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# The American-German Review

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# A Rich Heritage—To Preserve or Lose

By WILBUR K. THOMAS

THERE is an old saying, that there are only three generations from shirt sleeves to shirt sleeves. Certainly history gives us many examples of the truth of these words, especially in the New World. By hard work and thrift many a man has built up a great fortune, but his children and grandchildren have dissipated it. Their environment was not such as to lead them to live industrious lives, and they lost not only their inheritance, but the qualities that made it possible. The history of the world shows also that it is just as difficult to preserve cultural values for succeeding generations, as wealth. The social environment, the tendency to change moral standards, and the necessity for each generation to take care of itself, puts a great strain on all of the old standards. Wars, famine, diseases, and new discoveries, bring about great changes in the cultural life of races and nations. In the process, some lose their heritage entirely; others lose it to such an extent that it is not recovered for several generations; a few are able to build a more stable structure on the old ruins.

The United States has often been referred to as the "Melting Pot" of the nations. What are the elements that the various peoples have brought from the Old World to the New? Have they been able to make use of the cultural values which were so real to them or have they lost their heritage?

This is the question that is being put to the various racial and national groups by all who are interested in making the New World a better world in which to live. And, while not implying that it is more important for one group than another, we dare put the question to that great part of our people who are of German descent: "What of your cultural heritage?"

A study of American life reveals marked assimilation of the German element and the great German contributions to science, industry, and the arts are so much a part of the fabric of American culture that origins tend to be ignored.

Immigration has practically stopped; the Americans of German descent are becoming Americanized, and direct contact with the land of their fathers grows more and more difficult; isolation, intermarriage, and the lack of ability to read or speak the language of their forbears will soon lead to a complete separation from the land of their origin. We must recognize that under the circumstances much of this change is not only inevitable,

but desirable, for no group can continue to be like an island and still be a part of the great commonwealth.

Many efforts have been made to encourage Americans of German descent to conserve and to make the best use of their heritage. Such movements have all been in the right direction, but unfortunately those who were most interested were not able to work together, or to secure sufficient funds to enable them to carry out their plans. The latest effort, on a national scale, has been through the Carl Schurz Memorial Foundation during the past seven years. In that time an amazing amount of work has been done to make the American people, including those of German descent, more conscious of the cultural heritage which America has received from the Germanic peoples. It has also effectively demonstrated ways whereby this group of people can, without becoming less American, make still greater contributions to the public welfare. Now, however, we face the same question which every other movement has faced: Will those who are vitally interested in such a movement see that it has the proper moral and financial support to enable it to continue to function?

The Foundation proposes that the next great step is to found a national American-German Institute, for the purpose of strengthening all cultural movements among the Germanic peoples in the United States and integrating their cultural heritage more directly with that of the descendants of other nationalities, who, together with the former, make up the citizenry of the United States of America.

The Committee have no fixed ideas in regard to the Institute as far as place or physical equipment is concerned. They are convinced, however, that there should be some central place where information can be given to research students and to others who are interested in preserving the records of the German contributions to American life. In addition to this the Institute should furnish the focal point of such activities as will lead to a better understanding and closer fellowship between the German and the American peoples.

Must this work be left for another generation, and be handicapped by the inevitable losses that will take place in the meantime, or will the present generation see to it that the heritage is not lost?

# Household Furniture of the Pennsylvania Germans PART I

By HAROLD DONALDSON EBERLEIN AND CORTLANDT VAN DYKE HUBBARD

THERE is no truer index to the culture of any age or of any people than household furniture. Each article reflects some definite purpose, calls up some incident of daily life. From household remains the archeologist can reconstruct a reasonably faithful picture of home life in the ancient past without leaning upon any unjustifiable inference. The various articles speak so plainly for themselves that they leave no room for doubt.

Even with abundant written records and sources of other kinds to rely upon for our understanding of some particular phase of cultural history, nevertheless the testimony of household furniture affords peculiarly realistic insight into the daily occupations, habits, and manners of those who used the tables and chairs, the cup-

boards and chests, and even the humble kitchen fitments. All these things help us to see with true perspective "what manner of men" were the folk of past generations.

To round out our knowledge of the eighteenth-century Pennsylvania Germans, we fortunately have numerous examples of the furniture their artisans made throughout the counties where they were the preponderant element of Colonial population—Bucks, Montgomery, Berks, Lancaster, Lehigh, Northampton, Lebanon, and Dauphin. This furniture, marked by readily distinguishable characteristics, forms an important part of the State's cultural heritage and is prized today by all to whom eighteenth-century furniture makes any appeal.

The Germans who settled in Pennsylvania, as might be expected, were to be reckoned "all sorts and conditions of men" quite as truly as the Colonists of other origins. There were "high and low, rich and poor" among them. Some were scholars and men of wide influence, some were grossly illiterate peasants; some were of distinguished lineage and breeding, some were "rough customers," as Muhlenberg and Schlatter discovered to their great chagrin. Between these two extremes was a great body of substantial Colonists who enjoyed the comforts of life and surrounded themselves with the household appointments their means and tastes naturally called for. The houses the Germans built for themselves bear witness to the occupants' quality and manner of life; the movables that furnished those houses complete the setting. In this cultural appraisal, made by the light of familiar accompaniments of everyday life, we must not forget the bearing of the many religious divisions among the German Colonists.

In the houses of "plain" Friends in eighteenth-century Philadelphia we should not have expected to find the same furnishings as in the houses of the "gay" Quakers and "World's People" (Episcopalians, Lutherans, Reformed, and Presbyterians), altogether irrespective of the means of any of the



FIGURE 1. Lancaster County cupboard or schrank. Made of poplar about 1720.

FIGURE 2. Walnut gate-table with square baluster-moulded legs. About 1725. Courtesy of George Horace Lorimer, Esq.



Photo by Hubbard

persons in question. Very "plain" Friends, however wealthy they might be, condemned as "frivolous" anything beyond the barest necessities, and those of the plainest possible type; the "gay" Quakers and "World's People" saw no harm in beauty and surrounded themselves with the elegancies, or at least the comforts and conveniences, of life as their means allowed. In a precisely comparable way, there were differences in domestic equipment among the Pennsylvania Germans. The principles of some of the "sects" to a great extent forbade what we should ordinarily consider necessities of life, quite as rigorously as did the discipline of the "plainest" Friends; the Lutherans and the Reformed had no such repressive scruples. The household effects of the Amish, or of the Brethren and Sisters at Ephrata, on the one hand, were wholly unlike those of well-to-do Lutherans and the Reformed, on the other, especially if the latter lived where the influence of such places as Lancaster, Reading, or Bethlehem was felt, or dwelt in the neighborhood of Philadelphia, where Lutheran Jacob Hiltzheimer enjoyed all the amenities of life possessed by his English friends. From Lancaster, Bucks, and Berks Counties come many of the most typical examples of Pennsylvania-German furniture.

When we consider the conditions under which great numbers of the German immigrants arrived in Pennsylvania during the eighteenth century, it is small wonder that some of them should have been the uncouth creatures whom Muhlenberg found so difficult. The wonder is that they could have preserved, or been able to revive, any

cultural traditions at all. The incidents of their passage from Germany to Penn's Colony were oftentimes enough to crush completely every vestige of civilization. Earlier migrations to Pennsylvania had been under happier auspices, and those with sufficient substance to command such indifferent comforts as ocean travel then afforded could make the journey in tolerable decency; but the rank and file of unfortunate Palatines—impoverished when they left their broken and disunited country—through the greater part of the eighteenth century crossed the water in abject misery, thanks to inadequate and lax regulation of ships engaged in the emigrant trade.

Sydney George Fisher, author of "The Making of Pennsylvania," thus refers to this period:

"Vessels were chartered to proceed to Rotterdam and load Palatines for Pennsylvania just as they were chartered for cargoes of rum, molasses or negroes. The owners and captains were not altogether unlike the typical slavers, and the Palatine voyage to America was not far removed from the horrors of the Middle Passage."

The ships were all too often floating pest-houses, filled with unspeakable filth and rotteness, shamefully overcrowded, and sometimes so short of such noisome food as there was that before the end of the voyage the starving passengers were reduced to eating rats and vermin. Many died on the way. All the horrid details of suffering are given in Mittelberger's "Journey to Pennsylvania in 1750."

In spite of their discouraging entry into America, the German immigrants, tenacious of their firmly rooted traditions, revived their old



Photo by Hubbard

FIGURE 3. *Top, black walnut wall cupboard. About 1745. From Bucks County. Bottom, black walnut slant top desk, with turned legs. about 1735. From Bucks County. Courtesy of James F. Talbutt, Esq.*

second displays more or less affinity with contemporary English fashions followed by the cabinetmakers and joiners of Philadelphia, whose work the Pennsylvania-German artisans saw from time to time.

Excellent examples of the first type appear at the Pennsylvania Museum of Art, in the rooms taken from the miller's house at Millbach in Lebanon County. That pieces of this sort should have continued to be made at a date later, in many instances, than one would ordinarily expect, can be attributed to the strong conservatism of country cabinetmakers and joiners, and their unwillingness to give up serviceable patterns to which they had long been accustomed. Most of the articles of this description date from the first half of the eighteenth century.

An admirable specimen of the unalloyed Teutonic type is the great bun-footed, many-paneled *schrank* (c. 1720) which (Fig. 1) comes from Lan-

culture directly bettered circumstances permitted. Industrious, and exceptionally good farmers, the rich soil and favorable climate of Pennsylvania soon brought them prosperity. In the substantial dwellings they built there was a constant demand for household plenishings, albeit most of them lived in a very unpretentious manner. The furniture here discussed is the furniture made to meet this need, and also the finer furniture made for those who arrived here with comfortable means and under less trying conditions than were the lot of so many of their fellow-Germans.

The pieces fashioned by the Pennsylvania-German joiners fall into two main classes. The first shows unmistakably a close derivation from types commonly used at the period in Germany, furniture plainly influenced by the Baroque manner of the seventeenth century, with now and then a trace of Renaissance or even of medieval tradition. The

FIGURE 4. *Black walnut chest, with bun feet. About 1725. From Bucks County. Courtesy of James F. Talbutt, Esq.*



Photo by Hubbard



caster County. Six feet wide, seven feet high and of generous depth, its manifold small fielded panels and the profiles of its mouldings all proclaim its early date and its direct descent from the kind of Baroque antecedents of common occurrence in Germany. It is made of poplar and the crown mould consists partly of pine, partly of poplar members. It was originally painted and there was a polychrome device on each panel, but when it was rescued from utter neglect and years of service as a harness cupboard in a dusty, leaky barn, all the paint was so perished that it was impossible to determine even the original colors, let alone the decorative *motifs*; complete restoration was out of the question and it seemed best to show the natural beauty of the wood, aged to a rich ginger brown. One need but look at the furniture in old German interiors and museums to see how close is the relationship of this schrank to cabinetwork familiar to Pennsylvania-German craftsmen in their old home overseas. The gate-table with baluster-moulded legs (Fig. 2) insistently recalls the same relationship. The leg *motif* is strongly reminiscent of seventeenth-century German stair detail.

The materials most commonly used were walnut, poplar, pine, hickory, butternut, cherry, maple, applewood and gum. Oak, chestnut, and ash were used to some extent. A good deal of the best furniture, both before the middle of the eighteenth century and afterward, was made of an excellent quality of black walnut. Good examples of this walnut furniture are the desk (Fig. 3) with turned legs, and the wall cupboard with arched top above it; the chest with bun feet (Fig. 4) and early brass pendant pulls; the tall-case clock; and the dresser (Fig. 5) whose shaped side supports for the shelving are essentially Teutonic. Even such a humble kitchen article as the sauerkraut cutter (Fig. 6) is made of fine black walnut and has a naïve charm of its own. The board itself has a graceful shape, the top of the knife has a decorative contour, and the wrought iron stanchion to which the knife is attached, and which also serves as a handle to hold and move the board, is a thing of pleasant design; altogether, the krautcutter shows that its maker had an innate feeling for beauty in simple things.

Oftentimes several different woods were employed in one piece. The table with baluster-turned legs (Fig. 7) is all of black walnut, except the top, of pine. This table, which came from

either York or Lancaster County, exemplifies a type common in the late seventeenth and early eighteenth centuries throughout Pennsylvania, in both the German and English portions. When Penn, in 1685, wrote to his steward that a "Dutchman joiner and carpenter" was on his way to the Province, and added "Let him wainscot and make tables and stands," it was probably such tables he had in mind. Other early walnut tables bearing the characteristics of the Baroque seventeenth century in Germany are to be seen at the Pennsylvania Museum of Art in the rooms from the miller's house at Millbach. The way in which the legs of some of these tables are splayed outward is a typical Pennsylvania-German touch.

Painted dower-chests, cupboards, dressers, benches or settees, "bride-boxes" and other articles, gay with a profusion of bright polychrome decorations, were significant and highly characteristic items of Pennsylvania-German furniture. They were altogether German in their inspiration, and the practice, as well as the *motifs* and coloring employed, derived directly from common and long-established usage in the German provinces; they



FIGURE 5. Walnut dresser. About 1750.  
Courtesy of Charles Willing, Esq.

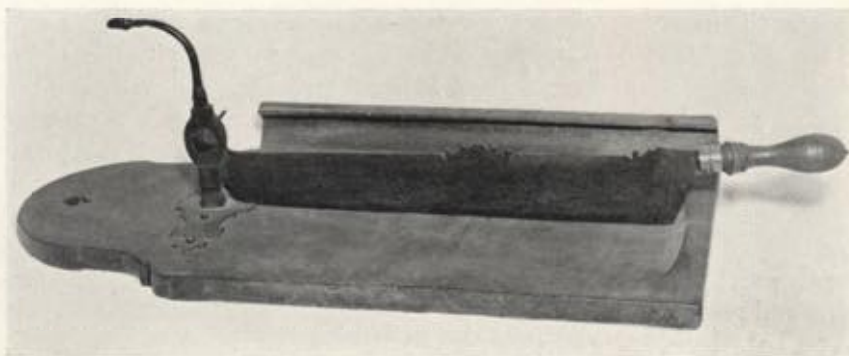


Photo by Hubbard

FIGURE 6. Walnut sauerkraut cutter. About 1735. Courtesy of Frank M. Weaver, Esq.

FIGURE 7 (Below). Black walnut table with baluster-turned legs. Pine top. About 1725. From Lancaster or York County. Courtesy of Frank M. Weaver, Esq.

had no kinship whatever with any of the furniture traditions of the English colonists.

