion. The success of these housing developments in Europe is of special importance in the United States at this time, when the whole subject of low-cost housing, the clearance of slums, and the relation of such construction to unemployment and to better living conditions, is receiving so much attention. For success, however, it must be recognized that city and regional planning must be joined, and actually merged, with housing, and that in considering economic factors it must not be forgotten that the house itself represents only about half of the total cost, and the shell of the house less than one-quarter of the cost.

A thoughtful observer in Europe is constantly seeking the causes of the order and beauty of European cities, and their high regard for the public welfare. One reason is their age. Time mellows urban development. Then there is the influence of the period in which they were built, a period not dominated so generally by the commercial spirit which prevails in our own time. The industrial revolution has established a fairly sharp line in urban development. Towns and cities built since the coming of the factory are generally far less attractive than those that were built before. Then the system of local taxation in Europe in many ways favors better environmental development, as does also the more efficient form of local government by trained officials. To these economic causes should be added another: the relatively low cost of labor, which permits of more thorough workmanship in outdoor construction. Widespread good taste, and the steady, gradual education of public opinion through museums, exhibitions and publications, aid municipal development along good lines. There is also greater regard for the best in the way of technical services.

The ideas that are back of social democracy, now so much discussed, and the fact that the population of each European city is more homogeneous than in the United States, is an aid to planning and building cities in a more organic fashion. There is not only freedom from the inheritance of puritanism generally, but a frank love of beauty, and the enjoyment of everything in life from an esthetic point of view. To these reasons that prevail in establishing order and beauty in European cities may be added a truer sense of values and greater freedom from inordinate personal ambitions.

Some of the subjects that seem most worth while for those interested in planning to observe in Europe are the development of water areas on seaside, lake and river, and provision for public baths in artificial pools. Then there is the popularity of walking, bicycling, and the way these are being facilitated through the Youth Movement; winter sport, especially skiing; the development of housing in neighborhood units, and its relation to city and regional planning. There is in Europe more outdoor life, less clothes, more joy and art and beauty, less apparatus for play, less "spectatoritis," and greater physical activities. To such a list should be added the close connection that exists between an expansion of all of those forms of fresh life and public recreation, and the way out of the depression through the establishment of a social order that will meet more adequately the requirements of modern times.

Herr von Goethe Lässt Sich die Haare Schneiden

By HEINZ STEGUWEIT

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and Georg Müller Verlag, Munich.*

DAS war schon lange her, dass die Leute von Weimar den Hut bis zu den Pflastersteinen zogen und dabei sagten: Ihr ergebenen Diener, Herr Kammerpräsident! Und noch länger war es her, dass bemooste Häupter heimliches Ärgernis nahmen an dem Siebenundzwanzigjährigen, weil er schon Sitz und Stimme im ministeriellen Konseil hatte und also mit Herr Geheimer Legationsrat angerechnet werden musste.

Nein, heute war er schon ein Greis von bald achtzig Jahren, die Kinder und die Grossen eilten ihm entgegen, wenn er den Park am Bertuchschens Gartenhaus durchwanderte, und alle wollten glücklich sein, wenn Herr von Goethe, der es weiter gebracht hatte als alle Kammerpräsidenten und Geheimräte der Welt miteinander, jeden Händedruck mit einem Lächeln belohnte.

Zu dieser Zeit lebte in Weimar ein Barbier, Amandus Schnappwinkel geheissen. In seiner Stube pflegte sich der Dichter alle Monate einmal die greisen Locken scheren zu lassen, und er unterzog sich dieser nicht unlästigen Prozedur recht gern; denn Amandus Schnappwinkel war ein Spassvogel sondergleichen, immer wusste er etwas, was Herrn von Goethe erheitern konnte, und der Dichter, der in diesen Tagen an den Chören des Faust in angestrengten Stunden arbeitete, nahm die Schnurren des Bartschneiders hin wie ein erlösendes Geschenk.

Da sass er denn wieder im Lehnstuhl des Barbiers, hörte das Klirren der Schere, schaute in den Spiegel, sah, dass seine Haut schon wieder welker geworden war, und blieb mit dem Blick an einer Seifenschale haften, die der Figaro von Weimar offenbar in ständiger Benutzung haben musste. Goethe betastete das wunderliche Gerät und kam mit dem Barbier solchermassen ins Gespräch: "Echtes Silber, Schnappwinkel—?"

Der Bader schnippte mit der Schere verlegen durch die Luft: "Zu Gnaden, Herr, echtes, getriebenes Silber!"

Der Dichter wurde nachdenklich: "Das Barbieren muss ein gutes Geschäft sein, Schnapp-

winkel. Wie viele Kunden hat Er wohl in der Liste?"—

Schnappwinkel biss sich auf den Nagel. Vor dem greisen Gast, dessen Locken nur ein Auserwählter scheren durfte, musste man wohl oder übel ehrlich bleiben. Also räusperte sich der Bader, der kein sauberes Gewissen hatte, die Kehle frei: "Zu Gnaden, das Barbieren ist ein miserables Geschäft, aber Kunden habe ich schon mehr als—tausend!"—

Der alte Goethe zuckte mit den Augen. Entweder hatte ihn der Bartschneider soeben belogen, oder der Schalk sass ihm wieder im Nacken; denn wie konnte das Barbieren ein miserables Geschäft sein, wenn mehr als tausend Kunden auf der Liste standen? Zum andern: Wer durfte sich silbernes Gerät leisten, wenn er schmale Einkünfte hatte? Der hohe Greis rechnete hin und her, er löste das Rätsel nicht, obzwar er, dem wieder die Verse des faustischen Turmwärters Lynkeus den Kopf heiss machten, schon tiefere Geheimnisse zwischen Himmel und Erde hatte ergründen dürfen.

"Schnappwinkel, da bleibt nichts anderes übrig als dies: Er hat das silberne Ding—gestohlen?"

Dem Figaro fiel die Schere aus den Fingern. Und er hielt sich, da er in den Knien zitterte vor Erregung, an der Stuhllehne fest, als der greise Kunde sich erhob und sagte: "Von einem Spitzbuben will ich aber nicht länger angerührt sein!"

Schnappwinkel flehte um Nachsicht, rang die Hände, offenbarte, er sei ein ruiniertes Mann, wenn der greise und in aller Welt berühmte Herr von Goethe nie wieder in seine Stube käme. Aber der Dichter griff schon nach dem Hut, klinkte die Tür auf und verschwand ohne Gruss.

Am Tage darauf trat der Barbier seinen Bittgang an und liess sich im Hause des Grollenden melden. Goethe empfing ihn, tat ernst vor dem stammelnden Schelm, obwohl der unwirsche Auftritt von gestern nur eine Fopperei gewesen war, die der Bader allzu tragisch genommen hatte. Dennoch: Goethe liess den Figaro von Weimar zappeln. Und Schnappwinkel machte ein wunderliches Geständnis:

"Die Allmacht möge mir verzeihen, wenn Euer Gnaden es nicht können sollten: Ich sagte wohl,

dass das Barbieren zwar ein miserables Geschäft sei, doch verhehlte ich, dass ich schon mehr als tausend Kunden mit jenen greisen—Locken belieferete, die ich vom ehrwürdigen Haupt des Herrn von Goethe schneiden durfte — — !”

Der Dichter, der am liebsten hellauf gelacht hätte über die Pfiffigkeit, mit der sich der Barbier womöglich seit Jahren schon bereicherte, schlug mit der flachen Hand auf den Tisch: “Wie darf Er mit den Haaren seines besten Kunden Handel treiben? Wer kauft denn die Locken? Was zahlt man für die Ware —?”

Der vollends zusammengeschrumpfte Bader wagte nicht, auch nur eine Frage des grossen Herrn unbeantwortet zu lassen. Also musste Goethe erfahren, dass Schnappwinkel die abgeschnittenen Locken jeweils mit der Brennschere zu kringeln und mit farbigen Bändchen zu versehen pflegte, um den greisen Tand an die Fremden zu verkaufen, die aus Deutschland und Italien, aus Frankreich oder aus England tagtäglich in den Gasthäusern von Weimar abstiegen. Und einen runden Taler hatte der Schelm für jedes dieser Andenken gefordert? Da konnte er wohl üppig werden mit der Zeit und silberne Seifenbecken vor seinen Spiegel stellen!

Der alte Dichter, den der Streich des Barbiers erheiterte, wie niemals ein anderer ihn vorher belustigen konnte, drohte jetzt lachend mit dem Finger: “Vertragen wir uns wieder, Schnappwinkel, aber in Zukunft bleibt alles, was mir von Eurer Schere genommen wurde, mein alleiniges Eigentum!”

Der Bader war's zufrieden, er dienerte dankbar und schlich rücklings zur Tür hinaus; selig war er, den erhabensten Kunden aller Barbieri Europas versöhnt zu wissen.—

Herr von Goethe suchte den Laden des absonderlichen Schaumschlägers nach einigen Wochen wieder auf. Amandus Schnappwinkel überschlug sich vor Freude, und dem greisen Dichter wäre, da seine Gedanken sich eben mit dem Zwiegespräch von Philemon und Baucis abmühten, der Lockenhandel nicht mehr in den Sinn gekommen, wenn ihm nicht die neue und sichtlich kostbare Tapete des Ladens die Frage aufgedrängt hätte, woher der Bader schon wieder das viele Geld. . . . Doch schwieg der hohe Gast, liess sich aber hernach die abgeschnittenen Haare zusammenkehren und in Papier wickeln. Er steckte das winzige Paket schweigend in die Tasche, bezahlte seine Schuldigkeit, nahm Abschied, merkte aber nicht, dass hinter dem Gesicht des Weimarer Barbiers ein Grinsen lauerte, wie es der Grimasse des höllischen Mephistopheles kaum ähnlicher sein konnte.

Bis sich an einem kalten Wintertag etwas er-

eignete, was dem greisen Dichter vollends die sonst so sichere Haltung nahm: Johann Wolfgang von Goethe erging sich für eine Stunde im Schnee des Parkes, sah die hungrigen Amseln scharren und blickte einem hoppelnden Karnickel nach, als ihm ein Weimarer Bürger begegnete, der einen solch üppigen Pelzmantel trug, dass man schon seinen artigen Gruss gleichermassen erwidern musste. Dieser üppige Pelzmantel umhüllte aber die sonst hagere Figur des Haarschneiders Amandus Schnappwinkel, der immer noch behaupten wollte, das Barbieren sei ein miserables Geschäft. Goethe stellte den Bader zur Rede: “Schnappwinkel, ich habe nicht die Absicht, noch einmal grob zu werden, sage Er mir nur. . . .”

Der Barbier fiel dem Dichter ins Wort. Ja, Amandus Schnappwinkel zitterte vor Erregung, als er dies bekannte: “Euer Gnaden mögen Nachsicht üben, aber ich kann zu meiner Rechtfertigung nur dieselben Verse sprechen, die Herr von Goethe einmal zu schreiben geruhte: Die ich rief, die Geister, werd' ich nun nicht los!”

Goethe schüttelte den Kopf und machte wohl eine Geste, als scheine ihm diese Antwort recht geheimnisvoll. Also sprach sich der Haarschneider von Weimar deutlicher aus: “Täglich bringt mir die Post Bestellungen ins Haus; heute aus Paris und Rom, morgen aus Berlin und London—man weiss offenbar in aller Welt, dass das kostbare Souvenir der Locken nur von mir bezogen werden kann. Was will ich machen? Ein Taler für jeden Haarkringel ist viel, und seitdem der Herr von Goethe den Abfall seines ehrwürdigen Hauptes jeweils in Papier zu wickeln und mitzunehmen pflegt, kam ich auf den durchaus einträglichen Gedanken, dass der Fleischer, der Kantor, der Pfarrer und sämtliche alten Domestiken des herzoglichen Hauses, die ich ebenfalls zu meiner laufenden Kundschaft zählen darf, gleichermassen graue Haare haben, so dass. . . .”

Weiter kam der Schalk im Pelzmantel nicht. Goethe wollte, und der Zorn verfärbte schon seine Stirn, den Barbier einen wüsten Schwindler schelten, als ihm zwei Zeilen in den Sinn kamen, die er vor kaum einer Stunde geschrieben hatte. Er wiederholte sie, indem er dem Eulenspiegel von Weimar auf die Schulter klopfte: “Es kann die Spur von meinen Erdentagen nicht in Aeonen untergehn!”

Und ergänzte den Vers noch solchermassen: “Schnappwinkel, treib' Er es weiter so, auch wenn ich längst tot bin. Müsste ich mich doch schämen, sollte ich eines Tages von der Welt scheiden, ohne ihr einen Schelmenstreich wissentlich zu hinterlassen—!”

(Continued on page 55)

Early German Book Illustration

in the Spencer Collection of the New York Public Library

GERMANY has rarely gone through a period of more majestic development than during the course of the fifteenth century. The invention of the art of printing freed the human spirit from its medieval confines and opened wide the gates of a new time. Scholars were filled with vigorous, creative urge, and the people with an insatiable thirst for knowledge. It was an era of spiritual rebirth.

Gutenberg's invention was not only of great historical and cultural importance, but epoch-making for the history of the graphic arts as well. The codex of the Middle Ages with its elaborate illuminations and exquisite miniatures was for the rich and learned only. The printer was the man of the people. Through him the word was spread at a different pace and was within the means of everyone who cared. Through association with the flourishing arts, the woodcut was given a new lease on life. In the beginning, book illustration was entirely in the hands of the printers, but soon they began giving out the work to artists and draughtsmen, who furnished drawings from which the woodcutter engraved his blocks. Illustrations, borders, initial letters, and colophons were executed with a degree of perfection similar to the best miniatures. The woodcut had supplanted the painted illustration. Within a few decades it had grown from its primitive beginnings to a perfection truly destined to grace the printed book and make it live forever.