The gaily painted *Truben* or dower-chests were usually made of pine and wholly covered with some solid body color—blue, red, brown, green yellow, or cream, as the case might be. The themes of the decorations painted in bright hues on these colored backgrounds can be traced directly back to Germany and are virtually identical with those used in *fraktur* paintings and on the slip-decorated pottery. They include panels of various shapes, architectural *motifs*, geometrical decorative bands, mystic symbols, hearts, stars, foliated and floral

devices, especially tulips, fuchsias, corn flowers and Persian pinks (either naturalistic or conventionalized), doves, parrots, peacocks, horses, lions, leopards, unicorns and sundry apocryphal creatures that defy identification, and human figures. On the dower-chests there were also usually initials or even full names, sometimes an inscription, and nearly always a date

In the arrangement of the decorations there was often a distinctly architectural quality; fronts were quite commonly divided into two or three panels, frequently with shaped heads, round-arched or ogival, the panels separated one from another or



Photo by Hubbard

FIGURE 8. *Painted dower-chest. Dark blue ground with polychrome decorations. About 1765. Probably from Berks County. Courtesy of George Horace Lorimer, Esq.*



Photo by Hubbard

defined by painted indications of balusters, columns, or fluted pilasters. Sometimes the panels were sunk and the separating pilasters were actually fluted and had moulded capitals. The ground color within the panels was generally different from the body color of the chest, and usually of lighter hue, so as to throw the devices painted thereon into sharp contrast.

The several counties seem to have had more or less locally prevalent characteristics of decoration that now help to fix the likely origin of the chests. These typical differences appear attributable to the presence of decorative painters settled in certain places, whose favorite patterns and individual technique stamped the general product of the areas in which they worked. Dauphin County chests, for instance, are very apt to have their panels adorned with cornflowers and tulips growing from pots of decorative shape; Lancaster County chests commonly present an architectural emphasis; the chests from Lehigh and Montgomery Counties frequently stress geometrical patterns; Berks County chests (Fig. 8) are noted for the profusion and brilliant coloring of their enrichment; and so on through the other counties with the local preferences of pattern manifest in each.

The painted "bride-boxes," dressers, cupboards, clock-cases (Fig. 9) and the like all display much the same repertoire of motifs and the same tech-

nique as the dower-chests; but, for comprehensive interest, variety and thorough representation of this ancient folk art, dower-chests hold the pre-eminence.



FIGURE 9. *Painted clock-case with dull salmon-colored ground and polychrome decorations. Courtesy of George Horace Lorimer, Esq.*

# Student Life in America and Germany

By DR. ADALBERT EBNER, MUNICH

(1) *Experiences from the Past*

About six years ago I spent some time in America and found myself constantly being asked for information about German student life. This happened either in the course of ordinary conversation or in more formal lectures; in both cases it was always a matter of one student's telling another about this subject of curiosity. One necessity recurred invariably in these varied forms of intercourse: namely, that of explaining away errors. The word "error" may seem surprising in this connection. Are not the ideas of youth and university common to all lands? Do they not always express happy memories and impressions of similar ideals, derived from the fact of youth and from a life within the walls of a university? One might think that such a definite circle of members, bound by the very nature of their work and by the similarity of their ideals, would show very little divergence in the shaping of their lives. These ideals may be summed up briefly as follows: youthful vigor, a joyful acceptance of life, an urgent striving for knowledge, enthusiastic public-spiritedness, the maturing from childhood in the home to citizenship in the state, allegiance to the banner of hope and faith.

There really were errors to be cleared up and there are still many false conceptions in need of correction. I ignore for the moment the fairy-tale of "Old Heidelberg" which haunted the imaginations of my American friends; its origin has been laid bare often enough. I shall also not dwell on the fact that in 1931 Heidelberg was considered to be the only German university worthy of the name. Nor shall I waste time on questions which, though put in all seriousness, always seemed jokes to me—Did the German student really spend so much time dreaming under a lime tree? Did his constant bouts of wine and beer drinking leave him any time for work? Had any student ever come out of a duel alive, or at best with unimpaired health? I take it that these fantasies have been swept away by now.

I should like to speak of something more fundamental. For all the questions, whether ridiculous or reasonable, revealed one thing—namely, the inquirer's desire to visit "Heidelberg"—*i.e.* a

German university—for himself in order to enjoy life there. It is sure that one will always find all over the world the same desire to see foreign countries, to live in the midst of another people. But here, this desire had a peculiar stamp: it was the longing for freedom and enjoyment. The idea of freedom varied. Some idealized the freedom of a university with regard to study; for a university which does not compel students to work, which sets no tasks, which makes it possible, say, to put pleasure in the place of work, must be a paradise! Another dreamed of foaming beer-mugs, of red wine and strong alcohol, things not controlled by any prohibition laws and which can therefore be enjoyed to the full. Another had heard that it was possible to spend a week-end with a girl in a mountain shelter without chaperonage and without losing social caste; the excursion could be extended longer than a few days, a fact that radiated enticing hopes. And this is where astonishment overcame me, an astonishment which has not diminished to this day—that the youth of two countries, however far apart geographically they may be, should look at student life with such divergent eyes. One characteristic in my American friends seemed to me particularly striking and that was the longing to throw off all restraint, to forget all standards—the lust for enjoyment, for sensation raised to the *n*th power of intoxication.

Now it is true that the outstanding characteristic of the German university is the so-called "academic freedom." In professional as in private life, it underlines the responsibility of the individual for his own conduct. The university should comprise the élite of the nation, whereby the standard is not one of income but of character and ability. At our universities no one is forced to work. The compulsion to work depends entirely on the strength of each student's desire to do so, it becomes a duty toward oneself. There are also tests to guide one in the right way of working, public university examinations at the end of a course of four or eight semesters, and the inner approval of the student himself. This last test is the more valuable, for it sets no limit to the completion of education or to the acquiring of knowledge. Freedom of action thus understood

implies stricter moral obligations, is far more binding than any external compulsion. It takes for granted a certain maturity and strength of character, for only then can self-education have its full effect. We expect this maturity from our students when they come up to the university. They have by then graduated from the secondary school which pronounces them fit for the university. They are therefore rightly released from the compulsion of school. The university expects a certain maturity, not only in knowledge; it also assumes that the daily life of the student is conducted according to the laws of moral strength and self-discipline. Free as daily life at the university is from restraints, the obligation to observe certain standards of conduct remains as an unwritten law which is voluntarily accepted. Liberty is by no means synonymous with licentiousness.

## (2) *The Junior Year Abroad*

One of the reasons for dwelling on these matters is connected with the establishment of a Junior Year which brings many young friends to Germany. It is an excellent idea to allow young students freedom of movement which permits them to change their place of study during their course. This arrangement is particularly valuable when its scope is extended to include the possibility of completing some part of a course in a foreign country. This entails a number of precious privileges. Such students have the opportunity to learn a language at its source in the most natural manner and of assimilating the spirit of a language which is something more than the sum of all the grammatical rules governing it. They have also the chance of extending knowledge in their own subject, as every country has its own method of approach. The independence which is a natural result of a sojourn so far from home ought to form a valuable contribution toward self-education and maturity. Moreover, if the young visitor looks at life in the foreign country with open eyes, he ought to be able to form an opinion of the general attitude of another nation and to take home treasures culled from its entire cultural, economic and even daily life. When all is said, life is the ultimate art in which we are all engaged; it must therefore always be worth while to extend its horizons.

The Junior Year is an administrative measure which allows American students to enjoy those advantages of freedom of movement which we have just enumerated. A number of authorities are concerned in its being carried out as efficiently as possible. The American university sees in it an extension of the instruction offered to its students;

the foreign university expects from it an extension of its cultural activity beyond the frontiers of its own country. Students and parents alike welcome this "finishing school" which broadens the basis of education. And finally it is not without international political importance, since in this way direct relationships between one people and another are formed.

The Junior Year has done its best to insure success. The work and the daily life of each student are under supervision. By limiting what might otherwise prove a fatal freedom both of time and of conduct, success in scholastic achievement is assured. Extension of knowledge has been the first aim; the program of lectures, etc., is most varied, holidays are short and home-work and examinations are constant reminders and signs of the actual success attained in work. These are the measures laid down by a pedagogue who must show how far the year abroad was valuable, what and how much was learned. The standard of value applied here is, above all, increase in book-learning.

Anyone who observes these young students from America must admit that they, of their own accord, seek to adopt unfamiliar forms of life. They are by no means insensitive to the impressions of another world. This is most clearly seen, perhaps in their appearance and manners. They go into shops and buy hats and dresses in national costume, they equip themselves with the latest novelty for skiing and go into the mountains; they attend the theaters and dancing-halls. And yet, they are always astonished at being recognized as Americans even if they don't open their mouths. They forget that it is not the mere doing of a thing that is significant, but how a thing is done. They wear boys' hats with girls' dresses and heavy-laden jackets with polished finger-nails. They go into the mountains with rouge on their lips; they come into the theater as fine ladies in full evening dress and sit smoking cigarettes on the stone stairs; they dance our waltzes, but in a style quite foreign to the waltz; they are enthusiastic cyclists, even to the length of cycling to a festival opera performance in a dinner jacket without either hat or coat.

This is no criticism. It is merely a proof that these young people see a form without grasping its meaning. The freedom of youth is a form but its significance does not consist in the unrestrained satisfying of a personal lust for pleasure. Deportment in dancing is a form; it is at the same time the expression of the dancer's attitude toward his activity. To make excursions to forests and mountains is a form, but it is at the same time an unconscious schooling all the more effective be-

cause unaccompanied by any kind of noise or fuss.

The relation toward nature is for me not only a standard of the inner maturity of academic youth, but one of the most important reasons for the divergency of ideals in a community of youth that is actually homogeneous in character. It therefore seems important and valuable to outline this relationship in detail.

### (3) *The Relation of Youth to Nature*

I had myself a most instructive example. A happy coincidence led me into the famous Yosemite Valley in California on July 4th. An endless stream of cars poured into the valley, carrying holiday-makers from all parts of the country. I was astonished at the thousands and thousands of people who had come to celebrate a national holiday in a marvelous setting, and my astonishment knew no bounds as I witnessed the mode of celebrating. The people were packed like sardines in this valley; the great open space was divided up into the smallest of cells and every available spot was converted into a camp. One radio beside another rattled out the jazz of the city into the peace of the valley, and in between gramophones howled their "O sole mio" or Liszt's *Liebesleid*. Sun-bathing costumes and pajamas of the latest cut were displayed; sunshades of paper and silk, sheltered white, powdered cheeks from the browning rays of the sun and refreshment stands saw to it that digestions and meadow were equally ruined. Everything that town life abounds in—noise, artificial colors, perfume, everything that is loud and shrill—was transported into the Yosemite Valley. And when night fell the festivities reached their zenith. Rockets and cannonades vied with the loud joy with which exuberant youth made "whoopie." The next day led me past waterfalls into the high valleys of the Sierra Nevada and further into the mountains. Silent and lonely lay the beauty of the mountains. Unsought by the youth of the land stood rock and tree, lavishing their wealth of glory on one single pair of human beings. This land of unlimited possibilities is a riddle, but for me its greatest riddle is that its children can be unconscious of the most precious treasures of their own country.

Our relation to nature is wholly determined by the understanding which we bring to it. Learning from the revelations of nature is especially valuable to youth because every advance therein is registered consciously or unconsciously by the student in happy forms of life. Language may help to enumerate values though their richness is better left unexpressed.

The first of these is our realization that happiness is not the outcome of a mere lucky throw of dice, but can be earned by steadfast work. To tear through a country in a car is to remain on the surface, never to come near the warm beat of the friendly heart of nature. It is only the climber who has fought for every foot of the ascent who can taste the full sweetness of rest on the summit. He feels success as the result of his achievement and just as the fresh mountain breeze cools hot cheeks, so the heart of man is refreshed, for the petty cares of everyday life begin to drop from him when he lifts his eyes to the hills.

To walk through a forest always reveals afresh a whole realm of secrets. On the ground we discover signs of which we were unaware and experience phenomena whose existence we had never dreamed of. We discover our own growing desire to penetrate into these secrets. Thus we become explorers in a strange country, which appears before our eyes in the form of tree, bush, and soil, but which develops within us a something which we call "soul."

The very stillness of nature speaks to us in clear accents that can charm us more than the most polished language. We forget the need for noise and learn to submit to an unwritten orderliness. We try to keep the rhythm of the forest and to dress in harmony with its colors; our very voices sink. Thus we get accustomed to certain new, external forms without noticing that we have quite voluntarily accepted a moral duty whose necessity we have come to take for granted.

When leaves and grass blades gleam in the dew of morning, when birds awake from the sleep of night to sing the praises of the day, then we feel the joy of the contented in mind and bethink ourselves of a song which becomes the symbol of a clear conscience. We become as little children, who can laugh and be glad. When faces are brown and eyes bright, they are no longer the expression of any newfangled form but the witnesses of a youth that is healthy and that affirms life.

If a town dweller comes out to the country and strides with the farmer behind the plough, he learns much from the fresh, pure earth that falls away from the share. He should see in it, not only the symbol of purity, he should also realize that earth can only be fruitful if it is chaste and clean. Thus youth shapes a life that incorporates all that is deep and clean and learns to approach the beauty of chaste nature with the requisite modesty.

Whoever studies nature at all must keep his eyes open and his mind alert. One day he will realize that already in the little seed before him the paths of trunk, branch, and leaf of a tree are indicated.

He marvels at the purpose behind the spider's web and at the coming and going of leaves and life. The miracle of these laws surprises him and in reverence he recognizes the Master who formulates and executes them. So youth learns that piety is nothing to be ashamed of but only a sign of a certain maturity.

A teacher—it was my own father—used to ask us to write down as a daily task something which we had observed. It could be short, filling only a few lines, but it had to record some personal experience. As children we did this only under protest, seeing it only as a purely external form of irksome work. But when we grew up we were able to appreciate the great value of these observations which slowly but surely guided us to nature.

It is a very happy characteristic of our youth today that it has appropriated the joy in forest, field, meadow, and river. Often it is external accidents that give the necessary impetus. Pure love of action drives the very young into the woods to look for birds' nests, to follow the traces of game, or merely to play. When they are a little older they are enticed out of doors by some sport. But nature gets hold of them all, for they are all occupied in doing something which compels them to watch, to take note, and to observe. The end becomes the means and no sooner is one experience over than plans are made for the next day's adventure. So a young generation grows up, shaped by inner strength and a high conception of work and duty. They know the worth of freedom and they recognize the limits which they themselves have voluntarily drawn. Our young folk begin life

full of hope and faith because the principles on which they have built are sound. Such a picture is always, of course, ideal and no exact mirror of actual facts. But we should not refuse to acknowledge a form of life realized by the better average just because of certain extravagances and shortcomings. This seems to me an attitude which any young foreigner might acquire with profit. We recognize the art of the ski-runner, the courage of the canoer, the perseverance of the mountaineer. But more valuable for the mass is that relationship to nature which we term "native" or "German." We speak today of our German forest. It does not grow differently, obeys no other laws than forests in similar surroundings in the United States. But we have a different attitude to it. We shape it according to laws and to a character that we have received from it. The relation between man and nature is not one-sided—each gives the other the basis for their peculiar character.

The great expanse of the United States has one advantage over us: it is larger, much richer in natural resources, and possesses stretches which show the primeval state of things. This is wealth which cannot be estimated and the young people of America have therein a marvelous school in which to learn self-discipline, in which to derive ideals and forms of life. But this demands entire devotion and self-sacrifice.

The combination of the joyful vigor of youth with a feeling of responsibility toward God and one's people is the best foundation for student life. It is then free, happy, patriotic in the best sense of the words and, above all, full of reverence.

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# Meergesang

von OLGA ERBSLOH MULLER

Fern die Möve fliegt  
Zwischen Meer und Licht—  
Was Dir ferne liegt  
Bringt mein Wort Dir nicht.

Ueber blassen Sand  
Spühlen Wogen hin  
An verlassenem Strand  
Wo ich einsam bin.

Kennst Du jenen Ruf  
Der vom Meere hallt,  
Der mir Worte schuf  
Klagender Gewalt?

Was der Nebel sang  
Der vorüber zieht  
Ist ein wilder Klang,  
Ist ein seltsam Lied.

Höre nimmer Du  
Weisser Möven Schrei  
Noch dem Laute zu  
Meiner Melodei!

# Harvard's Glass Flowers

By ANNE ROORBACH



*Passiflora Coerulea*. Common  
Passion Flower. Passifloraceae

THE history of the Glass Flowers at Harvard University is primarily the story of the courage, skill, forethought, and generosity of five persons—Professor George Lincoln Goodale of Harvard, Leopold Blaschka and his son, Rudolph, and Mrs. Elizabeth C. Ware and her daughter, Mary. One of the five is living, Rudolph Blaschka, who celebrates his eightieth birthday this year. He continues to work in his studio in Germany, sending, each year, new wonders to add to Harvard's collection.

People ask, just what are these glass flowers; are they useful, and do they really look like flowers? The answer is in the affirmative to each of these queries. They are made of glass so delicately wrought and colored that their appearance is that of the living flower. They are used regularly by classes in botany from Harvard, Radcliffe, and Wellesley; on special occasions by other nearby

colleges and schools. The main purpose of their being is that of utility, but to the numbers who daily climb the two long flights of stairs in the Peabody Museum, possibly their greatest value is that of beauty. The number of those who come each year averages about two hundred and seventy thousand persons.

When the Peabody Museum was planned, space was provided for a Museum of Botany. Dr. Goodale, Director of the Botanic Garden, who worked untiringly to raise funds for the building, had accumulated considerable material to illustrate economic botany; he wanted, also, an exhibition of flowering plants. He wanted a permanent collection of flowers not only for visitors to see, but for use in his winter classes in botany. Uninteresting and colorless dried specimens were the only ones available, besides some crude attempts in wax and papier-mâché.



While on a visit to the Museum of Natural History in New York, he saw some beautiful models in glass of marine animals, such as sea anemones and jelly-fish. They were made by the Blaschkas of Dresden. At once he thought of flowers made of glass for the Museum. He went to Germany in the summer of 1886, and saw more of the Blaschkas' work in the Berlin Museum.

Leopold Blaschka, then well along in years, lived in the house where his son, Rudolph, now lives, on the bank of the Elbe at Hosterwitz, near Dresden. He had studied to be a painter. During this training he took time to work with precious jewels, metals, and glass. This led to his forming marine animals in glass. He received Dr. Goodale, but refused even to consider working with plants, since his whole interest was in marine animals, and there were more requests from museums than he and Rudolph could execute. Finally, after much persuasion, they promised to make a few specimens.

In the autumn of '87, Dr. Goodale received the first box of glass flowers—all broken by rough

handling in the New York Customs House. Yet these pieces of broken glass were of great interest to his students and to friends who saw them. One of these students was Miss Mary Ware, who was in a class that he was teaching in Boston. Her mother, Mrs. Elizabeth C. Ware, offered to give the financial aid needed to continue the work, as a memorial to her husband, Dr. Charles E. Ware.

Dr. Goodale induced the Blaschkas to make a second group. This consignment was sent in bond, unopened, and arrived in perfect condition. Models have come nearly every year since, to the number of over one hundred and sixty families. They are unpacked and mounted on plaster-of-paris placques by Louis C. Bierweiler, who has done this work for thirty-five years.

The Blaschkas became so devoted to the work for Harvard, that they gradually gave up their other interests and made only the Ware models. In 1893 the collection was formally presented to the University. Appropriate exercises were held, and President Eliot and the Fellows of Harvard

*Coffea Arabica* Rubiaceae.  
Coffee





*Opuntia Emoryi*  
Cactaceae

accepted the models. Father and son were appointed "Artist Naturalists to Harvard University."

Rudolph visited the United States in 1892. From here he went to Jamaica, accompanied by the Head Gardener of Harvard's Botanical Garden. He brought back more than a hundred drawings and many specimens. Later he visited Arizona, studying with a Harvard instructor the peculiar plants of our deserts. He traveled, also, in California and Colorado, making many drawings. He made over two hundred studies in color.

While he was here on a second trip, in '95, his father died. He hastened home. Since then he has carried on the work alone.

His home is surrounded by a wonderful garden that contains nearly all the plants of Temperate North America and of Jamaica. One mile away is

the royal garden of Pilnitz with its notable collection of Central and South American flora.

Rudolph works at a large table in a small room that must be kept at a temperature of 85 to 95 degrees. He wears a mask, lest his breath disturb the glass. His tools are mainly a Bunsen burner and a pair of tweezers. Part of the color is imparted while the glass is fused, part added while it cools, and part placed on afterward. He is content only with perfect work. He has told of making the twentieth model of some peach blossoms before he had achieved the exact shade and texture he desired. When tired by this nerve-straining labor, he goes to the piano, and for hours plays the loudest sort of crashing music.

Each flower family in the long glass cases is interesting, but many are outstanding because of

their coloring, or because of our more intimate knowledge of them. Near the orchids and the yellow cactus blossoms are the Scarlet Brownea and the deep red of the coral plant. The sinuous beauty of the pitcher plant, the tobacco with pale pink blossoms and dusty green leaves, are near the waxy white Angel's Trumpet from South America. Home favorites please visitors even more than the less known varieties: a stalk of goldenrod, thirty inches long, a bunch of Black-eyed Susans, a single dahlia of gorgeous red, and a spray of mountain laurel, are unforgettable.

In the later specimens, beginning about 1913, Rudolph Blaschka has shown his interest in pol-

lenization. The showy Ladies' Slipper has a bee entering the sac-like lip; a cross-section shows the bee absorbing nectar. The common garden violet has bees about it; then a single flower and a bee are enlarged six times. The cornflower, with exquisite blue inflorescence, is being visited by an evening butterfly with red lower wings—all enlarged four times.

Once, when asked why he did not train students in his art, Rudolph Blaschka replied, "If I could find a boy of ten years with ten generations of artists and artisans back of him, who would be willing to work ten hours a day throughout his life, I might be able to teach him something."

AUTHOR'S NOTE: The writer is deeply indebted to Mr. Francis G. Goodale for material concerning his father and Mr. Rudolph Blaschka.

*Monotropa Uniflora.*  
Indian Pipe. Pyrolaceae





THE RUINS OF THE LIMBURG ABBEY

# Cooper in Germany

By PAUL HAERTL

LITERATURE has from time immemorial been one of the most important connections between nations and a means of mutual understanding. One glance into the history of literature shows that relations in such spheres, especially between Germany and the United States of America, have been numerous and important. One example, among the numerous works that could be mentioned, is that of James Fenimore Cooper. From the very beginning, Cooper's works enjoyed an unusual popularity in Germany and exercised, among the contemporary literary works, a great and lasting influence. The remarkable editions which were circulated throughout Germany and accepted by the reading public, are proof of their unusual value. The first great German translations of the "Pioneers" and the "Spy" appeared in 1824 and have not ceased to find favor up to the present time. Not less than thirty German publishers have produced his works, some in their original text and language, but most of them in translation and quite a few in adapted and revised editions. Later came those wonderful stories, Cooper's "Leather-Stocking Tales," and many others of his original

primeval and seafaring stories. They have been read and enjoyed by every German boy.

It happened occasionally, between 1825 and the time of Cooper's death in 1851, that the German translations were published simultaneously with the American editions. It is interesting to note that during this time an edition of Cooper's "Complete Works" was published by Johann D. Sauerländer, of Frankfort-on-the-Main. It contained thirty-eight volumes; four more than any of the American or English editions. The latest German edition of the five Leather-Stocking Tales was published in September of last year by the F. W. Hendel Publishing Company, of Meersburg on the Lake of Constance, and at Leipzig. It is quite an elaborate edition, illustrated with the classical Cooper-cuts by F. O. C. Darley with a special epilogue by Rudolf Drescher.

When Cooper's novels first became known in Germany, they had to compete with the much read and popular works of Sir Walter Scott. But the interest in Scott's writings could not overcome the fascination for Cooper's works. At that time, too, the great masters of the so-called classical period

of German literature—Klopstock to Schiller and Goethe—came to the ascendancy and absorbed the interest of the cultured literary classes, but this situation did not place Cooper in the background. Indeed, even the mighty Goethe—then a man of advanced age—had read several of Cooper's novels with the liveliest interest, as can be seen by the notations in his diary. We find also that Franz Schubert, the illustrious German composer, read Cooper's works with great enthusiasm. Wilhelm Hauff admitted, in the Preface to his "Lichtenstein," that both James Fenimore Cooper and Sir Walter Scott had become incentives to his work. This influence was also evident among various novelists of that era.

Cooper spent the years 1826 to 1833 traveling with his family in Europe. It was during this time that he visited Germany and not only came to know parts of the country, but saw many indications of his popularity. Although references to this visit in his "Travel Sketches" are limited, his impressions are related at length in the book "An Excursion up the Rhine." The latter contains descriptions of his experiences throughout Germany from Aix-la-Chapelle to Cologne and thence up the Rhine. He describes, with humor, his droll experiences in the old monastery on the Isle of Nonnenwerth, during a stormy night. He reveals his ability to discern the quality of wine and to enjoy a "good draught" in his praise of the Rhenish wines. From the Rhine District his way led to Wiesbaden, where he took advantage of the baths; thence to Frankfort-on-the-Main. From there he went by way of Darmstadt and the mountain road to Heidelberg.

From Heidelberg his travels continued through the Neckar-Valley to Heilbronn, Ludwigsburg and Stuttgart, where he barely missed meeting Sir Walter Scott, thence on to Marbach, Schiller's birthplace. In reference to the latter, he wrote in his diary:

"That sequestered hamlet rose in a moment to an importance that all the appliances and souvenirs of royalty could not give to the Palace of Ludwigsburg. Poor Schiller! In my eyes he is the German genius of the age. Goethe has got around him one of those factitious reputations that depend as much on gossip and tea-drinking as on a high order of

genius and he is fortunate in possessing a coddled celebrity—for you must know there is a fashion in this thing that is quite independent of merit—while Schiller's fame rests solely on his naked merits. My life for it that it lasts the longest and will burn brightest in the end! The schools and the prevalent taste and the caprice of fashion can make Goethes in dozens, at any time; but God only creates such men as Schiller."

Upon his continued trip through Württemberg, he touched at Tübingen, Hechingen, the Castle of Hohenzollern, and beheld with amazement the narrow Danube River. Here we quote again:

"The Danube! There was something startling in so unexpectedly meeting this mighty stream, which we had seen rolling its dark flow through cities and kingdoms—a rivulet that I could almost leap across."

Finally, he continued through the southern Black Forest—the Schwarzwald—into Germany's southern frontier—the Upper Rhine—at Schaffhausen and entered upon his "Second Visit to Switzerland."

But Cooper became acquainted not less with other parts of Germany. On his return trip from Italy, he crossed the Tyrol into Bavaria; he visited Munich, where he admired her manifold art-treasures. From here, during the summer of 1830, he went to Dresden, where he settled down with his family. The congenial life in that city, with its interesting buildings, its gardens and bridges, the Elbe River, and its famous art galleries ("worthy of Italy," as quoted from his diary), attracted him

The Inn, "To the Oxen,"  
where Cooper stayed



to such an extent, that he decided to sojourn there for several months. He made his residence in a house by the Old Market Place of Dresden, known as the "Dresdener Altmarkt," just opposite the residence of Ludwig Tieck, the famous German poet and author. However, these two scions of the pen never became personally acquainted with each other. During his sojourn at Dresden, Cooper had one of his novels, "The Water Witch," published in the English original. Of all his numerous works, this is the only one published in Germany in his own mother-tongue. The title-page has the following remark: "Dresden, Printed for Walter, 1830." A copy of this rare edition is to be found in the Cooper Collection owned by the writer.

From Dresden, Cooper traveled on to France. This journey again afforded him an opportunity to pass along the Rhine via Mannheim to the Palatinate—the Pfalz—where he was obliged to stay, quite unexpectedly, at Bad Dürkheim owing to the sudden illness that befell one of his companions. His sojourn at Bad Dürkheim turned out to be of great importance to him.

The delightful situation of Bad Dürkheim, at the foot of the forest- and vine-covered Harz Mountains with the ruins of the Limburg Abbey and Hartenburg, enticed him to visit the prehistoric Heidenmauer (Pagan's Wall) and the legendary Teufelsstein (Devil's Stone) which stand on the top of the mountain. This visit was the incentive for the preface to his "Heidenmauer" and this trip, together with conversations with the proprietor of the famous Inn "Zum Ochsen" (to the Oxen), where Cooper stayed, resulted in the novel whereby Dürkheim joined the places in Germany made famous by Literature.