In the Spencer Collection of Illustrated Books in the New York Public Library, valuable rarities have been brought together so that the student of bibliography and *Kulturgeschichte* may have an opportunity to observe the development of book illustration from its earliest beginnings through the centuries in the different countries of Europe. The German group stands out by its wealth of material and by the choice of its masters. It demonstrates that the graphic arts, and more specifically the art of book illustration, are a typical and successful expression of German *bildende Kunst*. Its study is a key to the understanding and reevaluation of an older *Kultur*.

In following the development we can trace the shifting and growing from a yearning mysticism, still dormant beneath the first reflection of the lively Renaissance, to the almost robust splendour and self-sufficiency of the later products of that period. It is a large step from the earlier Augsburg books of a Günther Zainer to those illustrated by Albrecht Dürer, and printed in Nürnberg. Not only the presentation itself has changed, perhaps encouraged by the further technical developments of the printing processes and the growing skill of the woodcutter's knife, but, what is more, the manner of presentation has changed. The typical, the norm, was the preoccupation of the medieval illustrator. In Renaissance days it becomes the personality, the person, the expression of spiritual qualities in man.

KARL KÜP

*Reproduced on the following pages are
outstanding examples from this collection.*



“ . . . und die Mauern Jerichos werden fallen,” an imaginative representation from the Old Testament. This Bible, translated into Low German, was printed by Steffen Arndes at Lübeck in 1494. →

“Theuerdank,” a metrical romance recording the emperor’s chivalrous deeds, written by Melchior Pfinszing and printed in Nürnberg by Hans Schönsperger, in 1517. Illustrated by 118 woodcuts by Jost von Negker, Hans Burkmail, and presumably Albrecht Dürer.



scholen dar inghan teghen der stede dar se stonde wer-
den. Dārumme iosue te some nun eschete te prestere. vnde
sete to en. Gy scholen nemē de archen des vorbundes.
vū de anderen souē prestere scholen nemē te vū. bas-
sinen ter ghuldene iare. vū scholen voreghā vor der ar-
chen des herē. Dā oē sete he to deme volke. Gy scholē
ghan. vū scholen ghewapēt de stad vūnueghā. vor ter
archen tes heren toghāde. Dā also iosue de worde en
dighet hadde. vū te souen prestere mye souē bassimen
blesen vor der archen tes vorbūdes des heren. vū alle
dat volk des wapentē heeres vore ghint. vū dat antē
re volk. sder strydbar mēnes volghede ter archen. vū
allent ghas en wedderlud den bassimē. Dā iosue had
de deme volke ghebatē. segghēde. Werdet nicht ropē
de. noch iurwe stemme schal nicht ghehoert werde. noch
en schal vth in wome mude neen rede ghande werten.
beth de dach lamēde werd in deme it iurw dat segghē
de werde. ropet vū gheuet enen stēne van iurw. Dā-
rumme ghint de arche des herē in deme daghe enē vūnue
de stad. vū kerde wedderime in de telde. vū bles dar
Dārumme also iosue des nachtes vpghefasten was. do
nemē de prestere de archen tes herē. vū souene van en
nemē souē bassimen. der ere busynghe was in deme
ghuldene iare. vū ghinghē vor ter archen des heren.
vū ghynghē vū weren blasende. vū dat ghewapende
volk ghint vor en. vū dat ander sstridbare volk vol
ghete ter archen. vū gas lud mye ten bassimen. vnde
ghinghē vūnue de stad des anderē daghes ena. vū ke-
reden wedderime in de telde. also deden se sos daghe
vūnue Dā in teme souedē daghe also de dach vpbial
weren se vpsāde. vū ghinghē vūnue de stad. also ghe-
schicket was. souen werue. Also de prester blesen mit tē
bassimē in deme souetē vūnueghāge. do sēde iosue to
allene israhelischen volke. Ropet. wente de here heft
iurw de stad ghegheue. vnde desse stad te schal vorvlo-
ket sin. vū alle dink de dar vūnue sint. teme herē s scho-
len bewaret sin. Allene raab de schole schal ere leuend
beholden. mit allē de mit ere in deme huse sint. wente se
behodde de badē de wy hadtē vthghesant. Vnde gy
scholet iurw hoden dat gy nichtes antasten. vū ghiri-
cheyt to beholdēde. vū den de iurw ghebadē sint. s de

me schal vorstoren. edder deme heren offerē. vū werte
schuldich ter auertredinghe. vū alle de telte israël sint
s darime in den sundē s in der pine vūnue de sintē
vū lydende drōsenisse. Dā allent wat dar vū gholde
edder vū siluer is. edder erne vate edder yserne. dath
schal deme herē ghelilghet werden. vū bileche to syne
me schatte. Dārumme also alle volk ropende was. vū de
bassimen lude. vū darna so de stēne ter velheyt. vū
de iud in ten oren barstende was. vūpe der stād vūllē
te muren. vū en islick stech vūp doer de stede de teghen
en was. vū se wūnue de stad. vū dodeten allent wat
dar inne was. vū deme manne an beth to deme wūne
van deme kinde an beth tho deme olden. De ossen vū
oē de schape. vūde de esēle sloghen se in deme schepen
des sverdes. Dā iosue sete to tē twen mēnen dete vor
speers ghesant weren. Gy scholen ghā in dat hus der
schōlen. vū bringhet se dar vth. vū alle de ere syme. al-
so gy mit deme ede beuestet hebben. vū de iūnghe mē-
ne ghynghen dar in. vū brochten dar vth raab vū ere
olderen. vū oē ere brodere. vū alle ere inghedomte vū
ere slechte. vū leten se blyuen buten den telde des isra-
helischen volkes. vū de stad vū allent wat dar inne
ghevūden ward vorbiendē se. sinder dat gold vūde
dat siluer. vūde de erne vate vū iseren. de se hebbē ghe-
bilghet in de schatkamerē des heren. Dā raab de scho-
len. vū dat hus eres vaders. vū allent wath se hadde
dat led iosue leuendich bliuen. vūde wanēde middene
mantē deme israhelischen volke. bet in deffen ieghe-
wardighen dach. s so dat se sē gheue to der iodeschar
eē darime dat se behod hadde de badē. de he s iosue
ghesand hadde dat se iericho vorspēen scholde In ter-
tid wūschede iosue. segghende. Vormalediet sy de mā
vor deme heren. dede yericho de stad wedder vū rich-
tende vū burwende werd. In sineme erstghebare sone
mote he setten de fundamētē s dat is sin erstghebaren
mote steruen. wen he de fundamente lecht vū in deme
latsten siner vryghebare kindere mote he sette ere por-
tē s dat is de lesse siner vryghebare kindere mote sterue
wē he de portē richtet. vū so sach dat abhiel de se wed-
ter burwede. Dārumme was de here mit iosue vū sin na-
me s sin ruche sward ghebrē. s in allente crake.



"Apocalypse," by Albrecht Dürer. A series of woodcuts with the Latin text of the Apocalypse on the reverse of all leaves but the last. Printed by Hieronymus Hölzel at Nürnberg, 1511.

Title page of "Marienleben," by Albrecht Dürer, printed by Hieronymus Hölzel of Nürnberg, 1511, proved his interest in printing types and foreshadowed the great period of printing which was to follow.

EPITOME IN DIVAE PARTHENICES MARI
 AE HISTORIAM AB ALBERTO DÜRERO
 NORICO PER FIGURAS DIGES
 TAM CVM VERSIBVS ANNE
 XIS CHELIDONII



Quisquis fortunæ correptus turbine, perfers
 Quam tibi iacturam fata sinistra ferunt.
 Aut animæ delicta gemis, Phlegethontis & ignes
 Anxius æternos corde tremente paues.
 Quisquis & vrgeris iam iam decedere vita
 Alterius: migrans: nescius hospiti.
 Huc ades: auxilium: pete: continuoq; rogado
 Pro te: quem pau lacte: tuiq; sinu.
 Ille deus rerum mihi subdidit astra: deosq;
 Flectitur ille meis O homo supplicijs.

Wie die Künigin Ernreich noch ein sach ann den hoch-
berümbten Held Lewrdannckß die Erthum solt werben
liesß vnnd die bottschaft dem Ernhold beuolhen ward.



113

Wess die Künigin samlen ein Rat
Darcin Dy auch duffhomen geboc
Des Edlen Helden Ernhold/
Der im in crewen het geuolge

Norimbergensis sponsa Patricia.

*L*audanda antiqui cerno vestigia moris,
Consilio, Vrbs, tantum hoc maeste, beata, tuo.
Moribus antiquis stabat Romana, nouis mox
Qua ruit, & pessum res eadem omnis ijt.



*Maeste ergo: & tu, sponsa, nouo ducenda marito,
Sis, quodes, antiqua simplicitatis amans.
Felix Patricio qua nata è stemmate natos
Patricio similes nupta datura viros.*

I 3 Norim-

"Chronika von allen Königen und Kaisern,"
by Thomas Lirer, printed by Conrad Dinckmut of
Ulm, in 1485, was one of the most widely read
books in 15th century Germany.

Gynaeceum, a book containing drawings of the
Nürnberg burghers by Jost Amman, was printed by
Sigismund Feyerabend at Frankfort-on-the-Main,
in 1586.



Mark Twain and Germany

By V. ROYCE WEST

The Old Bridge Gate,
Heidelberg

Photo Courtesy German Railroads
Information Office

IN THE summer semester of 1878, an American writer, loved now by old and young both in the New World and in the Old, studied at Heidelberg in his own way—studied and sought to understand Heidelberg and its people, its language, its students, its customs, its charm. After a sojourn of several months, Mark Twain went on to visit other parts of Germany and of Europe. Intermittently he was to return in later years. In Germany he was to find a characteristic reception for his person and his work.

The book in which he set down in permanent form many of his early observations, *A Tramp Abroad*, serves still as a delightful guide for the Neckar Valley and the Black Forest region. For Mark Twain's descriptions of this hazy blue valley transcend time and reveal slight trace of the mocking exaggeration which was the customary humorous apparatus he brought into play upon spots where travelers gather. He was a hater of sham and pretense, of the exploitation of honorable ruins. In passages inspired by this region, Mark

Twain achieved a rare poetical quality, equalled only in his recollection of his boyhood and of his pilot life on the Mississippi River.

His description of Heidelberg at the mouth of the narrow gorge reminds one in a single picture of the ruggedness of rocky timbered hills, of the friendly minute patience of a shepherd, of starry nights, of all the softness of lamb's wool, of earthy fragrance bespeaking only a Heidelberg spring-time. For the Neckar flows, he wrote, through a "gorge the shape of a shepherd's crook."

From nestling Heidelberg one gazes out, according to Mark Twain, "through the gateway of the sentinel headlands . . . over the wide Rhine plain, which stretches away, softly and richly tinted, grows gradually and dreamily indistinct, and finally melts imperceptibly into the remote horizon." Into this vast dim expanse "the Neckar goes wandering in shining curves, and is presently lost to view."

In deep woods Mark Twain always found solace and charm. He never tired of "poking about in the

dense woods that clothe all these lofty Neckar hills to their tops." Of his particular mood in them he wrote: "The great deeps of a boundless forest have a beguiling and impressive charm in any country; but German legends and fairy tales have given these an added charm. They have peopled all that region with gnomes, and dwarfs, and all sorts of mysterious and uncanny creatures. At the time I am writing of, I had been reading so much of this literature that sometimes I was not sure but I was beginning to believe in the gnomes and fairies as realities."

Indeed, one often feels that this love for enchantment, legend and fairy tale is a chief charm as it comes into expression in the works of Mark Twain. Of customs and beliefs and tales handed down through the ages he once set down the significant judgment in *Pudd'nhead Wilson's New Calendar*: "Let me make the superstitions of a nation and I care not who makes its laws or its songs either."

One phase of Mark Twain's appeal to the most varied groups of readers is his aptness in weaving bits of superstition, legend, or fairy tale into his episodes. Often he has taken up entire tales, described the minute details of curious customs; on many pages, on the other hand, he merely recorded in some deft touch a single item of folklore.

Making an element of the superstitious into an inlay in his consciously spotted narrative, perhaps twisting it through some individual emendation, Mark Twain approached readers from many national heritages by means of scattered traditions which waken curious tinglings of basic human nature. The Scotchman is familiar with the ballad of *Young Huntin*, or with Sir Walter Scott's *Fair Maid of Perth* or his ballad of *Earl Richard*. The student of Shakespeare recalls from *King Richard III* Lady Anne's speech to Richard, who approaches her as she accompanies the bier of the murdered Henry. The German, recalling the narration in the "Nibelungenlied" of Hagen's ordeal before Siegfried's bier, will, with all these others, be drawn by Mark Twain's narrative in the episode in which he transplanted the ancient belief in the bleeding corpse into the realm of universal boyhood.

In *Tom Sawyer*, after Tom and Huck Finn have been unwilling witnesses of a fearsome death in the graveyard middle in a shuddery night, and after the murder has been discovered, the two boys watch at the inquest with high hope that the corpse will indicate the murderer by bleeding at his approach or touch:

"Injun Joe helped to raise the body of the murdered man and put it in a wagon for removal; and it was whispered through the shuddering crowd that the wound bled a little!

The boys thought that this happy circumstance would turn suspicion in the right direction; but they were disappointed, for more than one villager remarked:

"'It was within three feet of Muff Potter when it done it.'"

Who was this non-academic student, who found so many subjects for his pen upon his various journeys, and particularly, for present attention, in Germany? Against what background did he appear?

His mother and father, of Kentuckian and Virginian stock, removed from the mountain solitudes of Jamestown in East Tennessee, my own father's early home, to settle at Florida, Missouri. Here Mark Twain was born as Samuel Langhorne Clemens, under the sign of Halley's Comet, on November 30, 1835. On the day of his death I recall standing with my mother and father on the balcony of our home on a starry morning in 1910, awaiting the flaming track of the returning comet. It heralded his birth, it proclaimed his death, April 21, 1910.