In this narrative, the author gives a cultural history, distinctive and versatile, depicting conditions throughout the Palatinate at the beginning of the sixteenth century. He described the Reformation-Period, showing how it undermined the dignity of the monastery and that of the citizens as well, affording a cause for the nobility of that period to free itself from the tutelage of the clerical yoke. As is well known, there existed between the Limburg Abbey and the Count of Leiningen-Hartenburg, a century-old polemic feud regarding the settlement of certain vineyards, a dispute which ultimately ended in the destruction of the Limburg Abbey by Count Emich VIII of Leiningen-Hartenburg, in the year 1504. This formed the essence of the novel, "Die Heidenmauer." The destruction of the abbey, the expulsion of the monks, the preceding drinking-match between Count Emich and the Abbot Bonifacius of Limburg, in which the former was the victor,

in spite of the well-known drinking capacity of the cloister-folk of that period, the secret war-like preparations at Hartenburg, the nightly scenes with that secretive hermit at the "Heidenmauer"; the solemn high mass and the midnight mass at the Abbey Church, the pilgrimage, which led to the atonement for the sacrilege committed by the people of Dürkheim and Count Emich, the conflict between Catholicism and Protestantism after that famous pilgrimage to the "Hermitage" in Switzerland—all these colorful and diverse scenes, including the landscape and all of the characters, depicted with unusual mastery, make this work noteworthy. Chief of all in the foreground stand out the harsh and quarrelsome Count Emich, with his adherents; likewise the self-complacent and narrow-minded Mayor of Dürkheim; his gentle wife, Ulrike, by far his superior in kindness and mind-development; and, finally, Meta, the charming daughter of this unlike couple. Between her and the sympathetic young Berchthold, the forester of the Count, on the one hand, and Ulrike and the mysterious hermit in the "Heidenmauer," on the other hand, the most romantic threads of the story are interwoven.

But in strong contrast to the above figures, those deserving special mention are the Limburg friars and nuns, the domineering but worldly Abbot Bonifacius and the other monks, foremost among whom figured that fanatic Father Johann, who, during the destruction of the monastery, holding out against hope, to save the relics of the Church, found his martyrdom there; also the pious Prior, Father Arnolph, who, ever and anon, admonished everyone to observe peace and concord and for whom Abbot Bonifacius had not the slightest understanding or sympathy.

All these various characters are clearly outlined, well described people, living figures, true children of their epoch. The description of each person is developed with genuine, dramatic precision and liveliness, and the reader feels spellbound from the beginning to the end.

Verily, it is the work of a great master! And with it, Cooper's genius has woven a story extending far beyond the forests and mountains of that part of the Harz Range. The only regret to be expressed is that this sublime work has met with an undeserved oblivion.

A modern Palatine poet, Hermann Schäfer, in 1931, tried to metamorphose the figures and contents of Cooper's story, under a new title, "Meta and Berchthold"—exactly one hundred years after the publication of the "Heidenmauer," in 1832.

Still, it was Cooper who made of Dürkheim and its environment a "Literary Country."

# Göttingen's American Students<sup>1</sup>

By DANIEL B. SHUMWAY

THE two hundredth anniversary of the founding of the University of Göttingen, which will take place between June 25th and 30th of this year, calls to mind the fact that many hundreds of older American scholars owe their graduate and professional training in part to the world-famous *Georgia Augusta*. There must still be a great number of college men in this country who look back with pleasure to the days of their youth which were spent in this quaint old town, with its timbered houses and crooked narrow streets. In the article mentioned above the writer published a list of over twelve hundred Americans who had studied there up to 1910. If we count those who have studied there in the last twenty-five years the number would probably amount to nearly two thousand. It would therefore seem appropriate to pause for a moment to recall those old days and the many American scholars who were proud to acknowledge their indebtedness to men like Wöhler in chemistry; to Gauss, Weber and Nernst in physics; to Felix Klein and Hilbert in mathematics; to Saupe in Latin; to Paul de La Garde in linguistic science; to Gustav Roethe and Edward Schroeder in the Germanic field; to Lorenz Morsbach in English, and to Albert Stimming in Romance philology.

Göttingen is one of the most attractive of the smaller German universities, picturesquely situated in the fertile valley of the River Leine, at the foot of the Leine Mountains, one of which, the Hainberg, gave the name to the group of German poets who played such a rôle in the literature of the eighteenth century under the name of the *Hainbund*. The University was founded between 1734 and 1737 by Baron Münchhausen under the auspices of King George II of England, who was at the same time the Elector of Hanover. It has always been popular with Englishmen and Americans, partly due perhaps to the close political relations between England and Hanover, which made it natural for Englishmen to flock thither; partly perhaps to the widespread belief that the German spoken in Hanover represented the purest type. A third reason is to be found in the fact that Göttingen has always been one of the best equipped universities of Germany. From its foundation until Hanover was seized by the French it enjoyed the especial patronage of the British throne, and even then, when Halle, Leipzig, and Jena were suffering from Napoleon's depredations upon their funds

and books, Göttingen was not only spared, but under the government of Jerome was liberally assisted by the influence and even the wealth of the Throne. The result was, as Ticknor wrote to his father in 1815, that Göttingen stood higher than ever before, and when all the other literary establishments, even those of Halle, Leipzig, and Berlin, were languishing for want of pupils, Göttingen numbered over eight hundred and forty regular students with a faculty of eighty professors and *Docents*.<sup>2</sup>

As far as we know, the first American to visit a German university was Benjamin Franklin, who in the summer of 1766 paid a visit to Göttingen with Sir John Pringle, of the Royal Society of London. His object in going there seems to have been to obtain some new ideas which might be of benefit to the University of Pennsylvania, in which he was greatly interested and which he helped to found. Franklin's trip lasted eight weeks, and in the course of it he visited a number of other towns and universities on the Continent.<sup>3</sup>

Englishmen probably began to attend the University soon after its foundation. The first American student of record, a man by the name of White, studied mathematics there during the winter semester of 1782-83. Between 1810-1814 we find the name of John Jacob Astor as having studied finance (*Cameralia*) there. He was followed by a man of no less repute than Edward Everett, who, in order to qualify himself for the chair of Greek literature at Harvard, studied four years abroad, two of which were spent at Göttingen (1815-17). George Ticknor, the well-known historian of Spanish literature, studied in Göttingen at the same time as Everett, both matriculating on the same day, August 11, 1815, though Everett stayed one semester longer, Ticknor leaving in the spring of 1817.<sup>4</sup>

Most of the men who studied at Göttingen in this early period acquired national, some of them international, reputations. Among them we find the name of the famous historian, George Bancroft, who has the exceptional honor of being the first

<sup>1</sup> This article is based on a monograph which appeared in the "German-American Annals" of 1910.

<sup>2</sup> "Life, Letters and Journals of George Ticknor," I, 77.

<sup>3</sup> See Jared Sparks, "Life and Works of Franklin," Vol. I, page 36, and E. J. James, "The Nation," April 18, 1895.

<sup>4</sup> A tablet has recently been erected in Göttingen in honor of Ticknor on the façade of the house Weender Strasse 8.

American, so far as I know, to receive the degree of Ph.D. at Göttingen. He spent the two years 1818-20 there, studying mainly philology and history, and had the pleasure of meeting not only Alexander Humboldt, but also the poet Goethe while abroad. His companion while at Göttingen was Robert B. Patton, who became a noted Greek scholar and professor of that subject at Middlebury, Vermont, Princeton, and finally in the University of the City of New York. He is the second American who took his doctor's degree in Göttingen. Four years later we meet the name of George Henry Calvert, the great-grandson of Lord Baltimore, the founder of the Colony of Maryland. He studied in Göttingen from February, 1824, to the fall of 1825, and on his return was for several years the editor of the "Baltimore American" and a prolific writer and translator, translating "*Don Carlos*" in 1836, the correspondence between Goethe and Schiller, 1845, and writing a life of Goethe in 1872. William Emerson, an older brother of Ralph Waldo, was a fellow student of Calvert's, studying theology, which he later abandoned for law.

Passing now over a few names of less note, we come to that of Henry Wadsworth Longfellow, who, on his first stay of three years (1826-29) abroad to prepare himself for the chair of modern languages at Bowdoin, Maine, spent the last summer at Göttingen.<sup>5</sup>

During this first sojourn he devoted himself mainly to the Romance tongues and it was not until 1834, when he was chosen to succeed Ticknor at Harvard, that he turned his attention to the Teutonic languages, 1834-36. Another name of international reputation is that of the historian of the Dutch Republic, J. Lothrop Motley, who spent the winter of 1832-33 studying law in Göttingen. It was here that he formed the intimacy with Bismarck which lasted unbroken down to Motley's death. Very appropriately the American colony in Göttingen about fifty years ago erected tablets in memory of Everett, Bancroft, and Motley on the houses in which they dwelt, so that their names remain as an inspiration for all succeeding generations of Americans.

Before 1828 not every year is represented, but after that time, with the exception of 1830, and the years between 1836 and 1840, and between 1842 and 1847, not a year has passed which has not witnessed one or more Americans studying at Göttingen. The climax was reached in 1896 when no less than fifty were enrolled. From these figures it will be seen that Göttingen was most popular with Americans about the middle of the

<sup>5</sup> Cf. James T. Hatfield's excellent volume "New Light on Longfellow and His Relations to Germany," 1933.

nineties and that since that time the attendance has gradually fallen off. This is probably due in part to the development of graduate schools in this country and to the increasing tendency of Americans to complete their studies here; in part, no doubt, to the superior attractions of the universities located in large cities, especially Berlin, Leipzig, and Munich. The sudden increase in the nineties was due to the admission of women to the lectures, since they were *bona fide* students of the University, although not regularly matriculated. The first American woman whose name appears in the catalogue of the University is Ruth G. Wood, of Northampton, Massachusetts, in the fall of 1908. American women were granted the privilege of attending lectures, however, as far back as 1893, and the first one to receive her degree, so far as I know, was Margaret A. Maltby, who graduated in physics in 1896.

Taking up, according to their professions, the names of the prominent Americans who have studied at Göttingen, we find on the list the names of well-known bankers such as J. Pierpont Morgan (1856-57), Jefferson Seligman, head of the firm of that name, and Fred P. Olcott, president of the Central Trust Company; and such successful publishers as George H. Putnam, the head of the publishing house of that name, who abandoned his studies in Göttingen to aid his country in the Civil War.<sup>6</sup>

No less than twenty-two American college presidents have been recruited from the ranks of Göttingen students, among whom may be mentioned: Ira Remsen (Ph.D., 1870), president of Johns Hopkins; Edgar Fahs Smith (Ph.D., 1876), provost of the University of Pennsylvania; Charles W. Dabney (Ph.D., 1880), president of the University of Cincinnati, and assistant Secretary of State under President Cleveland; and Jacob Gould Schurman (1880), president of Cornell.

United States Ministers to foreign countries are also numbered among the students of Göttingen; thus George Bancroft, who was Minister successively to Great Britain, Russia, and Germany, and Motley, who was Minister to England under President Grant.

Law is represented by J. Morgan Hart, who took his degree in law in 1864 and wrote an admirable work on student life in Germany; by Ulysses S. Grant, Jr., who studied law in Göttingen in the winter of 1872-73 while his father, General Grant, was making his European tour; by E. Munroe Smith (J.U.D., 1880), professor of Roman law and comparative jurisprudence in Columbia since 1890,

<sup>6</sup> In his "Autobiography" Putnam wrote a delightful account of his stay in Göttingen.



the second American to obtain his degree in law in Göttingen.

Many clergymen of prominence are likewise found enrolled among the students of Göttingen, thus William Barry (1828-29), an accomplished scholar and writer who organized the Historical Society of Chicago in 1856; Thomas C. Hall (1882-83), son of the noted preacher John Hall and professor of Christian Ethics at Union Theological Seminary 1898-1917; professor at the University of Göttingen 1921-1925.

Medicine is represented by Gustav H. Baumgarten (1856-57), surgeon in the United States Navy 1861-65 and professor of physiology in St. Louis Medical College 1873-87; by Levi C. Lane (1859-60), who founded and endowed the Cooper Medical College of San Francisco of which he was professor of surgery; John Marshall (1879), professor of chemistry in the Medical School of the University of Pennsylvania, dean of the school for ten years, and an authority on toxicology.

Göttingen has always been famous for chemistry and during the professorship of Wöhler attracted many Americans who could not at that time find graduate work in chemistry in this country. It has therefore trained many Americans who have achieved prominence in their specialty. Among them may be mentioned the names of William S. Clark (Ph.D., 1852), who became the first president of the Massachusetts Agricultural College; Charles F. Chandler (Ph.D., 1856), professor of chemistry at Columbia since 1864 and president of the New York College of Pharmacy until his death in 1925; David K. Tuttle (Ph.D., 1857), assayer of the Philadelphia Mint from 1888 until his death, and president of the *Göttingen Verein* of Philadelphia; James Francis Magee, who studied at the University of Göttingen in 1854 and on his return to Philadelphia in 1856 became a manufacturing chemist and founder of the firm of James F. Magee & Co.<sup>7</sup>; E. P. Harris (1857-59), professor of chemistry at Amherst from 1868 until his death in 1920, one of the Nestors of American Chemistry; Ira Remsen (Ph.D., 1870), one of the foremost American chemists, since 1876 professor of that subject at Johns Hopkins and its president until 1913; Edgar Fahs Smith (Ph.D., 1876), professor of chemistry at the University of Pennsylvania after 1888 and later provost of that institution until his death in 1928.

In geology may be mentioned James D. Hague (1856-66), a well-known consulting mining engineer, who was the first assistant geologist of United

<sup>7</sup> His grandson, George M. Magee, Jr., published a fascinating volume entitled "An American Studies Abroad," based on his grandfather's letters. The Magee Press, 6388 Overbrook Ave., Philadelphia, Pennsylvania.

States Survey of the 40th Parallel between 1867 and 1870; John P. Kimball (1855), director of the United States Mint, 1855-58, and geologist of Wisconsin and Illinois State Surveys; Arnold Hague (1863-64), associated with his older brother in the survey of the 40th Parallel.

The following have distinguished themselves in the field of physics: Nathaniel M. Terry (Ph.D., 1871), professor of physics, United States Naval Academy from 1872 until retired with the rank of commander in 1917; and Robert A. Millikan (1896), Director, Norman Bridge Laboratory of physics, California Institute of Technology, since 1921, and winner of the Nobel Prize in physics in 1923.

Among those prominent in the biological sciences we find the name of Henry B. Ward (1888-89), professor of zoölogy at the University of Illinois, 1909-1933, now permanent secretary for the American Association for the Advancement of Science. In botany a man who made a name for himself was William P. Wilson (1878-79), formerly professor of botany of the University of Pennsylvania and director of the Philadelphia Commercial Museum, which he organized.

Many of our ablest mathematicians have been trained in Göttingen, though the list is not a long one, as very few Americans went there to study mathematics before 1887, when they were attracted by the fame of Felix Klein. The first name of prominence we meet is that of Emory McClintock (1861), actuary of the Mutual Life Insurance Company from 1889 till his death in 1916, one-time president of the American Mathematics Society, and founder and president of the Astronomical Society of America. William F. Osgood (1887-89, Ph.D., Erlangen, 1890), professor of mathematics at Harvard and head of the department; since 1933 professor emeritus; Maxime Bôcher (Ph.D., 1891), professor of mathematics at Harvard from 1894 till his death in 1918, one of the ablest mathematicians in this field of American scholarship. In the closely related subject of astronomy one famous American, at least, studied at Göttingen, namely, Benjamin A. Gould, who worked under Gauss and took his degree in 1848. On his return he founded the "Astronomical Journal" which he edited till 1861. In 1851 he was put in charge of the United States Coast Survey.

Among those prominent in philosophy we find the names of Josiah Royce (1876), professor of the history of philosophy at Harvard from 1882 till his death in 1916, the most influential American philosopher of his day; Jacob Gould Schurman (1880), president of Cornell University 1892-1920, Ambassador to Germany 1925-31; James M.

Cattell (1880-81), a recognized authority on psychiatry; Benjamin E. Smith (1880-81), translator of Schwegler's "History of Philosophy" and after 1894 editor of the "Century Dictionary."

In the field of political and social science we meet the name of William C. Sumner (1864-66), professor of political science at Yale until his death in 1910; he was a prolific author, a most popular professor, and an active member of the Connecticut Board of Education from 1882 to 1910.

In the department of history, in addition to the noted names of Ticknor, Bancroft, and Motley, we find those of John W. Burgess (1871-72), an authority on constitutional law, dean of the faculty of political economy at Columbia since 1890, and Roosevelt exchange professor 1906-07; Frederick A. Bancroft (1883-84), chief of the Bureau of Rolls in the library of the Department of State, Washington, 1888-92.

In classic philology many of our ablest men have studied at Göttingen. On its rolls we find the names of Robert B. Patton (Ph.D., 1821), professor of Greek at Middlebury, Vermont, at Princeton, at the University of the City of New York, a brilliant Greek scholar and the second American to receive his degree in Göttingen; Basil L. Gildersleeve (Ph.D., 1853), professor of Greek at Johns Hopkins from its foundation in 1876 till his death in 1924, editor-in-chief of the "American Journal of Philology" and without doubt the foremost philologist of America; William W. Goodwin (Ph.D., 1855), professor of Greek at Harvard from 1860 until his resignation in 1901; even then he continued to lecture and was a member of the Board of Overseers from 1903 to 1909; he was one of the founders of the Archeological Institute of America and the first director of the American School of Classical Studies in Athens; Albert Harkness (1854-55), also a noted Greek scholar and professor of that language at Brown from 1855 till his death in 1907. He was also one of the founders of the American Philological Association and of the American School of Classical Studies at Athens; William F. Allen (1855), professor of ancient languages, University of Wisconsin, from 1867 till his death in 1889, joint editor of Allen and Greenough's series of school-books and the author of "Outline Studies in the History of Ireland."

In modern languages we find the list headed by Ticknor and Longfellow; then follow in chronological order: Francis J. Child (1850-51), a recognized authority on Anglo-Saxon and professor of English at Harvard; in 1854 the University of Göttingen bestowed on him an honorary Ph.D.; Albert S. Cook (1877-78), translator of Sievers' "Anglo-Saxon Grammar" and professor of English

at Johns Hopkins, at the University of California, and finally at Yale until his death in 1929. In the Romance field we find the name of Hugo A. Rennert (1891), professor of Romance philology at the University of Pennsylvania, and author of many works on the Spanish drama.

Among the prominent Germanists of the country quite a number have studied at Göttingen. The most distinguished among them was George Hempl, a well-known author, professor of English at the University of Michigan, 1889-97, and professor of Germanic philology at Leland Stanford from 1906 till his death in 1921.

The limits of this article permit mention of only the most prominent of the Americans who studied at Göttingen. Of the twelve hundred who were enrolled up to 1910, about one hundred and sixty-five achieved enough distinction to be included in "Who's Who in America." The full list can be found in the monograph mentioned at the beginning of this article.

The writer of this brief account hopes that it may induce many former students of *Georgia Augusta* to revisit their Alma Mater and to participate in the celebration of its two hundredth anniversary. They will find that the old town has changed but little. The streets are not marred by trolley tracks and the narrow corner at Quentin's remains as much an obstacle to traffic as it ever was. It is true that modern buses transport the weary traveler and the indolent student up the hill to the *Rhons* and to the *Hainholzbof*; also to *Weende* and to the old cemetery on the *Groner Chaussee*. The same air of sleepy repose still pervades the atmosphere and business has encroached but little on this home of the Muses. The visitor will sadly miss the gayety of the student caps on the *Weender Bummel*, and will deplore the fact that the picturesque houses of the *Corps* and the *Burschenschaften* have been changed into dormitories. If his recollections go back to the early nineties he will feel as Rip Van Winkle did on his return to his native town, for all his old professors have passed away, save for Lorenz Morsbach in English, who, in his late eighties, is still carrying on the ancient tradition of research and scholarship. Perhaps he will be inspired to rub a *salamander*, standing elbow to elbow with his former comrades, in honor of his Alma Mater, and to exclaim, as they did, on the occasion of the fiftieth anniversary of Dr. Tuttle on January 25, 1908, in the *Göttingen Verein* of Philadelphia:

Ad exertium Salamandris, heed the cry!

Parati estis? Sumus! let the answer be.

Then bibite! ye men whose throats are dry

And rub your glasses, one, two, three.

# Kleine Liebe

von JOSEF MARTIN BAUER

UM DIE Mittagszeit stand der sonderbare Wind auf, der über die Hügelhänge kroch und an den Dachseiten hinaufkletterte, um drüben stumpf und schwer niederzufallen, dass die Leute ihn aufschlagen spürten an den Schultern. Die Mägde kehrten wie zum Spiel den Hofplatz sauber, und sie lachten dabei, denn bei solchem Wind konnten sie immerzu im Kreis laufend ihre Arbeit tun, ohne dass sie an ein rechtes Ende kamen.

Thomas, der Knecht, lehnte an der Stalltür, als er den Pflug umgekippt und den Pferden Hafer eingeschüttet hatte. Seelenruhig schaute er den Frauensleuten zu, und er wollte es einmal mit dem nassen Finger versuchen, um zu ergründen, woher der unartige Wind kam. Der Finger aber wurde nicht kalt, wenn ihn der Knecht auch nach allen vier Wetterseiten hielt. Denn dieser Wind fiel zwischen den Firsten herein und blieb stehen, warm und regungslos, bis wieder ein neuer Stoss nachfiel, der das Laub aus den kehrenden Besen der Mädchen nahm und es in lustigen Wirbeln auf den sauber gemachten Platz verstreute.

Wenn man es nicht ergründen konnte, woher dieses sonderbare Wetter kam, dann musste man es eben bleiben lassen. Dann trocknete Thomas den Finger an der blauen Schürze wieder ab und hörte ruhig hin auf das dumpfe Murren, das aus dem Stall kam.

"Thomas, mach mit! Thomas, wir bringen ohne dich das Laub nicht aus dem Hofplatz." Mathilde lachte und lud den Knecht ein zu einer kleinen Tollheit auf dem Hofplatz, aber der Knecht hatte die Wetterrichtung nicht ergründen können, und nun wollte er es nicht noch einmal mit diesem launenhaften Wind versuchen. "Macht es nur allein, Kinder! Euch ist es eine Freude, und ich muss doch hie und da nach den Pferden sehen." Er hatte seine neun Stunden hinter dem Pflug heruntergetreten, er spürte diese neun Stunden im Rücken und in den müden Armen.

Im Dunkelwerden dann stand Mathilde bei ihm an der Stalltür, klein neben dem steifen Mann, der an der Schulter vorbei zu ihr niederschaute.

"Sie fressen ruhig," meinte er so nebenhin, und er redete von den Pferden. "Neun Stunden sind eben die rechte Zeit für solche Pferde."

"Ja," sagte Mathilde bloss. Ihr helles Haar wurde dunkler und straffer, je mehr die Helligkeit sich verlor. Sie stand neben Thomas und schaute wie er über den Hofraum und den Giebel-

ausschnitt der Gebäude, wo ein wenig Herbstweide, ein wenig Wald und viel Sturzacker die paar festen Farbtöne des Bauernlandes zeichneten. "Wir haben das Laub nicht auf einen Haufen zusammengebracht," sagte sie im ruhigen Hinsehen.

"Wenn eben der Wind so ist!" meinte Thomas ebenso ruhig.

"Mhm. Wenn der Wind so ist."

Vielleicht verstand Mathilde das mit dem sonderbaren Wind ganz anders, als der Knecht es deutete, der die Trockenheit für seinen Acker fürchtete und den Strohschober mit ein paar aufgehobenen Türen decken wollte. Die Magd stand eng neben dem Mann, und wenn sie in die Tasche seiner langen braunen Joppe griff, tat sie es wie im gedankenlosen Spiel, aber sie musste es so tun, dass die Hände behutsam an dem mächtigen Stück Gewand zupften.

Der Mann aber stand ruhig und blies den Rauch seiner Stummelpfeife an Mathilde vorbei. Die war doch fast noch Kind, diese lachende Mathilde, die mit dem Gewand des Knechtes spielte, weil der Tag eine polternde Unruhe über den Hof, seine Tiere, seine Menschen gebracht hatte. Der Bauer trat vor das Haus und sah dem Wolkenreiben zu, er ging bald wieder weg, und der schwere Riegel schob sich vor die Tür. Dann machte auch Mathilde diesem stummen Schauen und Stehen ein Ende. "Gute Nacht, Thomas!"

"Gute Nacht, Mathilde!"

Und weil sich Thomas dabei ein wenig bückte, so, als wolle er die Stallpantoffel besehen, konnte das Mädchen beide Arme um den Hals des Mannes schlingen und ihm leise etwas ins Ohr sagen.

Das aber verstand Thomas nicht, denn er war erschrocken über soviel Zutunlichkeit, er wollte schnell die Arme des Mädchens wieder abstreifen, und dabei überhörte er, was Mathilde ihm zu sagen hatte. Er verstand das sowieso, denn er tat schon siebzehn Jahre hier den Dienst, und in den siebzehn Jahren hatte sich schon zuweilen so etwas begeben, zwar nicht mit ihm, aber mit anderen, mit jungen Leuten, die dann zumeist nach einer Weile den Platz verliessen.

Mathilde freute sich des wenigen, was sie dem Knecht ins Ohr gesagt hatte. Und sie schämte sich dessen, was sie getan hatte, obgleich es doch so sein musste, wenn dieser polternde Wind anhielt die ganze Nacht lang und so vielleicht noch viele

Nächte. Sie streifte das Röckchen zurecht, als sie über den Hofraum lief, drüben sah sie sich noch einmal um, dann verschwand sie bei dem Schatten einer offenen Tür.

Der Hof schlief ein. Was man noch hörte, als die Lederpantoffel des Knechtes über den gepflasterten Platz schlürften, als eine Tür im Wind heftig zuschlug, als der Hund sich vor den Zaun stellte und ein trübseliges Lied in den Mond heulte, das war schon die tiefe Nacht, in der man schlafen musste auf dem Hof, um am anderen Tag wieder neun Stunden mit dem Pflug oder der Egge über die Ackerlängen ziehen zu können. Zuweilen schlug ein Apfel, der vergessen und eingeschrumpft am Baum geblieben war, ins Gras, manchmal knarrte es irgendwo im Balkenwerk, als wenn ein Dieb auf schmalen Brettern dahinschliche, hie und da schlug ein Pferd schlafend an die Standwände, und die Stute, die schlecht lag, wieherte dann leise.

Die Nacht stand in der Knechtekammer, und der Mond, der zwischen eilig laufenden Wolken einmal einen schmalen Durchblick bekam, leuchtete nur matt über das Gesicht des langen Thomas, der im Schlaf zuweilen die Hände an die Schultern nahm, als müsse er etwas abwehren, was sich daran geklammert hatte. Blinzeln machte Thomas die Augen auf, und er sah die hastigen Wolken, er spürte die Wärme der sonderbaren Nacht unter seinem schweren Deckbett, er stand auf und ging einmal das ganze Hofgeviert aus, weil der Mond heute nicht schlafen liess.

Da oben schlief Mathilde, die Magd. Die schlief wohl gut und tief, wie alle jungen Leute schlafen, die sich müde laufen und müde lachen bei Tage.

Die grosse braune Schäferjoppe war um die Schultern des Mannes gehängt, und die Finger zupften nun so an der aufgenähten Tasche, wie Mathilde dran gespielt hatte, diese junge Mathilde, die Magd war, die lachen konnte, die den Knecht so gross von unten her ansah, wenn man sich bei der Arbeit einmal traf. Sie war ganz recht, sie war immer guter Dinge, nun schlief sie, und morgen vielleicht, wenn der laute Wind noch anhielt, konnte Thomas sie fragen um das, was sie mit dem Lachen und dem Zupfen an der Tasche der rauhen Joppe gemeint hatte.

Morgen vielleicht.

Es war eine zugige Nacht, und doch bekam man das Frieren nicht bis an den Körper. Man konnte schlafen, wenn der Mond nicht mehr auf die Lagerstatt schien, und Thomas schlief dann so gut, dass der Bauer ihn am Morgen wecken musste.

An diesem Tag nun hätte Thomas das flinke

Mädchen fragen müssen. Aber er liess den Tag verstreichen und wischte unfreundlich die Hand weg, wenn Mathilde mit den Lederknöpfen der Joppe spielte. Er konnte das Seine nicht so sagen, wie es gesagt werden musste, darum liess er alles ungesprochen, und die Arbeit ging weiter ihren stillen Gang. Einen Winter durch, über ein Frühjahr hin, während Mathilde weiter die Arbeit an seiner Seite tat. Ein paar Sommer liess Thomas verstreichen, und der Gang des Knechtes wurde nicht weicher in dieser langen Zeit.

Das alles, was an einem föhnigen Abend begonnen hatte, war vergessen, Mathilde lachte nicht mehr zu jeder Zeit, aber sie war dem Knecht gut und konnte es nicht mehr mit einem Anschmeicheln der jungen Hände sagen.

Wirklich vergessen war das alles nicht.

An einem Tag war es wieder da, aber dieser Tag wurde von einem heftigen Gewitter zerzaust, das den Knecht vom Acker wegtrieb und Mathilde über die Wiesen jagte, bis das wenige Kleid an ihr klebte und die Magd das Frieren spürte. Thomas durfte nicht so eilig weglaufen, denn bei ihm standen zwei Pferde, deren Spannstricke der Knecht mühsam lösen musste, ehe er das Gespann auf den Hof zu wenden konnte.