The small boy grew to youth's estate, after the family moved, in 1839, to Hannibal, Missouri—more on the river banks than in school. He carried his pranks into the office of the local newspaper, a printer's devil if there ever was one, even when later he was under his brother's editorial thumb.

St. Louis, New York, Philadelphia, and Washington composing rooms saw him setting type in his early teens. Four years before the Civil War he returned to the Mississippi Valley to work with his brother Orion at Keokuk, Iowa, until a piece of green paper blown swirling past him on a snowy day to lodge against a wall, turned out to be a fifty-dollar bill. He advertised for the owner, left soon for Cincinnati, to "take that money out of danger," set out to explore the Amazon, met the Mississippi pilot Horace Bixby, and "learned the river" instead. A skillful pilot, trustworthy, masterfully intimate with the river of his boyhood, his piloting ended abruptly with the outbreak of the Civil War and the end of that era which he was later to make immortal.

Caught into the frenzied wild whirl of silver prospecting days in Nevada, where carts of solid silver bricks every day inflamed the imagination with dreams of fabulous wealth, young Clemens, after a few days as Civil War pilot, ran the gamut of riches and poverty, fishing and laboring, prospecting and newspapering. His journalistic activity led him to San Francisco and to acquaintance with a small group of rough-and-ready writers characteristic of this region and this period. Through them in no small degree Clemens came gradually into literary activity as Mark Twain. A spark of

universal humor in one story caught at his fancy. He turned it, with all its side excursions, into the portrayal of the habitual Western yarn spinner, into the tale of the *Jumping Frog of Calaveras County*.

The success of this story brought Mark Twain gradually from hack work for West Coast newspapers to the lecture platform and to his first trip abroad on the *Quaker City* to the Near East and Southern Europe as correspondent. His letters to newspapers and his re-narration of these experiences in *The Innocents Abroad* (1869), although based upon experiences in the Old World, are chiefly under the sign of the rugged, adventurous West.

After his marriage in 1870, his removal to the East, the stores of vital experiences from the South of his boyhood gradually became predominant over all others in his life, although his later experiences in Europe, in considerable degree in Germany and in German-speaking countries, blended with these as he recorded what was essentially his "tramp" through a lifetime. *Roughing It*, *The Gilded Age* (with Warner), and finally *Tom Sawyer* appeared in the seventies.

The end of this decade brought Mark Twain's first sojourn in Germany, in definite search for material for another book. What drew Mark Twain's interest to Germany at this time? What influences directed him to an extended visit to Heidelberg, and then, after an interlude in Switzerland and Italy, to Munich for a winter's work? How important was it that Bayard Taylor chanced to be a fellow passenger with the Clemens family on the *Holsatia* in April, 1878—Taylor, who had translated Goethe's *Faust* in 1870-71; Taylor, on his way to his post at Berlin as Minister to Germany from the United States? Interesting as such questions may be, the answers would not alone bring understanding of the warmth of his portrayals.

With his family Mark Twain had begun at home the study of the German language; from his "invention" of some way to make the children "see" history one may imagine that this language study was a hilarious undertaking. Mark Twain delighted in telling of his difficulties with German, but he grew to know it well enough to have for it a deep, warm feeling. He once reported of the Heidelberg studies with his family that "we were well satisfied with the progress which we had made in the German language."

An essay appended to *A Tramp Abroad* concerning "this fearful tongue" evidences a certain, deft knowledge of its idiosyncrasies, which he was able to magnify into the sheerest humor. It has kept a good many students at their studies—and taught them as well—when they might otherwise have

thrown the grammar into any convenient corner. It is recorded that he sometimes made speeches in German, or in a curious mixture of German and his own language. Further indication of his feeling for this language is suggested by the fact that German crept into quite meaningful usage in his family relationships, particularly with Mrs. Clemens. The word "unberufen," "touch or knock wood," came to have a special meaning to the family in the last days of her illness. On her grave an epitaph in German was placed. In later days of sorrow he recalled wistfully that his daughter Jean had always spoken to her dog in German.

Indeed, through his relation to his children one may derive a considerable insight into Mark Twain's character. With the centennial year comes the announcement of the discovery and publication of a free translation for his own children of the *Struwwelpeter*, created by the Frankfurt doctor, Heinrich Hoffmann, who could find no little book suitable for his three-year-old son for Christmas in 1844, but wrote and illustrated one himself in an empty notebook. Although in no sense a fairy tale, in which one might expect to find Mark Twain's interest centered, the translation of this series of amusing rime tales, with their Twain-like exaggerations in expression and accompanying illustration, presents another phase of his warm feeling for German, for things German.

This is further to be read from his various comments on the German theater—even if it annoyed him that the stage hands got the thunder before the lightning—and on German music, particularly in his presentation of the Wagner festivals at Bayreuth. To be sure, he found items at which to direct his mocking wit, but even they reveal an appreciation of the high seriousness of German music and music lovers, as he observed them.

What were some of his other impressions, particularly upon his first sojourn? Cleanliness and neatness attracted him all along the way, in Hamburg, in villages, in Frankfurt; little children were "nearly always nice enough to take into a body's lap." Even the uniforms of street-car conductors "seemed to be just out of the bandbox, and their manners were as fine as their clothes."

Most of all in Heidelberg the student life interested Mark Twain. He dealt sharply with certain features of the colorful traditions of student groups, judging that some of these partook of the nature of a "farce which has quite a grave side to it," but, on the other hand, that the student "has been in rigid bondage so long that the large liberty of university life is just what he needs and likes and thoroughly appreciates; and as it cannot last forever, he makes the most of it while it does last,

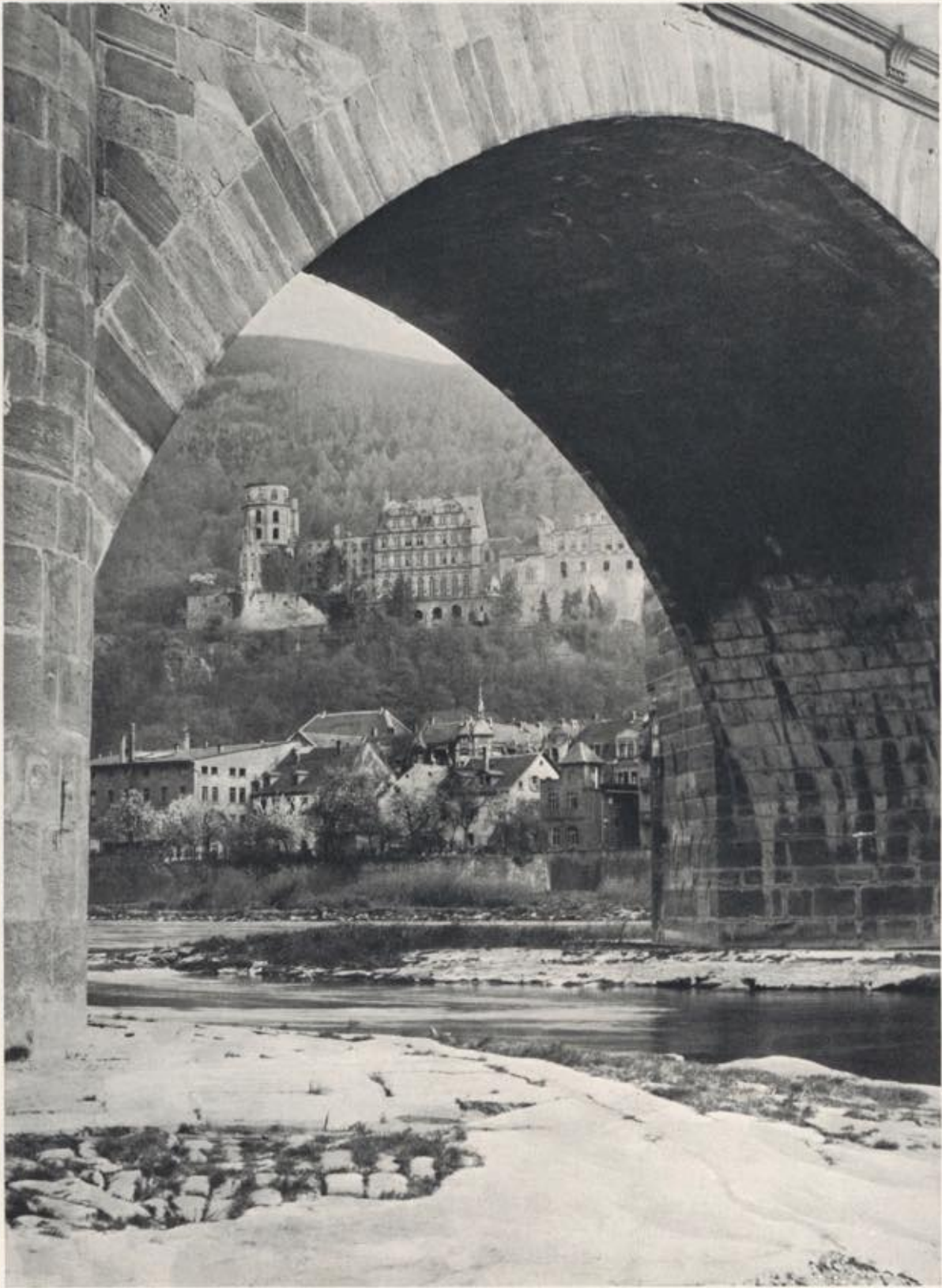


Photo by Dr. Paul Wolff

The Heidelberg Castle looking through the Karl-Theodor Bridge

and so lays up a good rest against the day that must see him put on the chains once more and enter the slavery of official or professional life."

This freedom of the student from restraints Mark Twain found slightly amusing:

"He takes his meals when and where he pleases. He goes to bed when it suits him, and does not get up at all unless he wants to. He is not entered at the university for any particular length of time; so he is likely to change about. . . . If he elects to work, he . . . selects the subjects which he will study, and enters his name for these studies; but he can skip attendance."

Even at the very start of the trip from Hamburg something always thwarted his proclaimed walking tours—the express train always turned up and the plan to walk was always changed with exaggerated suddenness, "for private reasons." A number of chapters in *A Tramp Abroad* present pictures of a later famous walking tour—on which no walking was done—up the Neckar to Heilbronn, to a hotel in which even "the famous old robber-knight and rough fighter, Götz von Berlichingen," abode, in the "same room which he had occupied, and the same paper had not all peeled off the walls yet. . . . There was a hook in the wall, which the landlord said the terrific old Götz used to hang his iron hand on when he took it off to go to bed."

Such a passage verges on the mood and tone of "The Innocents Abroad." He continued:

"There were the customary two beds in the room, one in one end of it, the other in the other, about an old-fashioned brass-mounted single-barrelled pistol-shot apart. They were fully as narrow as the usual German bed, too, and had the German bed's ineradicable habit of spilling the blankets on the floor every time you forgot yourself and went to sleep."

In this room Mark Twain endured a sleepless night; he enlarged upon the details in his typical fashion, told of running into chairs and tables, of breaking mirrors and knocking candlesticks and water-pitchers to the floor—and his pedometer registered forty-seven miles in the morning: his walking tour!

But he had the mood to present a lovable picture of gruff old Götz, whose story, in Goethe's dramatic presentation, has recently come to high popularity in summer theaters. Götz was, according to Mark Twain, a "fine old German Robin Hood," "a better artist with his sword than with his pen," "prompt to take up any poor devil's quarrel and risk his neck to right him. The common folk held him dear, and his memory is still green in ballad and tradition."

The trip down the Neckar on a raft back to Heidelberg reveals again the Mississippi pilot, his love of the serenity of river life:

"Germany, in the summer, is the perfection of the beautiful, but nobody has understood, and realised, and enjoyed the utmost possibilities of this soft and peaceful beauty unless he has voyaged down the Neckar on a raft. The motion of a raft is the needful motion; it is gentle, and gliding, and smooth, and noiseless; it calms down all feverish activities, it soothes to sleep all nervous hurry and impatience; under its restful influence all the troubles and vexations and sorrows that harass the mind vanish away, and existence becomes a dream, a charm, a deep and tranquil ecstasy."

Legends, poetic descriptions, exaggerated sailor talk and portrayal of a shipman's life, and passing observations follow in rapid succession in his narrative. One page tells that shopkeepers, "who could not furnish me the article I wanted, have sent one of their employés with me to show me a place where it could be had." The next page brings word of an excursion to the quaint Dilsberg, with the level of the massed roofs on the peak of the mountain "gracefully broken and relieved by the dominating towers of the ruined castle and the tall spires of a couple of churches; so, from a distance, Dilsberg has rather more the look of a king's crown than a cap."

Mark Twain, the mischievous, piloted the raft around the final curve and on to Heidelberg, where he "judiciously" stepped ashore at an opportune moment, just above the bridge, for the raft "hit the pier in the centre and went all to smash and scatteration like a box of matches struck by lightning."

Trunks arrived at last, after several months. The trip continued, over Baden-Baden, which displeased him, and on through the Black Forest, where the unbroken woods charm him:

"The stems of the trees are trim and straight, and in many places all the ground is hidden for miles under a thick cushion of moss of a vivid green colour, with not a decayed or ragged spot in its surface, and not a fallen leaf or twig to mar its immaculate tidiness. A rich cathedral gloom pervades the pillared aisles; so the stray flecks of sunlight that strike a trunk here and a bough yonder are strongly accented, and when they strike the moss they fairly seem to burn. But the weirdest effect, and the most enchanting, is that produced by the diffused light of the low afternoon sun; no single ray is able to pierce its way in, then, but the diffused light takes colour from moss and foliage, and pervades the place like a faint, green-tinted mist, the theatrical fire of fairyland."

His mood changed swiftly again as he pictured the houses of the Black Forest region and impishly proposed a skeleton for a Black Forest novel, achieving his effect again by due exaggeration of the farmyard scene. On leaving the Black Forest, he wrote:

"We had a hand-shake all around, and were receiving and shouting back *Leb'wobl's* until a turn in the road separated us from our cordial and kindly new friends forever."