"Thomas!"

Die Magd lief über den Rain auf ihn zu, das Haar hing ihr strähnig ins Gesicht, vielleicht hatte sie sogar Angst vor dem Gewitter, das sich über dem starr stehenden Mann und seinem Gespann entlud.

"Thomas, siehst du, wie es mich zugerichtet hat?" Ja, Thomas sah es, Thomas knöpfte seine mächtig grosse Joppe auf, nahm das Mädchen zu sich heran und schlug die beiden Schlussteile um Mathilde zusammen. Dann war die Regennässe nicht mehr so kalt, aber Thomas durfte nicht heimziehen mit dem Ackergespann, sondern musste hier stehen, gross und steif, über das Feld schauend und die Pferde ein paarmal begütigend. Mathildens Gesicht lugte aus dem Brustausschnitt, und nun lachten diese frohen Augen wieder, als sie zu dem Mann hinaufschauten. Thomas stand starr und grad und ruhig da, während sich eine kurze, sonderbare Unterhaltung abspielte.

"Mathilde, wenn wir nun heiraten würden —"

Mathilde duckte das Gesicht ganz in den Brustausschnitt hinein.

"— dann würde ich mein erspartes Geld hernehmen, das sind siebentausend Mark, und dein erspartes Geld würde ich hernehmen. Mit dem könnten wir vielleicht ein kleines Zeugel kaufen."

"Ja, das schon. Aber weisst du, Thomas—ich habe bloss ein bisschen mehr als tausend Mark. Und wenn wir nun heiraten würden —"

Da war die Unterhaltung zu Ende, denn Thomas wusste, dass dieses Geld nicht reichen würde für ein kleines Bauernanwesen. Er sagte nichts von dem, dass man nun wohl wieder warten müsse, er wartete das Nachlassen des Gewitters ab, dann ging er mit Mathilde und den zwei Pferden heim.

Es veränderte sich nichts auf dem Hof, die Arbeit geschah weiter, und das alles schien vergessen, was einmal an der Stalltür begonnen hatte und während eines Gewitters weiter beredet worden war. Die Bauernjahre, die sich immer gleich bleiben, gingen hin, ein paarmal kam die Ernte, ein paarmal wieder der Herbst, und Thomas sprach mit Mathilde nur das Alltägliche, was man immer bereden musste, damit der gleiche Ablauf der Arbeit nicht aufgehalten wurde.

Die alte braune Schäferjoppe, weil sie ein gutes Stück war, wurde an schönen Tagen, übers Pflugraidel gelegt, immer noch mit aufs Feld genommen, an kalten, nebelfeuchten Tagen hüllte sie den grossen Kerl von Knecht ein wie ein treuer Mantel. Die jungen Knechte spotteten zuweilen über dieses alte Stück Gewand, das nicht zerreißen wollte. Sie fragten Thomas, ob er diese Joppe noch einmal umarbeiten lassen wolle zu einem Mantel für seine Kinder.

Da nahm Thomas die Schultern hoch und bückte sich noch breiter über die Arbeit, die sein musste.

Und niemand auf dem Hof oder in der Bauerngemeinde hätte sagen können, dass Thomas und Mathilde irgendwann die Liebe ausgesprochen hätten, dass man sie einmal länger als nötig beisammenstehen sehe, dass überhaupt irgend etwas sei zwischen diesen beiden.

Dennoch winkte Thomas an einem Abend, als

er wieder unter der Stalltür stand, Mathilde zu sich heran mit einem lässigen Fingerdeuten.

Mathilde aber hatte nicht viel Zeit, weil sie eben die Milch vom Stall ins Haus tragen wollte. Sie liess nur den Melkeimer lockerer niederhängen, sie spielte mit der anderen Hand ein wenig mit der Schürze und hörte, so im Vorbeigehen, dem zu, was Thomas ihr zu sagen hatte.

"Du, pass auf! Es sind jetzt neuntausend bei mir. Und ein alter Vetter, der keine Kinder hat, würde mir sein Anwesen anständig überlassen, wenn ich meine neuntausend hinlegen würde und du deine—wieviel hast nun eigentlich du beisammen?"

"Dreitausend, Thomas, mit dem Sparkassenzins."

"So. Dreitausend und neuntausend, das macht zwölfe. Dann geht's."

Als Mathilde noch auf etwas Weiteres wartete, sagte Thomas ihr, sie möge doch die Milch ins Haus tragen, denn die Bäuerin warte schon darauf.

Spät am Abend dann stand Mathilde mit Thomas zusammen im Türstock des Pferdestalles, Mathilde an den einen Pfosten gelehnt und Thomas an den anderen, Mathilde hatte wieder etwas von dem Glanz in den Augen, den Thomas an jenem föhnigen Abend und während jenes Gewitters gesehen hatte, aber die Hand streckte sie nicht aus, um ihn an der alten Schäferjoppe zu fassen, dass er sie so vielleicht verstehen sollte. Was andere ausreden, machten sie schweigend ab, und ehe es ganz Nacht wurde, meinte Thomas, seine Joppe betrachtend:

"Glaubst du, dass man noch einen Mantel für einen Buben draus machen kann?"

Und Mathilde nickte bejahend, als sie tastend die Güte des Stoffes geprüft hatte.

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## Goethe macht Einkäufe

Als Goethe nach Italien fuhr, baten ihn Bekannte, ihnen kleine Kunstgegenstände mitzubringen, besonders Mosaiken aus Venedig. Goethe kaufte die erbetenen Dinge nur für jene ein, die ihm das Geld dafür mitgegeben hatten. Die anderen waren bei seiner Rückkunft enttäuscht und fragten den Dichter, warum er nur einen Teil der Bittsteller berücksichtigt habe.

"Das ist Schicksal," meinte Goethe, "ich fuhr in einer Gondel über den Canale Grande in Vene-

dig und hatte die Merkzettel mit den Wünschen meiner Freunde auf den Knien, da kam plötzlich ein Windstoss und wehte die Zettel ins Wasser, wo sie untergingen."

"Aber einigen Freunden haben Sie doch das Erbetene mitgebracht?"

"Ja," entgegnete Goethe lächelnd, "auf einigen Merkzetteln lagen Geldstücke, da hat sie der Wind nicht fortwehen können."

ORIGIN UNKNOWN



Photo from European

CITIES have a way of becoming identified with landmarks which symbolize their distinctive personalities. For many people the views of Berlin, Munich and Cologne reproduced on these pages will serve as nostalgic reminders of these historic cities which so richly and diversely represent the manifold expressions of German culture.

## MUNICH

### Wittelsbachbrunnen (*Left*)

No latter day monument is so richly reminiscent of the continuity of Munich's artistic tradition as Adolf von Hildebrand's Wittelsbachbrunnen, which, together with the Frauenkirche, has become a symbol and a landmark.

### The Frauenkirche (*Below*)

The twin towers of the Frauenkirche are symbols of the Bavarian capital and for eight centuries they have been witness to a creative vitality which has given Munich its right to bear the title of Germany's Kulturstadt.





Photo by Gunther Beyer





Photo by Paul Wolff, Black Star

### Cologne (*Left*)

The Gothic spirit as it developed in Germany has no nobler expression than the Cologne Cathedral, symbol alike of Cologne and the German Gothic tradition. Started in the 13th century it remained uncompleted until the Romantic Movement of the 19th century, which brought with it a revival of interest in Germany's cultural past, discovered the original plans and inaugurated the movement to restore and complete this great monument of Mediaeval culture.

### A Detail from Cologne Cathedral (*Above*)

A complex of spraying involved forms within a rigid system of aspiring uprights, this characteristic of Gothic design as it developed in the Rhineland.



Photo by Staatliche Bildstelle, Berlin



## Berlin

Curiously enough Berlin's most distinctive aspect is not identified with either of the 18th-century rulers who made Prussia the leading state of Germany but rather with Friedrich Wilhelm III, under whose ægis in the early 19th century the Prussian capital received its classic investiture. For the majority of people the concept of Berlin means the classic buildings of a Schinkel, a Langhans and a von Knobelsdorff or the sculpture of Schadow, Rauch and their disciples. The free romantic treatment which these artists gave to Greek motives is characteristic of North German Classicism which found its inspiration in the classic formula without adopting a doctrinaire acceptance of its forms.

The Schauspielhaus built by Karl Friedrich Schinkel in 1818. (*Left.*)

Nike and the Wounded Warrior, by Wichmann, one of the marble groups representing the life of a warrior which adorn the Schlossbrücke in Berlin. (*Above.*)

# The German House at Smith College

By DR. MATTHIAS F. SCHMITZ

WHEN President Neilson acquired for Smith College a house which could be remodeled into a German House, the organizers were vividly aware of the difficult and delicate task which they had set themselves. The experiment, now in its second year, has met with such a measure of success that the College authorities have decided to continue the German House in its present form.

The carefully chosen group of twenty-two students who must have passed at least one year of college German but who are not necessarily majoring in the language; the Head of the German House, who is of German descent; the resident member of the German Department and her German assistant—all help in a spirit of coöperation to establish an atmosphere which is typically German, remarkably friendly, and informal.

The German House, as a "miniature Germany," has a special library which contains, among other features, *Sagenspiele*, *Märchenspiele*, selections for a speaking chorus, volumes of beautiful photographs, histories of art, illustrated fairy-tales, Kreidolf's *Blumenmärchen*, *Kinderbücher*, and *Fibeln* as used in Germany. German magazines and newspapers, decorative material, German "*Wandsprüche*" and pictures, realia, as posters, maps, charts, theater programs, railroad and street-car tickets, telegram forms, wedding invitations, and other social announcements, calendars, a typical German doll house, and a bulletin display board for news items all enhance the German atmosphere.

As the German language is used exclusively, the students (after some hesitation at the beginning of the academic year) participate actively in the discussion of questions and problems, and listen intently to the others, constantly increasing their vocabulary and idiomatic resources and acquiring great dexterity in speaking, so that the result is a widened sense of reality, a more intelligent interest in the German language and in German life and thought.

The social activities in the House are of such a nature that the students are brought into actual, close contact with elements of German life, language, literature, music and art. The resident

member of the German Department assembles the group in a semi-circle and discusses German problems of interest, gives stimulation and encouragement, invites contributions from all the students. On Monday evenings various German-speaking faculty members of different departments have dinner at the House and entertain by giving short talks, illustrated travelogues, selected readings or musical offerings. German exchange students from Smith College and other institutions, as well as German visitors, contribute frequently to the varied programs. A great deal of time is voluntarily devoted to the learning of German songs. The singing hour, with folk songs, *Wandervogellieder*, children's songs, carols, songs of Schumann and Schubert, gives all participants an insight into the national ideas, the German people's thoughts, dreams and aspirations. Among the aspects of German folk culture, folk dances illustrate the flowering of centuries of the German nation's ideals. The celebration of German festivals and the observance of holiday customs are valuable adjuncts to the vitalizing of German culture. Quartet games, always involving the use of the German language, render excellent service not only as a help to the memorizing of the vocabulary but also as a means of getting acquainted with German authors, musicians, philosophers, German cities and customs. A short-wave radio brings German plays, musical programs, news reports, and a variety of native voices from Germany. An electric gramophone which the German House and the German Club secured through the proceeds of the production of Hermann Bahr's *Das Konzert* reproduces celebrated dramatic scenes, lyrics, representative prose passages, songs and music recorded by outstanding German artists. The German atmosphere is further heightened when the students dance to German waltz tunes or play bridge and German card games, using German expressions.

The Head of the German House takes great care to serve typically German food. While the students enjoy rechristening the ordinary American dishes included in the menus, such specialties as the following are greatly appreciated: *Wiener Schnitzel*,

*Bratwurst* with *Linsensuppe*, *Sauerbraten* and *Kartoffelklöße*, *Kartoffelpuffer* and *Apfelbrot*, *Käsekuchen*, *Sandtorte*, *Apfelstrudel*, *Lebkuchen*, *Pfeffernüsse*. Although there is no dachshund in the German House and only two members of the group wrestle with imported "featherbeds," though the girl students know only from picture books and hear-say what "rubbing of the salamander" means, what a *Kalte Ente* is (the only bird which one eats hot and drinks cold) or a *Bowle* and a "*Meistertrunk*"—the German House, in helping to weld classroom

instruction with the activities of the German Club into a more fully integrated program, puts lightness, flexibility, color, and movement into German-language teaching and vitalizes the study of German through direct contact with the re-created German environment. It gives not only a stimulus to the study of the German language and the German civilization, but also helps to establish personal bonds of friendship and understanding that may ultimately contribute to the spirit of tolerance and international good will.

### GERMAN HOUSE AT SMITH COLLEGE

Photo by Boecker, Cambridge



# Artists in Wood

By FRED DOSSENBACH, JR.



Road Sign Carved in Wood  
from Brienz

Photo by Maeder, Brienz

HE IS a fat little man with a large knapsack on his back, and he is mopping his glistening pate as he trudges bravely forward. In front of him a roly-poly dog leads the way. They are inseparable companions, these chubby two, and rain or shine they are always on their way to a place they never reach. For the little man and the dumpy dog are wood-carved figures mounted on a street sign that points the way to the Rothorn, one of Switzerland's famed beauty spots near Brienz.

Original and amusing street signs such as this were introduced only recently, and they have been largely responsible for a renewed interest in wood-carving, Switzerland's best known home industry, which is confined principally to the Bernese Oberland. The spoken language in this region of German Switzerland is a dialect softer than but quite similar to High German. Good German is used in all reading and writing.

Said to have been started in 1816 by Christian

Fischer in Brienz, wood-carving has experienced many ups and downs in its existence of more than one hundred and twenty years. The prosperous days of the halcyon 1920's gave way to the lean 1930's, and exports, especially to leading customer America, dwindled to almost nothing; and visitors didn't buy. Wood-carving must be classed, after all, as a small luxury industry. Its great market is the tourist trade. But people didn't travel, and when there are few visitors, naturally there are few buyers. So the 1930's, through necessity, forced this baby industry to show a new initiative which promises great things.

To learn more about this unique native art, I went to Brienz, the small wood-carving capital where most of Switzerland's leading carvers are living today. Situated at the tip of Lake Brienz, the village looks drowsily over the blue waters that mirror the green hills rolling away toward the snow peaks. Huddled, ancient chalets in the town

are of varied shades of brown, and the narrow main street running parallel to the lake is crowded with curio shops, most of which naturally display wood carved souvenirs as the main attraction.

\* \* \*

The first place I visited was the Brienz Wood-Carving School, which was founded in 1884, and has been ever since a vital part of the tiny industry. Most of the four hundred and fifty present-day Brienz wood-carvers were once students here, and they regard it with all the affection that "Old Grads" the world over have for their Alma Maters.

I was greeted at the school by Fritz Frutschi, who has been head instructor since the institution became a department of the Canton of Berne's Industrial Museum in 1928. After he had shown me around the school, we had a talk in his private studio, which is a large plain room full of plaster and clay models, wood-carvings, and dust.

Fritz Frutschi is a small, dark-eyed German Swiss with white hair and a brush moustache, and he is very serious, especially when you talk to him about wood-carving. It is the greatest thing in his life. Often he says to his students: "Perhaps you will experience no great financial success. But remain

true to your work, and it will remain true to you; and it will make your life a rich and happy one."

Idealistic? Of course. But somehow, when you see and talk to the students, the instructors and the master carvers, you feel that the statement is justified by reality, that these are men happy in a life given to their art. There is none of the hard brilliance, the posing, the lamentations of genius unrecognized, that are so common in big-city Bohemias. The wood-carvers are artists too real for that.

At present there are about eighteen students in the Brienz Wood-Carving School, and they range from the beginners to the advanced pupils who are almost ready to start work for themselves. Total tuition fee for students is only fifty francs, or about twelve dollars, since the school is supported by the canton. Naturally students must show a good deal of talent and aptitude before they are accepted for the long period of study, which is usually five years. In return, the best work of the advanced students is sold, and the proceeds are given at the end of the fiscal year to the school's godfather, the Industrial Museum.

The first year of study is devoted to "Heimar-

#### ANOTHER ROAD SIGN FROM BRIENZ

Photo by Maeder, Brienz





A WOOD-CARVER AT WORK IN THE BERNESE OBERLAND, SWITZERLAND

beit," concerned mainly with simple articles used in the home: bowls, vases, trays, et cetera. Then two years are given to ornamental sculpture, and the final period to animal and figure sculpture. To help students in animal sculpture, the town aids the school in supporting a small Zoo, where a goggle-eyed owl is guest of honor.

The students work in a large sunny room on the main floor, and usually one of the school's three instructors is present, supervising and helping along. Among the numerous large and small carvings in the room, there is a life-size plaster model of a scrawny, one-sided horse that is hideless, so the students can study the bone and muscle structure. Most of the advanced students make replicas of figures already carved by an expert. Creative work comes last of all.

Although a student may finish in four years, most of them take a final year of advanced study under the expert guidance of Frutschi. A graduate of the Brienz Wood-Carving School, when he receives his diploma from the Canton of Berne, is an all-around artist. He has studied drawing, modeling, portraiture, perspective and composition, and

he has learned, above all, to be an imaginative and individualistic carver.

The old naturalistic school that leaned considerably to stereotyped carving has practically vanished, and a new school, full of life, full of originality, has appeared. Who, before the last few years, ever saw such carvings as a townsman wildly swinging his umbrella at a dachshund enthusiastically engaged in sampling a piece of the desperate gentleman's trousers? Or a slim Artful Dodger, looking over his shoulder to see if anybody has noticed him, tiptoeing away with a stolen cheese under his arm?

And witness the *débutant* street signs. There are, as yet, only a few in Switzerland, and most are either in Brienz or somewhere in the Bernese Oberland. But they have caught the public fancy, and more and more are appearing in Swiss resorts. It is quite possible that they will find their way to other countries, with America as the main hope.

Listen to what Fritz Frutschi has to say about this idea he is largely responsible for: "Yes, the street signs are a success. And we are all rather proud of them, because most of them are good



examples of our modern wood-carving, and what we are trying to do. As yet all our contracts have been private; that is, with the governments of the single towns and resorts themselves. But we are expecting to get larger contracts. After all, you know the street signs are not even two years old."

It is a fact that no development in wood-carving since the Hans Huggler-Wyss introduction of expressionism has attracted so much attention as the street signs. Frutschi told me that this year they also intend to introduce signs for shops, taverns, and other places of public resort and then he showed me one they had already started—a streamlined auto mounted on a sign that will direct motorists to a service station. Yes, wood-carving is presenting some surprise packages.

Later I went with pudgy Albert Buehlmann, who has been teaching at the school for forty-four years, and we visited some of the master carvers at work. Two of the best known are Emil Thomann and Hans Huggler-Wyss, who is generally considered the outstanding wood-carver.

Thomann is a mild-mannered man who concerns himself solely with religious subjects. His main workroom is on the second floor of his chalet, and there he has three workers, one of them his son. They were working on a life-size group for a cathedral in eastern Switzerland.

Despite the nature of his carving, Thomann has upon occasion used expressionism to good effect. However, when I asked him what he thought of expressionism, he said that as far as his type of work is concerned the possibilities are limited, but that as an art form he found expressionism impressive and thought it even more difficult to handle than naturalism.

Hans Huggler-Wyss, most famed member of wood-carving's Number One family, agreed that the simplified form in which the craftsman is pre-occupied with the subject as a whole, rather than with detail, is a greater test of the artist. It was Huggler-Wyss who in 1914 pioneered away from old-school naturalism.

He showed me some of the tiny figures similar to those which he first carved in the new form. With a few deft strokes of a knife he has given these miniature people a character all their own. There are ample-bellied townsmen and buxom hausfraus, stoop-shouldered graybeards and ruddy-cheeked children, and they are all gayly colored by a master hand. One of his best animal carvings is that of a marmot giving its peculiar call, and he

This Sign Points the Direction  
to Chamois Park

told me that he had spent many hours in the mountains observing the animals before he finally created the figure. Interesting, too, is Huggler-Wyss' claim that the longer and smoother lines of the simplified form, particularly in larger carvings, bring out all the natural beauty a certain type of wood may possess.

Besides Thomann and Huggler-Wyss, there are of course many other highly reputed master carvers, among them Karl Binder, Baumann, Ruef, Staehli, and Paul Huggler, who is the leading representative of the old school.

\* \* \*

Much has been said about the carving done by the peasants—those gnarled, hard-working mountain folk who manage to squeeze out a meager subsistence from incidental wood-carving and from their tiny patches of land clinging to steep slopes. But though there are thousands of them in the Bernese Oberland, their importance to wood-carving as an industry has been exaggerated. Since few of them have ever had instruction, and are able to work only in spare moments, their work is usually mediocre, a drug on the market. They are only to be admired and sympathized with. It is only natural that they take whatever means they can to earn a few additional centimes.

But the destiny of wood-carving rests in the hands of the talented, more fortunate few. It rests in the hands of those who are conjuring new things out of the age-old, who are combining the quaint with the modern, who are creating and not merely reproducing. Through them wood-carving has taken on new life.





Photo from UFA

SECTION OF THE UFA MUSEUM IN NEUBABELSBERG

# Hunting the Film in Germany

By IRIS BARRY

WHEN the Museum of Modern Art Film Library was founded in 1935, thus extending the Museum's activities to include the liveliest of the modern arts, its purpose was to "trace, catalog, assemble, exhibit and circulate to museums and colleges single films or programs of films in exactly the same manner in which the Museum traces, catalogs, exhibits and circulates paintings, sculpture, architectural photographs and models or reproductions of works of art, so that the film may be studied and enjoyed as any other one of the arts is studied and enjoyed."

Looking back now to that beginning, I think none of us believed that we should easily collect the motion pictures we wanted. For one thing, film is such a perishable affair; and when it has ceased its life in the cinemas, it vanishes more tantalizingly than any ghost. But fortune favored us at the start. The American film industry opened its vaults to us, and *The Covered Wagon* and *Intolerance*, Valentino and Wallace Reid, could be seen

again within a twelvemonth after the birth of the Film Library. It was time, therefore, last summer, to see if we could attack the problem of collecting for preservation the great European films of the past.

Early in June, my husband, the director of the Film Library, and I were already streaking along in the unbelievably fast train that runs between Hanover and Berlin. Now, I must confess to a particular fondness for the German film. It developed during the years after the war, when so many of my generation in England came to take an especial interest in the motion picture as a contemporary expression of wide significance. Pictures like *Siegfried*, *Wachsfigurenkabinett*, *Caligari*, *Warning Shadows* had first opened our eyes to many of the cinema's newest riches—and all of them came from Berlin.

It was with mingled trepidation and excitement that we set foot in the city that Sunday afternoon. The fact that the Rockefeller Foundation had

made possible the very existence of the Film Library, the fact that during its first year of existence it had circulated programs of movies, to facilitate the study of the film, to over seventy universities, colleges and museums would doubtless win a hearing for our case with the authorities in Germany—but frankly, I doubt if we hoped to acquire many films. We spent our first evening at the Zoo, wondering how we could attractively present our plea for cooperation. The next morning, after the customary call at the American Consulate, we rather tentatively presented ourselves at the Vereinigung Karl Schurz. In less than an hour, Herr de Haas had telephoned the Ministry for Foreign Affairs and had explained our mission so persuasively that by afternoon we had been turned over bodily to Herr Alfred von Waldegg, of the Ministry for Public Enlightenment and Propaganda, and were already on our way out to the vaults where the Reichsfilmarchiv material is stored—three million meters of film, lying tantalizingly there in neat cardboard boxes. Next day, we were granted an interview with Prof. Dr. Lehnich, President of the Reichsfilmkammer who, upon learning what our aims and intentions were, very cordially approved them and gave Herr von Waldegg full authority to cooperate with us. In other words, the doors had swung open. And then for the best part of two weeks we sat in the little theater of the Reichsfilmkammer and saw films.

Our archeological interests led us to ask to see many old pictures and the officials of the Reichsfilmarchiv very kindly made accessible to us a great many pictures, both pre-war and post-war, which are essential to any adequate knowledge or understanding of the German film as a whole. They even went further, and showed us some rare early English, French and Italian films, examples of which we afterward obtained from them for our own collection. Most impressive of the numberless earlier German films I saw was the serial *Homunculus* (1917), slightly later in date than the first French and American serials like *Fantomas* and *The Adventures of Kathlyn*, and in many ways a great deal more sophisticated. Like many German films of the period, *Homunculus* betrays a Danish influence—not merely in that the hero (a sort of synthetic robot-man but singularly attractive and normal-looking) was played by Olaf Fönss. The use of romantic natural landscapes, of romantic-naturalistic acting and choice of types, suggested to what an extent the German film, under the Danish influence, at that time was freeing itself from the stilted theatrical style evolved in France and Italy between 1908 and 1914—a style

which was unfortunate for the French and Italian film but deadly for the German film, since it was contrary to the natural expression of its directors and its actors alike.

Every now and then there were interruptions: we went out into the sunshine sometimes, obeyed the behest of the ubiquitous poster to "Trinkt Deutschen Wein," bought a fearful number of State lottery tickets with no luck whatsoever, and paid many visits to Roland, the fabulous sea-elephant at the Zoo. At other times, our new-found German friends became worried for fear we were being bored to death, and suggested we might see some new American films for a change, or perhaps Eisenstein's *Romance Sentimentale* would appeal to us? To this day, I don't think they understood why we refused to see Shirley Temple's *Captain January* and asked instead for *Emil und die Detektiv*. (Shirley all last summer was disputing the laurels in the Berlin cinemas with Marlene Dietrich in *Sehnsucht*.)

Among the newer German films we saw, *Abel mit der Mund Harmonica* proved tedious and a disappointment. More interesting far were the two films of Luis Trenker, the skiing champion whose performance in *The White Hell of Pitz Palu* will be remembered. He directed *Der Verlorene Sohn*, a curious film which falls into three unequal sections, the central one actually taken in New York under considerable difficulties, and giving the only vivid impression I have ever seen on the screen of the darkest days of the depression here. *Der Kaiser von Kalifornien*, now to be seen in the States, is also a Trenker film—he enacted the principal rôle (Sutter of *Sutter's Gold*) as well as directed it and, again, took many of the scenes actually in New Mexico and California. There is something at once strangely unequal as well as peculiarly vital about all Trenker's work; his scenarios do not hang together. But by far and away the best of the recent German films is *Fabrman Maria*, a Terra film directed by Frank Wysbar. It reminded me in many ways of Fritz Lang's early *Der Müde Tod*. Here, however, the justly celebrated but sometimes overworked German studio technique had given way to a very sensitive use of natural backgrounds. The film has a strange story, which I will not try to describe in detail since I hope the picture will come to the States, so that everyone can enjoy its poignant and delicate story of a young girl working out her destiny as ferryman on a river close to a remote village. The film opens with a most remarkable passage: the old ferryman whom the girl is afterward to replace, is pulling the heavy boat across the river in the darkness and mist. With him is only one passenger, shrouded in a cloak.

No verbal description could possibly do justice to the rich photography, the extraordinary atmosphere which is created. *Fahrman Maria* is in no sense a "great" film, but it is one that audiences will remember long.

Elsewhere, an entirely new and significant tendency is apparent in an attempt to record outstanding national events by means of the film. In the past, nations and rulers have often apotheosized historic occurrences by pressing into service painters or poets—vast canvases have depicted panoramas of military or naval victories, poets-laureate have sung of coronations and of battles. The use of film for such purposes is new. It is true that in the 1920's a number of semi-official war-record films were made in England from patriotic motives. The USSR have given us several films based on events in their recent history, and France produced *Verdun*. But in these, historic incidents had been re-created after the event. Lately the British Government has been the producer of a number of lively "shorts" dealing specifically with its own activities in the domestic realm of communications—radio, post-office, weather bureau, and the like. Technically, it is these which have the most likeness to the new kind of German films of which I speak, though the latter take a much larger canvas. The mass meeting of the Nazi Party at Nürnberg in the autumn of 1934 was not merely filmed, the whole meeting was organized in such a way that a direct and living record of the celebration could be made. Camera emplacements had been carefully worked out and installed, a battery of cameras was trained on the gathering so as to provide close shots, long shots, traveling shots—and so that the speeches and other sounds might be properly recorded. *The Triumph of the Will*, as this

full-length picture made for domestic consumption only is called, proved one of the most brilliantly assembled and edited films imaginable: it enables a remote member of the general public to participate as at first hand in the meeting. And it was the work of a woman, Leni Riefenstahl, who from film actress has lately graduated to film director. Her film of the Olympic Games of last summer should be of equal technical importance and far wider appeal. It will not be ready for some time yet, for the task of editing it out of the vast footage taken is a truly formidable one, and Miss Riefenstahl is her own editor and cutter. I doubt if people generally realized how completely the Olympic Stadium and everything to do with the various games was planned for cinematography—cameras mounted on elevators here, cameras mounted at worm's-eye level there, cameras specially made for underwater photography, cameras mounted on the front of automobiles, were clicking madly throughout the celebrations with a corps of cameramen working them, under the director's supervision.