The party journeyed on to visit other countries, chiefly Switzerland and Italy, but finally turned again to Germany, to settle in Munich for the winter. Here Mark Twain worked at his book of travel, discouraged, inspired by turns.

After the return to America, *A Tramp Abroad* appeared in 1880. A number of widely divergent books followed during the eighties, including chiefly *The Prince and the Pauper*, *Life on the Mississippi*, *Huckleberry Finn*, and *The Connecticut Yankee in King Arthur's Court*.

Heavy losses in the publishing business early in the nineties sent the sixty-year-old author on a lecturing tour of the world in 1895. His debts discharged he was acclaimed triumphantly. The decade brought *The American Claimant*, *Pudd'nhead Wilson*, *Joan of Arc*, and *Following the Equator*. It had seen recurring visits to Europe, with return to old haunts and exploration of new regions in Germany and in other parts of Europe. To the renowned Mark Twain these trips brought pleasure and triumph mingled with great sorrow. They inspired few passages of such merit as those evoked by the German residence of 1878-79. His sharp vision, keen observation, his bitterly critical pen turned more toward delineation of less fortunate aspects of life and characteristics of mankind. This was true not only of his later writing in Germany, but in other European countries and in America as well. It crossed more and more often the narrow boundary separating sharp and biting satire from his earlier characteristic lusty good humor.

These tendencies, culminating perhaps in *The Mysterious Stranger* and *What is Man?* will be subject for study; but the reader will not forget the recreated scenes from his boyhood in the magic, life-bringing tales of Tom Sawyer and his nondescript companion Huckleberry Finn. It is as a recorder of life in the Mississippi Valley in the days of his boyhood, of life in the West of the sixties that Mark Twain set down his most genial delineations of human kind, whether in humor or in earnest. The keener reader will find valuable documentation for the reconstruction of a sociological picture of the mid-century river frontier and the South, supplemented by the reminiscences of *Life on the Mississippi*, and passages from *Mark Twain's Autobiography*.

When a man rereads scenes presenting the boys on a river island as pirates, he relives his own boyhood; when he reads of Huck's internal struggle and scruples about helping to free the slave Jim, he relives boyhood battles for boyhood right.

Many passages in these often rollicking pages lead to chuckles which turn, perhaps, suddenly almost to tears. For many readers, Mark Twain's humor will live; for many others, his living pages will be those which record the vanishing frontier of the South and of the West, of which he was a product. Here the lone escape from long and irritating hours was to be found in story-telling and laughter, to be understood only against its background of rough life and new democracy, with its deep if peculiar moral sense.

From this frontier Mark Twain approached the older world with a hatred for sham and imposition and injustice. What he knew of this older world was not inbred. He marveled as much at one aspect of it as he mocked another. Among men he had learned the power of a sudden thrust and of laughter:

"Power, money, persuasion, supplication, persecution—these can lift a colossal humbug—push it a little—weaken it a little, century by century; but only laughter can blow it to rags and atoms at a blast."

This element is not, however, that which bound him most closely to Germany. Although he often turned his drawing, slow words at characteristics easily mocked, one feels that he sought out Germany as a solace, found pleasure in the open nature of the German people he knew and in the enchanting qualities of German landscapes and forests. In the dense dark woods he found inspiration for many passages of deep poetical quality. They are scattered among incongruous episodes in his records of these German experiences, somewhat as in *Tom Sawyer*, *The Adventures of Huckleberry Finn*, or *Life on the Mississippi*. In these latter one feels the romantic influence of his boyhood on the river, of the dusky evenings with their creepy joys by the kitchen fires as the black slaves talked about witches and ghosts. From these experiences Mark Twain drew soft and bewitching patriarchal pictures of slavery; against their soft glow he threw dark scenes of its horror.

His American heritage of democracy made Mark Twain most often bitter and cutting in picturing the cruelty and inequality of the medieval and of countries in which the medieval was more evident than in his own land. In Germany, Mark Twain could portray the bewitchingly and truly romantic and chivalrous phases of the medieval.

It was as if Mark Twain felt, in the magic of the German forest, that enchantment of nature upon the soul which he revealed to German readers of his day in those of his volumes supreme for the sheer poetical quality of their portrayal of things past.



"DEUTSCHES HAUS"

The German House at Wisconsin

By A. R. HOHLFELD

"GERMAN HOUSE," in the campus life of the University of Wisconsin, stands for two things: a building and an institution, and both the building and the institution can lay claim to some measure of distinction. The building, which is the present home of the institution, originally known in old-time Madison as the Dudley House, is a large and stately stone residence erected in the decade preceding the Civil War. It can thus boast of about as much historical dignity as can be found in a mid-western city like Madison. Although subjected in the course of time to various alterations (none for the better) of its original form and surroundings, it possesses to this day a ruggedly attractive style of classical simplicity and fitness. Only last year the house was carefully measured and recorded by the State Historical Survey as one

of the architecturally interesting buildings erected in Madison before the Civil War.

As an institution, the German House at Madison is much younger. Its twentieth birthday was fittingly celebrated as recently as the summer of 1934. But although barely "of age," it can probably claim to be the oldest house of its kind on any American university campus. If earlier substantial foundations like it once existed the House is unaware of them. At any rate, until shown to be wrong, it takes a certain pride in considering itself the earliest pioneer in its field, not inappropriately housed, therefore, in a building of similar pioneer pretensions.

As originally conceived, the German House is the home of a group of women students seriously interested in the study of German and desirous of

attaining greater fluency in the use of the spoken language than classrooms and casual associations can furnish. The group that seemed to be most in need of such advantages and most likely to profit by them were those undergraduates and first-year graduates who "majored" in German with a view of teaching in high schools and smaller colleges, and in that group the women outnumber the men considerably. In fact, as long as only one such House could be established at the time, it had to be, in a co-educational institution, a rooming house for women, at which men could be expected to be regular guests and visitors, whereas the reverse could not hold true for a rooming house for men. At present, in addition to the sixteen young women living at the House, at least an equal number of outside men and women can take their meals there daily or at least occasionally and in many other ways participate in its social and cultural activities.

On the whole, the original hopes and expectations leading to the establishment of the House have been gratifyingly realized, although it must be admitted that, for reasons suggested later on, the women living there are not now as homogeneous a group as originally contemplated and that there are among them a larger number than is desirable of advanced graduate students working for the doctor's degree and teaching as assistants in the Department. Circumstances did not permit the House to develop free from unnatural restraints. On the contrary, it had to face unusually severe drawbacks; first, at its very beginning, the war and post-war effects upon all things German, and subsequently, of late years, the cramping conditions due to the financial depression. As a matter of fact, the opening of the German House, in a rented sorority house in the summer session of 1914, antedated the outbreak of the war in Europe only by a few weeks, and it has always been to me a matter of as much surprise as gratification that without any serious untoward occurrence of any kind it could be kept open until June, 1918. Then, however, we had to go into temporary retirement. No American student could be expected at that time to wish to room in a "German" house. Besides, there were practically no students left "majoring" in German and preparing to teach. The registrations in our German courses had dropped and continued to drop from about 1500 to 200.

Only a few years later, however, in 1923 we had sufficiently recuperated to gather together again the furniture and other belongings of the House from the attics and storerooms of half a dozen professors' homes and to attempt a new modest trial in a small rented house belonging to the University. It proved so thoroughly successful that

the very next year, although without a cent of money, we founded among the professors of the Department a non-stock holding company. We borrowed about \$5,000 from a number of friends in Madison and Milwaukee who had confidence in us and in our plan, and "bought" the house we occupy at present—that is, we signed a land contract at a purchasing price of \$20,000, on which we paid down \$1,500, promising to pay each year \$1,000 on the capital and 6 per cent interest on the unpaid portions of it. This meant an annual obligation of about \$2,000 for the first few years. With the remaining \$3,500 of our loan we thoroughly remodeled the house to suit our needs. Thanks to the courage, resourcefulness and good management of the head of the House and thanks to the liberality and generosity of our friends and supporters in the faculty, the city, and the State, we were enabled to secure by 1929 full title to the House on the basis of a 6 per cent mortgage of \$15,000. Since then the entire floating indebtedness has been paid off and the mortgage, reduced to \$12,750, has been taken over by the University at 5 per cent. It is to some purpose that I have sketched here the financial history of the House, managed as it was and still is by a group of inexperienced university professors with their "notorious" lack of practical business sense. For this certainly proves that a German House adapted to the needs and opportunities of a given location, with all the accompanying advantages for the better training of competent teachers, for the strengthening of a corporate interest in German culture, and for the development of helpful social relations between students and faculty, can be established in almost any university or college with a good-sized department of German. Only good sense, good friends and a bit of good luck would be indispensable.

To be sure, what the German House owes to its good friends is too much to permit of enumeration here. Legacies, loans, benefit concerts and theatricals, gifts of money, books, works of art, rugs, furniture, musical instruments, costly household appurtenances, and what not, have been donated to the House by many interested persons and have greatly contributed to the comfort and the attractiveness of living conditions there. The donors have been far too many to be mentioned by name. Nevertheless, at least one or two exceptions must be made. Our first start in 1914 was made relatively easy by the gift of a considerable sum of money donated by the Uihlein family in Milwaukee for the purchase of the necessary furniture, china, plate, linen, and so forth. After our second start, we established in 1926 a somewhat loosely organ-

ized auxiliary society called "The Friends of the German House," whose annual contributions rendered much needed financial aid, especially during the years preceding the depression. Particularly active and helpful within this organization has been a special group of ladies in Milwaukee, from which city, in many other ways also, very substantial aid has been received. Finally, in 1928, three memorable Faust performances at the University Theater under the direction of Professor and Mrs. Oskar Hagen, who themselves played the parts of Faust and Margarete, yielded large financial and spiritual returns.

The self-help of the Department could be only small in matters of finance, but so much the greater in unstinted gifts of time, labor and assistance of all sorts. Chief mention must here be made of the splendid services rendered by the three women members of the Department who successively held the responsible position of head or director of the House: Miss Anna Essinger, no longer with the Department, who guided the fortunes of the House and set its standards during the first four difficult war years of its existence, 1914-1918; Dr. Adolphine Ernst, whose unbounded and contagious enthusiasm and energy were pre-eminently responsible for the reestablishment of the House in 1923 and for the acquisition of its present home in 1924 and who presided over it until 1928; and Dr. Paula Kittel, who since then has undertaken with marked success the difficult task of maintaining the House at its traditionally high level of service and usefulness during the trying years of the depression, and who now hopes to lead it further forward under gradually improving conditions. Without the high-minded, unselfish, and remarkably competent leadership of these three women in the economic, social, cultural and scholarly activities of the House, the achievements of the past could not have been realized and our expectations for the future would lack justification.

A brief description of the House and some of its regular activities may now be in order. On entering the House one finds oneself in a hall, not spacious, but distinguished by a fine old walnut staircase with its rather imposing curve of banisters and railing. The door ahead leads into the living and reception room. This is adorned at the further end by a large bookcase built to house a complete set of the stately large-octavo Weimar edition of the works of Goethe and surmounted by a cast of the well-known bust of the poet by Rauch. To the right and left two doors lead into a smaller library, in which a representative collection of classical and nineteenth-century writers, of art-books, and literary journals is gradually taking shape. From this

library a door opens into the good-sized dining room, in which between 30 and 40 guests can be easily accommodated. Finally, there are also found on this floor the quarters occupied by the head of the House. In the second story there are rooms, partly double, partly single, for nine girls, and in the third story, which did not exist in the original building, but is a relatively recent addition, clumsy but practical, there are seven single rooms, generally preferred because of their quiet.

The rules of the House, which in part are self-imposed and self-enforced by a house committee of the girls themselves, insist on the speaking of German at all meals, except once or twice a week when guests can be invited who do not know German. In the general rooms downstairs, the use of German is encouraged as much as possible at all times, while no pledge is asked nor rule insisted upon for the private rooms of the girls. Members of the German faculty and their wives are frequently at the House, for meals or for some of the regular social gatherings, especially the *Kaffeestunde* Friday afternoons and an informal *Tänzen* Friday evenings. Music plays no small part in the life of the House, partly through the practice of group singing by the members, partly through the reproductions of great compositions, of which the House owns a fine collection of records. Visitors from Germany—the guest book of the House contains many prominent names—who whenever possible are invited to the House and often asked to talk to the girls, are generally astonished at the vigor and gusto with which the girls sing even the more rollicking songs of the *Zupfgeigenhansl*. Of the scores of girls that have lived in the House many have made truly astonishing progress in speaking German with fluency and charm. Those who have gone into teaching have no doubt carried into their classrooms the love of German music and an appreciation for the best things in German culture acquired in a year or two of happy and stimulating associations at the German House.

What the House at present especially needs is funds for two projects of large scope and considerable urgency. Both the masonry and outside woodwork of the building show in places the serious effects of eighty years of Wisconsin weather and call for fairly extensive repairs. On the other hand, the House should be able to offer to desirable and deserving candidates, whose financial resources do not permit them to live at the House, more aid in the form of full or partial scholarships than is possible at present. This has become especially urgent during the last four or five years. Although there are no extra charges of any kind at the House, and

(Continued on page 44)

BOOK REVIEWS

Der Grosse Brockhaus

Handbuch des Wissens in 20 Bänden. Über 200,000 Stichwörter mit etwa 42,000 Abbildungen, Karten und Plänen im Text und auf etwa 2300 Tafeln und Karten. Vollständig (1928-1934). F. A. Brockhaus. Je Band Lein. 23.40 M; Hldr. 28.80 M. ERGÄNZUNGS-BAND (1935). Lein. 23.40 M; Hldr. 28.80 M.

THE fifteenth edition of the large *Brockhaus* encyclopedia has been completed in twenty volumes and a supplementary volume was added in 1935. The epithet "large" distinguishes it from the brief edition in four volumes published in 1921-23.

In our rapidly moving age publishers of encyclopedias are obliged to offer new editions in ever more rapid succession. The marvelous inventions of the machine-age, whether applauded or deplored by critics of our times, the conquest of the air, modern social and political experiments, new names in literature, science and art crowd for recognition in a work on universal knowledge.

Ever since its first edition over 125 years ago the encyclopedia of Brockhaus was always the favorite child of that famed German publishing house. Reared with tender care by the founder of the firm, given all the advantages that his sons and grandsons could successively bestow upon it, aided by their skill and experience, lavish expenditure and the coöperation of experts, every edition improved upon the foregoing, just as the present edition easily surpasses all its predecessors.

Our modern encyclopedias are not the work of yesterday or today, they are the result of international competition through ages, running back to ancient civilizations. The word itself derives from the Greek, signifying a circle or cycle of knowledge, an education or discipline in the arts and sciences. The Romans had their compiler in the Elder Pliny, whose *Naturalis historia* attempted to encompass human knowledge. The first great German teacher, Hrabanus Maurus, of the ninth century, identified with the monastery of Fulda, subsequently arch-bishop of Mainz (A.D. 847-856), was likewise desirous of gathering the learning [what there was] of his time in a comprehensive work *De universo libri XXII*. Many other ambitious minds grappled with the idea during the intervening ages until the intellectually proud, rationalistic eighteenth century faced the problem with bold self-confidence.

In 1704 Johann Hübner published in Leipzig his *Reales Staats-Zeitungs- und Konversations Lexikon*, where the plan of an alphabetically arranged lexicon or dictionary of knowledge was broached as an aid to intellectual intercourse. The title "Konversationslexikon" has clung to German encyclopedias ever since. At the middle of the century Heinrich Zedler claimed with justice to have published the most comprehensive work in existence up to that time: *Grosses vollständiges Universallexicon aller Wissenschaften und Künste* (Leipzig 1732-1754, in 64 volumes plus four supplementary). The French savants Diderot and D'Alembert brought out, 1751-1772, what was probably the most influential work of its kind: *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, in 28 volumes. Written with the purpose of propagating liberal religious, social and political views, its progress was frequently interrupted by governmental persecution visited upon its editors and authors. England had its *Chambers's Encyclopædia* as early as 1728; the *Encyclopædia Britannica* had its beginnings in Edinburgh between 1768-1781 (William Smellie).

Among German encyclopedias of the nineteenth century the one most imitated and copied has been the *Brockhaus*. Its history in brief is as follows: Friedrich Anton Brockhaus, who founded the firm in 1805, three years later bought the *Konversations-Lexikon* [mit vorzüglicher Rücksicht auf die gegenwärtige Zeit 1796-1808] from Löbel und Franke in 6 small 8vo volumes (2763 pages) for 1800 Taler. Adding two more volumes, he published the whole as the first edition of the *Brockhaus Konversationslexikon*, 1809-1811. With the much improved second edition (1812-1819) began its onward march. Brockhaus recognized the popular value of such a work and wished to make it accessible to a wider range of readers. His idea of a "Volksbuch" was a distinct contribution and his sons carried out the plan consistently. In 1831 the firm absorbed the elaborate *Allgemeine Encyclopädie der Wissenschaften und Künste* of Ersch and Gruber (which finally reached 167 volumes). For generations the Brockhaus could now command the situation as the most popular and useful work of its kind. The one hundredth anniversary was commemorated by the "Jubiläumsausgabe" or the fourteenth edition of the *Brockhaus Konversationslexikon* (1908-1910), which was reprinted in 1920. The present fifteenth edition has dropped the old-

fashioned title *Konversationslexikon* (still retained by some of the other German encyclopedias) and very appropriately adopted the subtitle *Handbuch des Wissens* (Handbook of Knowledge).

Comparing the Brockhaus with the standard English *Encyclopædia Britannica* (including the 13th edition), we notice at once a difference in conception. The English work goes back to the original tradition of the Edinburgh founders in the eighteenth century, who "digested into distinct treatises or systems" the different sciences and arts. Under certain rubrics treatises were given by specialists, who might write voluminously or briefly on their themes. The German conception of the main purpose is that of a work of reference with more numerous rubrics, under which the more essential facts are compiled and condensed with scrupulous accuracy. Where treatises are written by single authors, national and theoretical bias is often in evidence, whereas the mere record of well sifted material is more objective and dependable. For ready reference the German method gives us our information more speedily—it is more practical. Under each rubric the German furnishes excellent bibliographies of the standard works on the subject (not absent in the English work), enabling the reader to penetrate more deeply and form his own opinion. The English treatise may be more readable, the German condensation is more convenient. The last edition of the *Britannica*, the fourteenth, comes closer to the German model, though not abandoning the plan of treatises by experts.

The *Ergänzungsband* (1935), full of information concerning our own generation and recent events, proves the value of admitting, as is done here, the names of outstanding living persons in science, literature, art, public life, etc. When we reflect how often that which is immortal in the work of a long-lived individual has been done long before his death, that his contribution therefore belongs to an earlier generation, we realize what a handicap an iron-clad rule may become which refuses to admit the name of a living person in a reference work on universal knowledge.

Another example of the practical nature of the *Brockhaus* is its format. Besides offering legible printing, clear illustrations, good paper, the German encyclopedia presents its volumes in a convenient size. After wrestling with the ponderous volumes of *La Grande Encyclopédie*, or the *Diccionario encyclopédico* (Hispano-Americano), or even some of the older editions of the *Britannica*, we turn with delight to our gentler friend the *Grosse Brockhaus*, confident that we shall suffer neither back nor eye strain.

A remarkable feature of the new *Brockhaus* is its printing in color, for which German magazines and art-books are justly admired. There are great quantities of beautifully colored pictures of birds, animals, works of art, which undoubtedly will add greatly to the popularity of the whole work. There are colored maps, photographs, drawings and sketches in black and white done artistically, that attract and instruct at the same time. The new *Brockhaus* will be found on being tested to be as accurate and reliable as any of the great encyclopedias of the world. It is a credit to German scholarship, as well as to German book-printing and book-making. In the opinion of the reviewer it is also more practically useful than any of its rivals—a standard work of reference indispensable in every library of importance whether public or private.

A. B. FAUST.

Literary Pioneers

BY ORIE WILLIAM LONG

259 pp. Cambridge, Mass. Harvard University Press. 1935. \$3.00.

A contribution of great value to the knowledge and understanding of German-American cultural relations a hundred years ago! In proof of this statement one need only say that the book consists of a series of essays about six young men of highly cultured background and education who made long sojourns in Germany, who knew practically everybody of importance in Germany at that time, and who on their return to America conceived it as a mission in their lives to spread an appreciation of German literature and German thought.

The six young men were George Ticknor, Edward Everett, Joseph Green Cogswell, George Bancroft, Henry Wadsworth Longfellow, and John Lothrop Motley, each of them an exponent of the best New England traditions and each of them destined to become a man of considerable distinction in his native land. Everett, Cogswell, Bancroft, and Motley had graduated at Harvard, Ticknor at Dartmouth, and Longfellow at Bowdoin.

All of them went to Europe with the eager purpose to study and absorb all the culture within their reach—in short, to realize to the full the opportunity that was rare in those days. Settling first in Göttingen in order to perfect their understanding and use of spoken German, they attended the university there—one or two studied later in Berlin as well, and Longfellow in Heidelberg—

and in their vacations they traveled extensively, presenting on these latter occasions the letters of introduction with which they were plentifully supplied. Thus they met and, in some cases, knew well an extraordinary number of distinguished Germans and other Europeans. The letters and diaries of the young travelers, which Mr. Long quotes at delightful length, tell of talks with Goethe, of the close friendship between Motley and Bismarck, and of meetings with Alexander and Wilhelm von Humboldt, Tieck, August Wilhelm von Schlegel, Voss, and others, often picturing these noted men and their surroundings with keen discernment and telling strokes. In England one or more of these Americans met Southey, Byron, Wordsworth, Coleridge, and Scott.

Returning to America rich in experience and freighted with first-hand knowledge of a civilization and culture which were outside the ken of almost all of their fellow-countrymen, the young travelers proceeded to execute the mission which they had conceived. They gave public lectures, they contributed articles to periodicals, they wrote books, always with the earnest desire and purpose to spread a truer knowledge and understanding of German life and literature and thought. They were sometimes warped in their judgment of the ways and thoughts of men by their puritanical early training, but many of their opinions of what they had seen and heard and read are held today by American students of German life and literature. They were "pioneers" in the best sense and in a two-fold meaning of the word, venturing into an Old World that was new to them and opening the Old World to the New, revealing the treasures of the one to the other, enriching the life of the other with a larger, broader understanding of life and its meanings.

Mr. Long has accomplished his purpose admirably. He has spared himself no effort in the investigation and utilization of innumerable letters and diaries, much of which is now brought to light for the first time. He has thus packed his book with a huge amount of interesting, often fascinating information about the "pioneers" themselves, about notable Germans and other Europeans, and, perhaps above all, about the significant part which was played by German literature and thought in the literary and cultural development of America in the nineteenth century. Mr. Long has presented all this information lucidly, entertainingly, and with very desirable, impersonal objectivity. It is only to be regretted that he does not give more of what he obviously has garnered, or to be hoped that he will not long deprive us of it.

The book, as it is, is carefully documented with ample references to sources which are happily placed at the end.

In short, Mr. Long has made one of the most valuable contributions of recent years to American scholarship and to a better understanding and appreciation of a phase of American intellectual life in the nineteenth century. His book deserves to be widely sold and read.

GEORGE M. PRIEST.

Der Reiter In der Wüste

Eine Amerikafahrt, by Waldemar Bonsels. 322 pp. Stuttgart and Berlin 1935: Deutsche Verlags-Anstalt. RM 5.

"My objective was not to write a book about America but only to meet human beings, contemporaries whose background on this earthly migration is America." Thus Bonsels sets about a work that is not a travel-book at all in the usual sense of the word. One would not expect otherwise from the author of "Indienfahrt." Whoever wishes to comprehend a foreign people must possess not only keen powers of observation and a willing adaptability of body and mind but also a ready courage and curiosity to travel along by-paths into out-of-the-way places. Bonsels has all these qualities and does all these things. What robs his book of that higher validity one might have hoped from it is the point of departure and the narrow compass of his observations. He lands in New York on board a luxury liner and travels by fast express to the West coast. The fleeting glimpse of a lonely horseman riding into the bleak desert with the blue mountains in the background and the measureless expanse of the heavens overhead becomes to him symbolical of the barren beauty of the strange America he sees. From a bungalow in the hills of Los Feliz high above the tragicomedy that is Hollywood he views the world and sallies forth into the surrounding country.

In ten chapters Bonsels meets about just as many characters, but few of them would correspond with the conception of an "American" in the eyes of the native-born. Whether rich or poor they are unusual enough—the ship-wrecked actor for whom rehabilitation comes too late, the rugged misanthrope on a solitary isle, the hardened gold-seeker in the desert. There is tragedy in the tale of the wealthy youth who loses the English girl he loves because he denies her the right to criticize his world of success and ruthlessness. There is stark realism in the stranded humanity he encounters in the musty hotel in Los Angeles. The reader not only learns to know these motley

people face to face but looks into their souls, souls that are bruised and torn, unreconciled to their fate, lacking the courage to face tragedy or enjoy genuine happiness, but deserving of understanding and sympathy as members of the great human family.

In this book a European intellectual of unusual gifts looks at a small, oddly chosen corner of our civilization. He neither praises nor condemns but confesses his own confusion, an absence of standards by which to judge adequately what he seeks and experiences. There is, however, a lurking superciliousness about the volume that is quite irritating to the American reader. What we take exception to most is that the author did not tarry in one of many corners of the United States richer in historical background and cultural tradition, less given to rawest materialism. Then his book might have promoted among his critical—and yet we fear too credulous—German readers a richer and truer understanding of America and its people, whose freedom and generosity the author learns to know and love.

HARRY W. PFUND.

The Baroness

By Ernst Wiechert. Translated by Phyllis and Trevor Blewitt. (New York, W. W. Norton, \$2.50.)

(Reprinted by permission of *The Christian Leader*.)

This novel has had a wide circulation in Germany and it has been translated into seven languages. It has brought its author a European reputation. Undoubtedly it will be widely read in this country, both because it reveals the inner meaning of some of the experiences which have changed the lives of millions in Germany and other countries and because it is a remarkable piece of writing. The translators have done well; they have succeeded in preserving the flavor of a book first written in another language and they have done this without deliberate adoption of a strange idiom.

The story is conveyed, rather than told. We watch what the forest and a few country people do to an ex-soldier who returns long after the war, having suffered imprisonment for a violent attempt to escape from a prisoners' camp. And we watch what his return and his struggles do to a strong woman, the Baroness, whose estate is his home and who appoints him a keeper and gives him a cabin in the forest. There are no really normal people in the book, except a farm-girl and the pastor and his wife, and the last two are not pleasant characters. Whether the quiet and orderly

life of the forest and of the farms will recapture Michael and bring his soul peace we are left wondering till the very end. What peace will be for him if he finds it is equally uncertain till the end. We see him trying to make up his mind to become again a wanderer. It is the wisdom of the Baroness that holds him, and for her this wisdom is costly. A widow, she has a heart-hunger herself, but at the end she achieves an almost maternal relationship with Michael.

Ernst Wiechert, the author, is descended from a long line of foresters, but before and after his four years in the war he served as a teacher and in educational administration until authorship claimed his whole time. He has great power as an analyst of motives and feeling, yet this does not mean that he parades his psychological insight before his readers; he is governed by a keen dramatic sense. His characters become as important as their moods but are still explained by their moods. He has a fine feeling for the woods and the fields and understands what they mean to those who have lived and labored in them and inherited the crafts which care for them.

In Wiechert's novel we may see something of what has happened to a people, although there is not a line in the book which has a political intent. And we can see an interpretation of the simple and effective living which millions are everywhere seeking.

HAROLD E. B. SPEIGHT.

The German House at Wisconsin

(Continued from page 40)

although the rates are not high, but rather, as low as is compatible with the standard that must needs be maintained, they are bound to be higher than in the more inexpensive rooming houses and eating places, and it has happened only too often that some desirable candidates could not come into the House, while others less likely to be genuinely interested and benefited had to be taken in so as to keep the rooms filled. Also an annual scholarship for a German exchange student, which had to be discontinued during the last few years, should be reestablished for the sake of maintaining living contact and reciprocal relations with the academic youth of Germany. Thus the German House, or at any rate, those responsible for its success and usefulness, have their new-year wishes and new-year hopes, as struggling, striving, forward-looking men and women have everywhere. It is such discontent that, we hope, may lead to advance and progress.

Carl Schurz Medal

for distinguished service in
the interests of American-
German relations

Dr. Hugo Eckener

Photo by R. Fleischhut



In 1935, the Carl Schurz Memorial Foundation voted to establish a prize in the form of a Carl Schurz Medal to be awarded to the man or the woman who rendered the most outstanding service in the field of American-German cultural relations in a given period of time.

Mr. Henry Janssen, of Reading, Pa., provided the funds for the making of the medal, and it was designed by Mr. John R. Sinnock, of the United States Mint in Philadelphia, Pa.

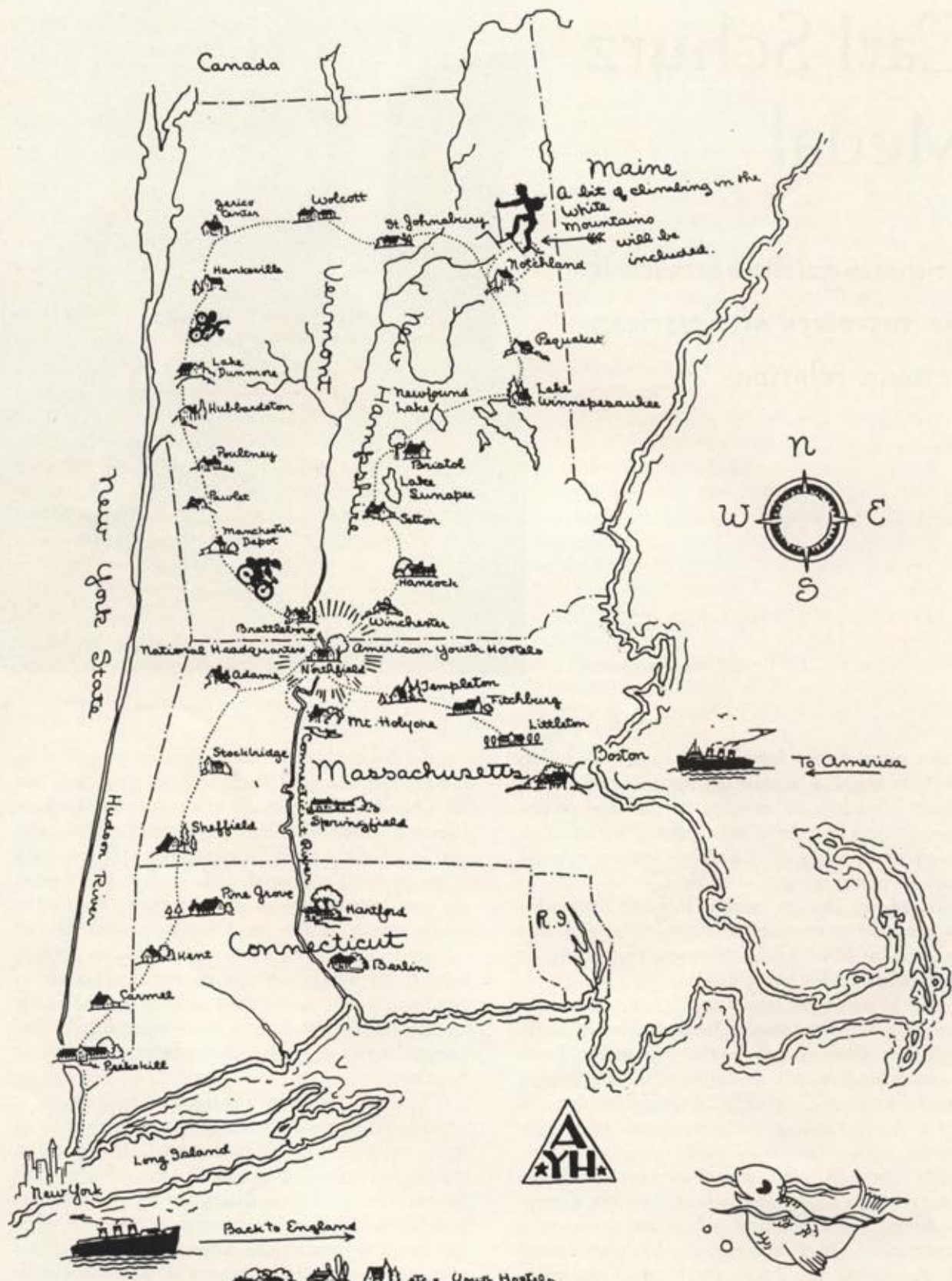
The Directors of the Carl Schurz Memorial Foundation at the meeting held on May 4, 1936, made the first award to the Honorable Jacob Gould Schurman, who for many years has devoted time, energy and thought to bringing about a better understanding between these two great peoples.


The second award was made to Dr. Hugo Eckener. This medal was presented by Mr. George McAneny in connection with the testimonial dinner given Dr. Eckener at the Waldorf-Astoria by the Board of Trade for German-American Commerce, on May 10, 1936.

In presenting the medal to Dr. Eckener on behalf of the Foundation, Mr. McAneny spoke of the great contribution that Carl Schurz made toward

the development of the American commonwealth. He pointed out that Carl Schurz' great love for his fatherland did not in any way minimize his efforts to be of service to the New Republic, and that in all of his activities he stood for the principle of coöperation and good will. Today, when there are great revolutionary changes going on in the whole world, it is a great joy to be able to pay tribute to Dr. Eckener, who has for years devoted himself so wholeheartedly to the promotion of good will between Germany and the United States by shortening the means of communication between the two countries, thus binding them closer together.

The medal, with its wording and inscription, is reproduced on the back cover page of this issue of THE AMERICAN-GERMAN REVIEW. It represents the appreciation of the members of the Carl Schurz Memorial Foundation for the great service which Dr. Eckener is rendering our two peoples. His work represents the consummation of efforts of a true pioneer to overcome all physical handicaps and thus establish real unity through the natural elements of Land—Air—Sea. Communication leads to knowledge and knowledge to good will.



 etc. = Youth Hostels
 - - - - - = State dividing lines
 = proposed itinerary for English youth visiting New England

Note: National Headquarters of the AYH is also an International Hostel and the first hostel of the U.S.A.

News and Comments . . .

American Youth Hostels

A movement that is of great interest to young people in Western Europe and America is the growth of a system of Youth Hostels which furnish lodging and simple camping equipment for young people. The movement started in 1910 in Germany, when Richard Schirrmann, a school teacher in Westphalia, encouraged a group of young people with whom he was associated, to develop their love for adventure and live a rugged but simple outdoor life. He realized the value of bringing young people into first-hand contact with nature when away from the super-civilized industrial centers.

The plan is to provide hostels near enough together so that young people can tramp from one to the other in a day. Expenses are kept at a minimum as the overnight charge is never more than 25 cents. This includes sleeping accommodations and equipment for preparing the food.

Under the leadership of Isabel and Monroe Smith, who have headquarters at Northfield, Massachusetts, the idea has been transferred to America and is spreading rapidly. Because of the great distances involved, the plan is to establish a group of hostels in given areas which will form a chain or loop which may be covered in a given period of time, usually one or more weeks. At a slightly higher charge, the same conditions are provided for older people—such as the parents of the children—whenever needed. The membership fee for young people under twenty-five years of age is \$1.00. This entitles them to the use of the Hostels. By the end of the first year, 1934, there were over 2,000 members of the American Youth Hostel Movement, and the Hostels reported over 5,000 individual overnight guests.

The accompanying graph shows the plans that have been worked out for the New England area. Most of the Hostels indicated have been established. It is meant to give an idea of the possibilities for tramping, not only for American young people but also for young people from other countries. Anyone wishing further information about the movement and its possibilities should write to Isabel and Monroe Smith, American Youth Hostel, Northfield, Mass.

(See Map on Opposite Page)

German Enrollment

For the third successive year the Foundation has collected statistics on German enrollment in American institutions of higher learning. Only 346 colleges and universities which had reported for 1933-34 sent reports for 1934-35, but these furnish a fairly comprehensive view of the situation in German departments all over the country, representing the District of Columbia and every State except Arizona and Wyoming.

In the institutions which reported both years 55,971 students registered in German classes during 1934-35, an increase of 1456 over 1933-34. Of these 346 institutions 197 reported an increase in German enrollment for the year 1934-35, 133 reported a decrease, while in six there was no change. The average increase was 29 per cent and the average decrease 15 per cent. The average for all 346 institutions was an increase of 10.7 per cent.

Professor A. R. Hohlfeld

One of the disadvantages of a quarterly magazine is that so little "news" can be up-to-date. There is news, however, that is of lasting value, and therefore we take pleasure in making special reference to the birthday celebration of Professor A. R. Hohlfeld, of the University of Wisconsin, which was observed on February 14, 1936. It was also the celebration of his thirty-five years of service in the University of Wisconsin.

The special exercises were held in the Memorial Union and some of the distinguished guests who were present were Governor Phillip LaFollette of Wisconsin; Dr. Glenn Frank, President of the University, and the former president of the University, Dr. Edward A. Birge. There were many other distinguished guests, and greetings were received from many universities. The motto of the occasion, which served as the greatest tribute to Dr. Hohlfeld, was Goethe's words, "Die schönste Metempsychose ist die, wenn wir uns in andern wieder auftreten sehn."

Members of the Carl Schurz Memorial Foundation join with the thousands of Dr. Hohlfeld's students and friends in wishing him many more years of active service.

Unofficial Ambassadors

The Committee on Friendly Relations Among Foreign Students which was founded in 1911 by John R. Mott, Cleveland H. Dodge, George W. Perkins, Andrew Carnegie, John W. Foster, Andrew D. White, William Sloane and Gilbert Beaver, is a great factor in promoting good will between nations. The statistical summary of the number of foreign students in colleges and universities in the United States in 1935-36 gives some indication of the importance of promoting interest in foreign study.

During the academic year now closing foreign students were registered in 421 colleges and universities scattered through all the States of the Union, and also in Alaska, Hawaii, and the District of Columbia. A few of the countries that contributed the largest number of students were:

Japan	1842
China	1459
Canada	1065
Philippine Islands	405
Puerto Rico	282
Germany	258
Cuba	255
England	206
Mexico	185
Korea	127
Russia	113

The largest contingent of foreign students was registered in the University of California—679. Among the central and eastern colleges may be noted Columbia University, 412; University of Michigan, 274; Cornell University, 178; Massachusetts Institute of Technology, 170; University of Pennsylvania, 126; Harvard University, 117; University of Chicago, 105; Louisiana State University, 105; Yale University, 91; University of Minnesota, 78.

Foreign Films at the University of Chicago

Taken from News Bulletin, The Institute of International Education, Vol. 11, No. 6, 1936.

Since the opening of International House, Chicago, in September, 1932, the intellectual program of the institution has included the presentation of eighty foreign talking feature pictures. Most of these were British, French, and German; a few were Hungarian, Italian, Russian, Spanish, Swedish, and Yiddish.

These foreign films serve several purposes. Some aid in the study of languages and literatures by affording examples of proper pronunciation and

fluent diction, by providing background and illustrations for readings, and by stimulating interest in further study. Some provide vivid representations of social customs and environments of foreign countries and bygone periods, and thus may be of value in the study of history. A few other films are laboratory material for the study of socio-political problems. All pictures shown are regarded as entertainment by the Renaissance Society of the University of Chicago and International House, which jointly sponsor the programs. No films are shown at International House which do not have either a direct or an indirect influence for world peace. Even films made from literary masterpieces have value from the peace angle. Those which do not deal directly with international problems are of value in creating better attitudes toward other countries and in conditioning political views. Peace films, such as *Kameradschaft*, like meetings of the League of Nations Association and revival services, often bring out audiences who are already "sold" on the League and do not need reviving. Such entertainment films as *Waltz Time in Vienna* and *Be Mine Tonight* are probably better peace propaganda than *Kameradschaft* and *Dealers in Death* because they attract the so-called provincial Americans. Undoubtedly many entertaining foreign films, as well as foreign music and other arts, have great value in preparing "provincial" minds for acceptance of the valid, and eventually inevitable, principles of international order.

About one-fourth of the eighty pictures so far shown at International House have been intended for general student and faculty audiences. The remaining three-fourths have been announced with language, literature and other definite groups in view. In order to increase the instructional value of the foreign films for these special groups, half-hour talks in English, French, and German, dealing with the settings of the pictures, the authors from whose works the scenarios were prepared and the cinema techniques employed, have been arranged to precede or follow the film presentations.

The chief difficulty which school film committees have to face is the selection of pictures for specific needs from the hundreds of films indiscriminately recommended by distributors. The International Film Bureau, 59 East Van Buren Street, Chicago, has recently been organized to distribute to educational institutions films approved by its advisory board, which consists of faculty members of the University of Chicago and the Director of the Chicago Council on Foreign Relations. The Director of the Bureau invites college and secondary school language instructors to aid in choosing pictures valuable for their own

institutions. From June to August of this year the Director will be in Europe, to obtain the opinions of American educators, traveling abroad, on foreign films, and to secure the American distribution rights for pictures which they approve. Language instructors who will be abroad are invited to communicate with the Bureau to secure further information concerning the procedure to be used in carrying out this plan.

WESLEY GREENE.

Briefs

RECENT PUBLICATIONS OF OBERLAENDER FELLOWS INCLUDE:

KLEINSCHMIDT, DR. HARRY E. *Einige Bemerkungen über die Bekämpfung der Tuberkulose in den Vereinigten Staaten. Der Öffentliche Gesundheitsdienst*, Leipzig. June 5, 1935, Volume I, No. 5:10. *Observations on Tuberculosis Work in Germany. The American Review of Tuberculosis*. April, 1936, Volume XXXIII, No. 4:549.

WEST, R. L. *German and American Education: Contrasts. The Journal of the National Education Association*. April, 1936, Volume 25, No. 4:117.

BARLOW, R. R. Articles in *Editor and Publisher* and the *Journalism Quarterly*.

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PROFESSOR RALPH C. BRYANT, of the Yale School of Forestry, visited Germany in 1935 on an Oberlaender Trust grant. Since his return he has kept in close contact with foresters he met in Germany and has furthered the spread of the idea he brought back. The Connecticut Forest and Park Association has, as a result of Professor Bryant's reports, interested itself in methods of increasing the use as fuel of low-grade forest products not suitable for construction purposes. The Association is importing from Germany a large number of efficient wood-fuel stoves with a view to interesting some American firm in their manufacture. It is also preparing a coöperative experiment among small industrial plants in using wood chips for firing boilers. These practical applications of Professor Bryant's findings are well worthy of note.

We note with great pleasure that an Oberlaender Fellow on the opposite side of the country has also maintained contact with German foresters and has been continuously active in making known the significant features of German forestry. Mr. George P. Cornwall, Managing Editor of *The Timberman*, Portland, Oregon, and a member of the 1934 Oberlaender Trust tour, has entertained in recent months the following German technical experts and foresters:

Dr. L. M. Cohn-Wegner, Berlin
Mr. A. van Hüllen, Krefeld
Mr. Herman Knipping, Remscheid
R. H. Forchheimer, Frankfurt
Dr. C. A. Schenck, Darmstadt
Dr. W. Müller-Clemm, Berlin
Mr. Richard Eichler, Frankfurt

Mr. Cornwall has spoken before fifty or sixty groups in Oregon and neighboring States on his trip through German private forests.

PROFESSOR ROBERT ULICH, formerly of the Technische Hochschule in Dresden, has been appointed Professor of Education at Harvard University, beginning in September of this year.

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SUMMER COURSES ON APPLIED ART AND INDUSTRIAL DESIGN. A number of Americans will remember Miss Marianne Willisch, who was one of the persons in charge of the German exhibit at the World's Fair in Chicago. Because of her interest in promoting international understanding through the field of art, Miss Willisch has arranged courses on applied art for American students which will be held in connection with the State School for Applied Art in Vienna from July 6 to August 15, 1936. Special courses will be given in commercial art, fashion design, ceramics and metal work. Further information can be secured through the Foundation or the Institute of International Education, Inc., 2 West 45th Street, New York City.

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GOTTLIEB STORZ. Mr. Gottlieb Storz, of Omaha, Nebraska, has recently established a Foundation "zur Förderung des Deutschtums durch den Omaha Musik Verein und zum Andenken an Theodor Rudolph Reese." The Trust consists of a fund of \$6,000, and Mr. Adolph Storz, son of Gottlieb Storz, Carl Gloe and Val J. Peter have been appointed Trustees.

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DR. HOWARD HANSON, Director of the Eastman School of Music, has been elected President of the National Association of Music Schools. The special purpose of this organization is to standardize the requirements for degrees in higher schools of music in the United States.

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RALPH BEAVER STRASSBURGER, President of the Pennsylvania German Society, announces that the Strassburger prize in German literature for 1935 has been awarded to Frau Ilse Kunz-Lack for her book "Die deutsch-amerikanischen Beziehungen 1890-1914." The book is a review of the historical and political history of the twenty-four years preceding the war.

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MR. LATHROP PACK, in connection with the American University Union in London, has established a fund to enable American graduates to do research work in archives and libraries outside of London. The fund is being administered through the Institute of International Education of New York City.

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"JUGENDHERBERGEN." According to a report published in Berlin newspapers, over 110,000 foreign people registered in the German "Jugendherbergen" in the year 1935. This is an increase of approximately 25,000 over the year 1934. The largest number, 32,000, came from England; the next largest in order were: Holland, 15,000; Denmark, 13,000; Switzerland, 6,000; North America, 5,000.

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A SUBDIVISION OF GERMAN-SPEAKING ENGINEERS has been organized by a group within the American Society of Mechanical Engineers, New York City. Mr. Fritz Loeffler, of 8 West 47th Street, New York City, is chairman of this division. The group meet every week in order to keep better acquainted with each other and for discussion of common problems and the improvement of the knowledge of technical German.

DR. GUSTAV PAULI celebrated his seventieth birthday on February 2, 1936. Dr. Pauli was the guest of the Carl Schurz Memorial Foundation in America in 1934, and delivered a number of addresses under the auspices of the Foundation in various parts of the United States. He was formerly Director of the Hamburg Kunsthalle, and a Professor of the University of Hamburg.

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DR. THOMAS H. DICKINSON, Director of the "Arts in the Theatre," Triuna Island, Bolton, N. Y., has announced the program for the summer school which will be held from June 27 to August 22, 1936. Dr. Dickinson carried on research work in Germany in 1933 under a grant from The Oberlaender Trust, and is utilizing a part of his findings in developing this Institute. Information can be secured by addressing the Arts in the Theatre, Triuna Island on Lake George, Bolton, N. Y.

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PROFESSOR WALTER SILZ, of Harvard University, has accepted a call as Professor of German and head of the department at Washington University in St. Louis.

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DR. EWALD EISERHARDT, Professor of German Literature and the History of Art at the University of Rochester, died after an illness of several months on March 21st in Frankfort-on-the-Main in his 55th year. He had been on leave of absence to visit relatives in Germany and to study Oriental art in China. Born and educated in Germany, Dr. Eiserhardt came to Rochester in 1913, having previously taught at Harvard and Williams. His record at the University of Rochester was especially reflected in the development and expansion of the courses in art.

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DR. RUDOLF LEITNER, Counselor of the German Embassy in Washington, was recently recalled to Berlin to become chief of the American division of the Foreign Office. Dr. Leitner served as Consul in Chicago from 1925 to 1927, when he was transferred to Washington as First Secretary of the Embassy. He was appointed Counselor in 1931. He has always been a friend of the Foundation's work and we are glad to see this honor come to him.

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DR. HUGO ECKENER will devote the \$30,000 presented to him recently by American friends and admirers to the erection of a sanatorium near Bad Tölz, Bavaria, for employees of the Zeppelin works in Friedrichshafen.

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PROFESSOR FERDINAND TÖNNIES, leading German sociologist, died at his home in Kiel on April 9th. He was 81 years old. From 1881 until the end of 1933 he had been a member of the faculty of the University of Kiel. His greatest work was "*Gemeinschaft und Gesellschaft*" (1887, 7th edition 1925). Dr. Tönnies was an honorary member of the American Sociological Society.

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HERMAN A. HEYDT, lawyer of New York City and President of the Goethe Society of America, was recently awarded the Cross of Commander of the Hungarian Order of Merit in recognition of his services to Hungary and Hungarian culture in this country.

PROFESSOR ALDO LEOPOLD of the College of Agriculture, University of Wisconsin, a former Oberlaender Fellow, has recently published an article in *Bird Lore* entitled *Naturschutz in Germany*. He has also prepared a second paper on *Deer and Dauerwald in Germany*. Dr. Leopold reports that since his return from Germany he has given a number of illustrated lectures, but lack of time prevents his acceptance of many invitations which he receives.

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THE ARTICLES by Roscoe L. West and Henry T. Moore on methods of foreign language teaching in German secondary schools as published in THE AMERICAN-GERMAN REVIEW (Vol. II, No. II) were republished in *The Education Digest* of February, 1936.

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MARK ETHRIDGE, former Oberlaender Fellow, who has been president and publisher of the Richmond, Va., *Times-Dispatch*, became general manager of the *Louisville Courier-Journal* and *Times* on May 1, 1936.

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DR. STANLEY WILLIAMS of Yale University, in April, 1936, lectured before a large audience in the University of Munich, on the general subject of "The Development of American Literature since 1608."

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DR. BERNHARD BLUME, formerly one of the editors of the *Berliner Tageblatt*, and the author of the novel "Das Wirtshaus zum roten Husaren," has been appointed a professor of German in Mills College, Mills College, California.

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DR. FRANZ BOAS, of Columbia University, will retire from active service on June 30th, according to an announcement made in the press.

Professor Boas has been professor of anthropology at Columbia University for thirty-seven years. Previous to that he taught in the University of Berlin and did research work in Baffin Land, Mexico, Porto Rico, and parts of North America. Among his publications should be noted, *Changes in Form of Body of Descendants of Immigrants*, *Primitive Art*, and *Anthropology and Modern Life*. Dr. Boas is recognized as one of the greatest anthropologists of all time.

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PRIZE CONTESTS OFFERED AT THE GERMAN ACADEMY, MUNICH. In order to increase interest in the study of the German language, the German Academy of Munich is offering special prizes, and the Humboldt Medal to foreign students who do not speak German as their mother tongue.

There will be three medals for distribution to each nationality entering the contest. The winner of the contest is, in addition, entitled to a part fellowship in a post-graduate course at the Academy in Munich.

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UNDER THE leadership of Miss Anita Schade, of Washington, D. C., an excellent program of German music was given at her home, 1529 Rhode Island Avenue, on Sunday evening, April 26th. Such activities are recommended to others who are in a position to make a larger number of people acquainted with German music.

The Händel and Haydn Society of Boston

By ELISABETH VON TIPPELSKIRCH

THE Händel and Haydn Society of Boston looks back on a distinguished career and occupies a leading position among the musical societies which cultivate German music in the United States.

Initiated by a group of citizens who wanted to raise the level of sacred music, the Society opened its activities with a concert in King's Chapel on Washington's birthday in 1815. The founders had gathered together the best singers from church choirs in the city so that extracts from Händel's "Messiah" and Haydn's "Creation" could be performed with success. These two composers who gave the name to the Society moreover remained its guiding stars, but the Händel and Haydn Society first made the American public acquainted with many other German composers of rank. An interesting page in the annals of the Society tells us how in 1823 a commission was unofficially given to Beethoven to write an oratorio for Boston. This is mentioned in Beethoven's notes but unfortunately never became more than a project. When in 1853 the Germania Society, then an important element in Boston's orchestral life, gave the first performance in this country of Beethoven's Ninth, it was the Händel and Haydn Society that sang the immortal Chorus. A little later, in 1857, Wagner appears on a program for the first time, and lately all Wagner programs have filled a gap in the musical life of Boston, which has no standing opera. A new impetus was given to the Society in the late fifties when Carl Zerrahn from Mecklenburg, Germany, formerly with the Germania, became its conductor for three decades. To his efforts and the intense interest and help of President Perkins



Bronze Plaque

presented to the Händel and Haydn Society of Boston by the Mayor of Halle, Germany, in appreciation of its achievements in furthering interest in the works of Händel in America.

it is due that Boston heard Bach's "St. Matthew Passion" in 1873 after three years of study and rehearsing; and parts of the "B Minor Mass" in 1887, with Lilli Lehmann as soloist. The "Messiah" remains, however, the Society's most frequently presented oratorio, especially since Robert Franz, the German Lieder composer who lived in Händel's native city, had dedicated to it in 1876 a score of the oratorio amended and completed in the spirit of the composer. The present conductor, Dr. Thompson Stone, still uses that score. Under him the chorus has won a wide reputation for flexibility and beauty of tone.

In appreciation of the achievements of the Händel and Haydn Society in furthering interest in Händel's works in America, a bronze plaque, shown here, which was struck in commemoration of the 250th anniversary of the great composer on February 23, 1935, has been awarded to the Society by Dr. Weidemann, Mayor of the City of Halle, Germany, Händel's birthplace. The presentation to Mr. Courtenay Guild, President of the Society, was made by Herr K. von Tippelskirch, Consul General of Germany in Boston, at Symphony Hall on February 16, 1936.



J. Otto Schweizer

To the cosmopolitan art of our country natives of German-speaking lands have made notable contributions during the last century and in our own day. Trained in Europe, for the most part, and inspired by great teachers, they have transplanted to America their creative love of the beautiful and have first awakened and then gradually ennobled American appreciation of art in painting and sculpture. Among the gifted sculptors who have been making a genuine contribution for a whole generation is the Swiss-American, J. Otto Schweizer.

On the walls of Mr. Schweizer's studio, which is set in the garden of his Philadelphia home, are models and casts in all sizes of equestrian statues, busts, allegorical figures, plaques, and medals, interspersed with an occasional striking photograph of a larger work or some detail of it. They bring to mind vividly the finished creations of the artist which today grace the parks and public squares of many States and cities throughout the country—memorials to our pioneers, statesmen, generals, soldiers, and leaders in war and peace. On the campus of the Mount Airy Theological Seminary, near the highest spot in the city of Philadelphia, stands the imposing memorial to Heinrich Melchior Mühlberg, patriarch of the Lutheran faith in America. The statue of the great preacher, set off as the dominant figure, is surrounded by worshipful men and women who look up to him for inspiration and guidance. The huge equestrian monument to



Baron von Steuben in Milwaukee and smaller statues at Valley Forge, Pa., and Utica, N. Y., remind Americans of the debt they owe to the disciplinarian of the Continental Army. Seven statues of Union Generals stand today on the battlefield of Gettysburg, all made for the State of Pennsylvania, Generals Gregg and Pleasanton and the statue of Lincoln adorning the State Memorial. The erection of the interesting State monument to Molly Pitcher (Mary Ludwig) at her birthplace in Carlisle, Pa., testifies to the definitely established facts and the historical truth concerning this heroine of the Revolution. The latest of Schweizer's works was unveiled in Philadelphia's Fairmount Park in 1934, quite a large memorial with eleven allegorical statues which the State dedicated in honor of the Colored Soldiery of Pennsylvania in All Wars. The soldier heads are remarkably expressive character studies of the Negro in that State.

A series of sculptures on metaphysical themes reveals a more intimate line of expression, appreciated for beauty of thought and execution by many in this country as well as in Germany.

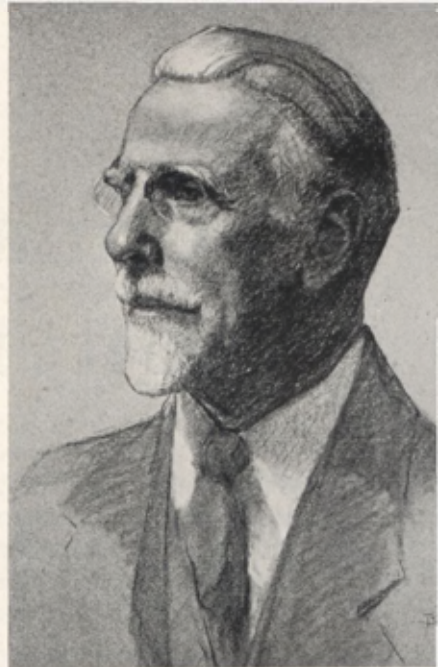
J. Otto Schweizer is a native of Zurich and a graduate of the Royal Academy of Fine Arts in Dresden. His teacher was Johannes Schilling, creator of the Niederwald memorial on the Rhine, who combined the classicism of Julius Hähnel with the warmth of a new realism, and from whom the student acquired the accuracy of his technique. After five years in Florence, where he made the acquaintance of Arnold Böcklin and Max Klinger, Mr. Schweizer came to America in 1894. Since 1895 he has lived in Philadelphia.

Upper Left—Baron von Steuben Monument, Valley Forge

Left—Henry Melchior Mühlenberg Monument, on the grounds of the Mt. Airy Theological Seminary, Germantown, Pennsylvania.

Below—Monument to the Colored Soldiery of All Wars, in Fairmount Park, Philadelphia, Pa.

Right—Detail from the monument to the Colored Soldiery of All Wars, Fairmount Park, Philadelphia, Pa.



J. Otto Schweizer



German Activities in Texas Centennial Spirit

By BERNICE DULLNIG

THAT culture which is peculiarly Texas' own is a curious combination of many elements. Cosmopolitan in the truest sense, it has been contributed to by the people of many nations, and by none more so than by those of German extraction. It is with this thought in mind that present-day descendants of these German pioneers enter into the spirit of the Centennial.

Outstanding among the many projects entertained at present in the minds of Texas German-Americans is that which suggests the erection of a monument in honor of the German pioneers in Texas. As one of the oldest and the most German of Texas towns New Braunfels has been chosen as the site. The monument will probably be located in Landa Park, a well-known beauty spot. The administration of the work is in the hands of an especially created body, the Monument Association for the German Pioneers of Texas, Incorporated. Funds for the building of the monument are being collected from various sources, some of which include entertainments which, in themselves, are memorial in character. A play, *Die Altweiber-Mühle*, given recently by the German students of Brackenridge High School, San Antonio, Texas, centered around German pioneer life. Of a similar character will be the Garden Festival, with which the San Antonio Order of the Hermann Sons entertained on May 17, 1936.

German activities in Texas Centennial spirit are, however, by no means limited to those for the collection of funds for the memorial. Of as lasting a nature, perhaps, as the monument are the fruits of the literary efforts of two present-day German-Americans. There is, in the first place, a German play, "Pioneers," written by Fritz Neuhauser, editor of the *Freie Presse für Texas*, a German newspaper published weekly in San Antonio, Texas. The scene of the play, which honors the brave pioneers who came to Texas so many decades ago and conquered the wilderness, is the town of New Braunfels, founded by Prince Solms. The story centers about the life of a German immigrant family—their trials, their discouragements, and their final triumph. A second creative effort comes from the pen of Dr. Otto Wick, noted composer, and director of New Philharmonic Society. Of

German lineage, Dr. Wick has not only contributed during his visit to San Antonio to the Centennial in the writing of a splendid musical drama, "The Lone Star," but has also offered his services freely to the Monumental Committee. Dr. Wick is known as a composer of both light and serious opera, and has long been associated with the New York Liederkrantz.

This last brings us to what is in all probability the most extensive of the German Centennial projects. Song has always been a tradition of the German people. From the fatherland into the new land the German immigrants carried their tradition. Thus nearly every Texas town where there are German settlers has its Liederkrantz, its Männerchor, or its Damenchor. Centennial Year presents a great number of these participating in the several song festivals which are being engaged in throughout the State. The first of these was staged May 4, 1936, in connection with the Centennial Music Week celebration in this city. "Music under Six Flags" has been chosen as the theme for the week's demonstration. The German song festival was one of the principal features. Choral music was given by the Beethoven Damenchor and Männerchor, Hermann Sons Mixed Chorus and the San Antonio Liederkrantz. This latter organization has previously figured largely in Centennial affairs, having furnished the music for the impressive memorial Mass, which was celebrated in front of the historic Alamo on March 6, 1936. The Hermann Sons Mixed Chorus sang several folk songs which depicted pioneers as early as 1846. "Wenn der Sänger ziehet durch den wilden Wald" was written by Reverend Adolf Fuchs, a German pioneer. In addition to this program, many of the societies participated in the "Song Festival of the Nations," on May 7th, which brought the week's arrangement to a climax.

June 14th will see the opening of another song festival. This one, the National Folk Festival, is to be celebrated at Dallas, Texas, during the second week of the exposition. President Roosevelt is expected to attend. Among those singing in the festival will be German societies. Climaxing this, and completing the list of German activities of a musical nature, at least for the present, will be the

celebration of the thirty-sixth Staatssängerfest, also in Dallas, on October 5, 1936. Fifteen German singing societies will be represented and will participate in the festivities on both this and the following day, which has been designated as German Day at the Centennial Exposition. The occasion commemorates the landing of the first German settlers in Germantown, Pennsylvania, 253 years ago. The tenth and the eleventh of the month will see the scene shifted back to San Antonio. Here thirty or more German singing societies, all from places within a radius of about 100 miles, will celebrate the forty-ninth Gebirge-Sängerfest.

Another feature of the Centennial year is to be found in the various pageants to be staged in several German towns. Fredericksburg, named after Frederick the Great, was the scene of a three-day celebration in which the neighboring German towns, Comfort and New Braunfels, participated. The celebration opened with an impressive ceremony in the Vereinskirche and closed with a Folk Festival on May 10th. The Vereinskirche is in itself a pioneer memorial which furnishes the design on the Memorial stamps. It is a reproduction of the first Vereinskirche which was destroyed in the course of the growth of the city. It was rebuilt by an in-

dignant populace, and converted into a museum for the preservation of historic values.

The above are the most important of the Centennial activities which German Texans have participated and will participate in, but being a San Antonian I feel that no article on the Centennial would be complete without a record of our famous Fiesta de San Jacinto, April the twentieth to the twenty-fifth. Two very interesting features of the Fiesta were German. The first was the entry of a float in the Battle of Flowers parade which commemorated the first German-English school in Texas. It was the entry of San Antonio Junior College, which is the lineal descendant of the first German-English school. The second feature is even more interesting; it showed very clearly what Texans think of the contribution of the German people to their culture. It had to do with the Coronation of the Queen of the Fiesta, which is an annual feature of the celebration. The theme of the pageant of this year was the Court of Adventure. Each lady of the royal household represented some group who have contributed to the making of the State. I find it significant that the duchess who represented Germany in this pageant was called the Spirit of Culture.

May We Present . . .

Dr. Camillo von Klenze—"*A Contribution to American Culture*," Part II. This is the second and last part of Dr. von Klenze's article, which began in the March, 1936, issue of the REVIEW. He is Professor Emeritus of the German Department at Leland Stanford.

Mrs. Helen Appleton Read—"*Karl May, Germany's James Fenimore Cooper*." Mrs. Read is a member of our Editorial Board.

Dr. A. R. Hohlfeld—"*The German House at Wisconsin*." For thirty-five years Dr. Hohlfeld has been a Professor of German at the University of Wisconsin and head of the department for many years.

Mr. John Nolen—"*City Planning in Europe*." Because of his outstanding work in city planning Mr. Nolen was selected to study European planning as an Oberlaender Fellow in 1931. He is President of the International Federation for Housing and Town Planning.

Dr. Ludwig Waagen—"*Innsbruck, the Old Capital of Tyrol*." As a lecturer on art and conductor of study tours Doctor Waagen visits the remote parts of Germany. He will be remembered for his article on "The Wies and the Monks' Corner" in our December, 1935, issue.

Professor Agnes M. Rindge—"*Ferdinand Dietz and German Rococo Sculpture*." Miss Rindge is Professor of Art at Vassar College.

Dr. V. Royce West—"*Mark Twain and Germany*." Doctor West has been spending the past year lecturing at Heidelberg on leave of absence from his position as Associate Professor of English and German and Head of the Department of Foreign Languages at the University of Omaha.

Mrs. Elisabeth von Tippelskirch—"*The Händel and Haydn Society of Boston*." Mrs. von Tippelskirch is the wife of the German Consul in Boston.

Mr. Karl Küp—"*Early German Book Illustration in the Spencer Collection of the New York Public Library*." Mr. Küp is adviser to the Spencer Collection of Rare Books at the New York Public Library.

Miss Bernice Dullnig—"*German Activities in Texas Centennial Spirit*." Miss Dullnig is a student at Our Lady of the Lake College, San Antonio, Texas.

Herr von Goethe (Continued from page 24)

Der Erzähler möchte die absonderliche Geschichte mit dem Trost beschliessen, dass keiner, der sich heute noch rühmt, eine Locke des greisen Goethe zu besitzen, die Enthüllung des Barbiers Amandus Schnappwinkel zu schrecken braucht. Denn selbst der Zweifel, ob eine Flocke silbernen Haares nun echt sei oder nicht, ist dazu angetan, die Spuren jenes Menschen nicht zu verwischen, der seine Unvergänglichkeit durch einen pfiffigen Barbier für Aeonon gesichert sah!

The Foundation . . .

A Summary

THE sixth year of the work of the Carl Schurz Memorial Foundation, Inc., closed on April 30, 1936. The Annual Meeting was held in New York City on May 4th, when special messages were given by Mr. Ferdinand Thun, our President, Frau Dr. Erna von Abendroth, who has been lecturing in the United States for four months, and Miss Margarethe Bach, who has been giving readings from the German Classics and from the Bible before various clubs and church groups. The main addresses were followed by short messages from a few of the men to whom grants had been made by the Foundation and The Oberlaender Trust.

The Secretary's report was submitted to the Board of Directors and is available to all who wish to know what the Foundation has been doing during the past year.

The most important thing is the future. The Foundation was chartered in 1930, under quite different conditions from those that exist at the present time; but the changed situation has only intensified the need for an understanding between our peoples that will lead to true fellowship and coöperation. We have seen again how easily good will can be destroyed, and what tremendous difficulties lie in the way of creating good will. But men and women who have good will in their hearts do not give up because of difficulties.

The Foundation has a definite program for the future. It will have to be modified to some extent as we face conditions day by day, but in general it clearly points toward the objective which must be reached if the work is to be effective. The immediate plans may be summarized as follows:

- (a) to secure the active support of at least ten thousand men and women throughout the United States who are vitally interested in promoting good will through practical service. As a very large proportion of our population is of German descent, it is not unreasonable to expect a membership of at least ten thousand on the basis of ten dollars per year;
- (b) an immediate change from a quarterly to a bi-monthly edition of THE AMERICAN-GERMAN REVIEW, and an increase in the circulation to at least twenty thousand. At the present time THE AMERICAN-GERMAN REVIEW, a quarterly and limited to 56 pages, does not give enough space for the message we need to bring to the people of the United States. Our next objective, therefore, in this respect is to make the magazine a bi-monthly, without lessening its quality, as it has been established during the past year and a half. It is necessary also to increase the circulation of the magazine, if we are to have any effect upon the think-

ing of the American people. A subscription list of 20,000 will mean a minimum of 100,000 readers. An increase in the circulation will depend upon the co-operation of those who are already subscribers. A personal recommendation from one who is already a subscriber, is more valuable than many letters or an appeal through the mail.

An American-German Institute.

For several years the Executive Committee of the Foundation has been considering ways and means of establishing an American-German Institute for collecting and making available to historians and research workers information in regard to the contributions that have been made by the German-speaking peoples to American life and thought. There is a wealth of information "lying about in private collections, old and isolated libraries, church records, individual homes, that should be collected and preserved." The immediate "need is for an adequate memorial endowment that will provide for the housing of available material and for employing two or more capable people to develop the work of the Institute."

As it is too much to expect that the Foundation can be maintained over a long period of years if it is dependent entirely upon annual membership dues, it is necessary to look toward securing endowment funds for four general activities which need to be developed immediately. They are:

- (1) for professorial and student exchange;
- (2) for the promotion of a better understanding between our countries through literature;
- (3) for enabling a few of the German people who have achieved national prominence in social, industrial and educational fields, to become better acquainted with American conditions;
- (4) to bring over and to send over people from each group who embody in themselves the cultural life which we wish to have interpreted to the rank and file of the people.

These fields represent opportunities for men and women who wish to be of service long after they have ceased to take an active part in public life, to establish memorial funds for the above purposes. Mr. Cecil Rhodes, Mr. Andrew Carnegie, and many others, recognized their debt to the nations of the world. Surely there are Americans of German descent who, with as much vision and as much of a sense of responsibility, will make a like contribution in the field of American-German relations. The need is for financial contributions that are in proportion to the faith which men have in the possibilities of good will throughout the world.

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The Carl Schurz Medal, shown above, was presented to Dr. Hugo Eckener on the occasion of the testimonial dinner given him by the Board of Trade for German-American Commerce in New York City on May 10, 1936.