It was on our return visit to Berlin, in July, that we actually obtained the important collection of outstanding German films which now forms part of the Museum of Modern Art Film Library's archives. In this work, we were especially indebted to Herr Frank Hensel of the Reichsfilmarchiv and to the officials of the great producing firm of UFA, in whose studios so much that is significant in the European film has been produced.

When we visited the UFA studios at Neubabelsberg, I was particularly impressed by the Museum which this production company has brought into being and opened to the public. It is a fairly large Museum, and it contains every imaginable thing



Original Poster for  
"Cabinet of Dr. Caligari,"  
1919. Acquired from UFA

Photo by Seichi Sunami

Emil Jannings as the old hotel doorman in  
"The Last Laugh," made by UFA in 1924

to do with films and the making of them, as well as a splendid library of books and periodicals concerning the cinema. But the most impressive thing about it is the way the various exhibits are mounted—all is lucid, logical, and highly instructive. Indeed, even a brief visit to the Museum gives the student an infinitely better grasp of practical cinematography than any verbal description, trip through studios, or other means of instruction possibly could. I wish we had such an institution in New York.

So formidably efficient are the UFA archives that when we asked them for films, not only did the films themselves promptly arrive in New York, but along with them came also posters, musical cue-sheets, advertising matter, title lists, and everything that pertained thereto. How much this facilitated our work in preparing German films for study may well be imagined. I only regret now that we could not stay longer at the UFA studios, in the UFA Museum, and above all at the Reichsfilmarchiv. I regret that we did not ask for more German films. These are omissions that must be remedied on our next visit to Berlin.

Meanwhile, the work of the Film Library has, as a result of last summer's trip, now extended itself to include the first-hand study not only of the American film but, in addition, of the German film as a whole and—though less thoroughly—the French film also. A new series, entitled "The Film in Germany and in France," consisting of eight programs of roughly two hours' duration each, have been made available since January this year to students in American universities, colleges, and museums: of these, five are devoted to the German film. The three main programs are entitled respectively *Legend and Fantasy: 1896-1920*, *The Moving Camera: 1920-24*, and *Pabst and Realism: 1924-27*. These survey the history and development of the film in Germany from "primitive" pictures made by the pioneer, Max Skladanowsky, in 1896 and after, through the considerably more developed pre-war narrative pictures such as Oskar Messter made. Here the girlish Henny Porten is to be seen, as in a film of 1912 or thereabouts, *Verkannt*. Next come classics of the early post-war period such as *The Golem* and *The Cabinet of Dr. Caligari*, a *Hamlet* with Asta Nielsen which betrays the debt the German film of the period owes



to the Danish cinema, and the famous *The Last Laugh* with Jannings. *Siegfried* and *Metropolis* are also included as is the very different *The Love of Jeanne Ney*. In addition to the films themselves, comprehensive program notes are also circulated to every member of all audiences seeing the programs: these notes communicate a complete, if condensed, history of the development of the German film as a whole. It has thus been possible for audiences all over America to familiarize themselves with the complex and fascinating story of the motion picture as it progressed in Germany, under the influence first of the French and the Italian screen melodramas of pre-war days, then of *expressionismus* and the modern German theater, through the great period of advanced lighting, camerawork and studio architecture to the days of the *neue Sachlichkeit*. At the same time, stress is laid in the notes on the influence which the German film in turn has had on the world cinema and in particular on the American film. Subsequent seasons, it is hoped, will bring the tale up to date and trace out the interesting and significant changes which followed the introduction of sound around 1929 or 1930, down to the present time.



FROM A PAINTING PORTRAYING THE DREAM OF JOHN J. BAUSCH

# The Bausch and Lomb Optical Company

By EVERETT WHITE MELSON

NOTE: From time to time we plan to publish articles dealing with various large American industrial organizations founded and developed by German-Americans.

ON THE west bank of the Genesee River at Rochester, New York, a group of brick buildings loom up above the gorge like a fortified city. The road that winds down to the flats below ends at a gate, beyond which stands a building containing rows of glowing furnaces. At intervals a crew of men approach one of the furnaces pushing a great-tongued wagon of steel. The door of the pot-arch is raised and into the white-hot interior the great arms reach to lift a six-hundred-pound pot of molten glass and transfer it to a moving crane. The content of this crucible is optical glass, which differs from ordinary glass as the steel in a fine watch spring differs from that in a nail.

This plant, whose furnaces suck in enough gas to supply a city of 60,000 inhabitants, feeds raw material to the buildings above the gorge. Up there the iron elbows of batteries of grinding and polishing machines continue their eccentric motions endlessly in baths of corundum and rouge, reducing blocks of glass to exact curvatures; preparing them for the 17,000 forms required in a world more dependent on accurate seeing than ever before.

This immense institution represents the life-work of a group of men of whom John J. Bausch

and his lifelong friend and partner, Henry Lomb, were the central figures. Born at Gross Süssen, Württemberg, on July 25, 1830, John J. Bausch was apprenticed to his brother, an optician, at the age of fourteen. At eighteen he went to Berne, Switzerland, where he worked making spectacles for six cents a pair until the spring of 1849, when, depressed by the poverty and political unrest in Europe, he returned to his home and departed for America. He landed after a stormy voyage of forty-nine days. New York City was crowded with immigrants and work was scarce, so he pushed on to Buffalo. Here, too, the outlook for work was discouraging. The city was stricken with an epidemic of cholera. Opticians were not required, so for three months he worked as a kitchen boy, and later at a variety of odd jobs.

In 1850 he went to Rochester and started to develop his optical trade on some money which he had received from his father's estate. The demand for spectacles was no better here than it had been in Buffalo. He tried selling them in offices and homes without success.

Again he found work as a wood turner and began to feel secure in this trade. He married, and seven weeks later lost two fingers of his right hand while working with a power saw. This injury was disheartening, but as viewed from a later date,

## Portrait of Edward Bausch

even Bausch himself considered it fortunate, for it forced him to return to his optical work.

It was during the confinement imposed by his accident that Henry Lomb, and his friends in the Turnverein, raised twenty-eight dollars to help tide him over this difficult period. Lomb was born in Germany in 1829. He had crossed the ocean one month ahead of Bausch and went immediately to Rochester to begin his trade as a cabinet-maker. The two men became fast friends and remained close associates during their entire lives.

In 1853 Bausch embarked in the optical business by renting half of a show window in the Reynolds Arcade. It was an unostentatious beginning, and the returns were so small that he was tempted again and again to give it up. In order to live he had to do all sorts of odd jobs. He went about looking for broken windows to mend. The little business was continually embarrassed. In one of these periods Henry Lomb again came to the rescue with his life's savings—sixty-two dollars—which he placed in the hands of his friend. The two men agreed that, when business warranted it, Lomb should join the firm as a partner. There was no written agreement, but the understanding was never broken. Bausch decided to visit the neighboring towns to supplement his local trade, so in 1855 Henry Lomb became an active associate, attending to the business in Rochester while Bausch was absent.

The business was still inadequate to support them when the Civil War broke out. Lomb enlisted in the Thirteenth Regiment of New York State Volunteers on April 23, 1861, and during his service was advanced from first sergeant to a lieutenantancy and then to a captaincy for services in the field.

During this period Bausch had continued to struggle, aided by contributions made by Lomb from his meager pay as a soldier. One day, while walking along the street, he found a comb made of rubber. He obtained some of this material and experimented with it for spectacle frames. Its superiority over bone and steel became so evident that he obtained a license for its use from the India Rubber Comb Company. He also invented a successful power lens grinding machine. As a consequence of these two innovations, when Captain Lomb returned the business was prospering for the first time. Much of their business came from New York City, and Lomb opened a sales



office there while Bausch remained in charge of manufacturing.

Beginning with the evolution of power machinery, improvements were frequent and the product steadily gained in quality and demand. The first lenses were made with spherical surfaces of double convex and double concave form; then came the meniscus, cylindrical, and later the sphero-cylindrical, toric lenses and prisms, until today an enormous number of types is available.

The manufacture of spectacles, however, did not satisfy Bausch. He wanted to grind lenses for the whole field of optics, including telescopes, microscopes and cameras.

As soon as the business was remunerative enough to supply their needs, the firm turned to the development of optical instruments for the sciences. Edward Bausch, eldest son of John J. Bausch, the founder, entered the business in 1874, after graduating from Cornell. He had built his first microscope when he was fourteen years old and now, aided by his brothers, Henry and William, he turned to the construction of a new line of microscopes which won awards when exhibited at the Philadelphia Centennial of 1876. Placed in charge of this exhibit, Edward spent three and a half months studying the construction and performance of the products of European makers.

His interest in automatic labor-saving machinery

became intensified and he resolved to introduce new methods of manufacture into the optical industry and to bring microscopes, then entirely hand-made, down to a price level where students and colleges might use them in greater numbers. His success in this respect, covering a lifetime of improvements in the application of power to the production of optical products, and a succession of inventions, brought him the coveted medal of the American Society of Mechanical Engineers in 1936, "for meritorious mechanical developments in the field of optics."

The importance of the development of better and cheaper microscopes is evident when we realize that at the time, when Bausch and Lomb began to make them, there were a limited number of microscopes in the United States, some of which were crude. During this period microscopes came into world prominence in the hands of Robert Koch and Louis Pasteur as the instrumental means of discoveries which have revolutionized medicine and surgery.

In the sixty years following 1876 over 250,000 microscopes were manufactured by the Company.

The evolution of the business to its present size and importance is due to the fact that its improvements and production have kept pace with advances in science and industry. Its services to medicine, biology, bacteriology, metallurgy, astronomy, spectroscopy, and the host of other special sciences cannot be estimated.

Not only has the microscope been made the first tool of science in the United States but the resources of the Scientific Bureau have been called upon repeatedly to develop instruments for unusual requirements. There is, for instance, the centrifugal microscope, with which Dr. E. Newton Harvey, Princeton biologist, has whirled the eggs of the sea urchin, *Arbacia*, at speeds of 10,000 revolutions per minute, developing a force 12,000 times as great as gravity, and watched them separate into living organisms, thus proving his theory that life can be produced from cells that have no female nuclei.

Another instrument for the study of cell structure is the micro-manipulator, an instrument of such extreme delicacy that blood cells measuring but eight twenty-five-thousandths of an inch in diameter can be dissected with glass needles as thin as a hair. With this instrument cytologists are investigating the protoplasmic elasticity of the cell.

On the 100-inch telescope at Mount Wilson Observatory is the new spectrographic lens developed by Dr. W. B. Rayton, which reveals light from the most distant nebulae.

On two of his expeditions into the strato-

sphere, Captain Albert W. Stevens has carried spectrographs, designed by Bausch and Lomb, to measure the intensity of the various kinds of light radiation. The information thus obtained has helped scientists to draw conclusions about the distribution of ozone and the effects of solar electrical radiation on the atmosphere. And on the recent expedition of the Harvard University and Massachusetts Institute of Technology eclipse unit to Ak Bulak, Siberia, a Bausch and Lomb ultraviolet spectrograph obtained unusually fine photographs of the spectrum of the Corona. In the field of aerial photography new lenses have been developed for the Fairchild cameras which are capable of mapping 600 square miles of territory at one exposure.

In 1912 William Bausch, second son of John J. Bausch, began experiments in the making of optical glass, realizing that the optical industry in the United States should not rely on any foreign source for this raw material. Optical glass is the most refined product of the glassmaker's art and the art is inherently a secret one. In Germany it was concentrated in a single firm under government control. In France it was a monopoly controlled by the government; the dearth of literature on the subject and the lack of experienced glass technologists made the task of William Bausch and his associates unusually difficult. Despite the destruction of one plant by fire and a succession of failures, he persisted and by 1915 was making the necessary types of highest quality glass. As a consequence, when the National Research Council began its survey of sources for this material it was greatly encouraged to discover that the firm was producing and using its own product in various scientific instruments and in the fire-control instruments required for military purposes.

In 1917 the need for optical glass increased rapidly and the plant was expanded from a capacity for 2,000 pounds to 40,000 pounds in a few months. When Dr. Arthur L. Day was sent to Rochester early in 1918 with instructions from the War Industries Board to increase the output of glass to the utmost limit, Edward Bausch responded immediately by marking off the space on the floor for the installation of additional furnaces. Not a moment was lost in providing for the increased output.

The success of Bausch and Lomb may be attributed largely to the excellent relations and cooperation between employer and employee. John J. Bausch, himself, always took a great personal interest in his employees, most of whom he knew by their first names. He shared in their festivities and encouraged their activities. When he was



## Portrait of William Bausch

ninety years of age one of his greatest pleasures was to stroll through the plant hunting up old employees and chatting about old times.

This attitude and interest are shared by the younger members of the firm, who are keen in their solicitude for Company employees. This is particularly manifested through the Early Settlers Club, an organization founded in 1916 by the employees who had served twenty-five years or more. This organization has three hundred and thirty-seven members and will add thirty-three more in 1937. Many in this group have been in the Company's employ more than forty years and fourteen of them have served more than fifty years. The oldest employee, in point of service, has spent his entire working life of fifty-six years with Bausch and Lomb. Another, with one year less to his credit, continues at his work of grinding tiny hemispheres for microscope objectives which must be accurate to within six millionths of an inch. These men, and many others, regard the Bausch boys as lifelong friends rather than employers, since they all worked together on the bench when the business was a small struggling enterprise.

Through the Early Settlers Club the executives of the Company have shown that they do not regard age as a handicap. There is no age limit at forty, fifty, sixty, or even seventy. In the event of sickness or incapacity many of the workers have received help from a fund established years ago by the Company and its individual members. In addition to this the Company has introduced group life and disability insurance under which each employee receives a protective policy at a low rate, the expense of which is practically carried by the Company. Workers are encouraged to submit ideas for the improvement of processes and methods throughout the plant and are rewarded when an idea is accepted.

Interested in seeing young men secure a good start in life and knowing the difficulty often encountered in choosing vocations, the Company has cooperated closely with The Mechanics Institute in a training course for students. It has also adopted the system of picking young men from the colleges throughout the country and training them in various phases of the optical industry. In all these cases the trainees are paid during their course of training.

But the activities and the benefactions of the



Bausches and the Lombs have not been confined to their employees. The devotion to community enterprises exhibited in the self-effacing work of Henry Lomb has been quietly extended by Carl Lomb, who is now vice-president of the Company. Henry Lomb was interested in the kindergarten and public schools of Rochester. He founded The Mechanics Institute to give to young men the training for which he had had to struggle. Carl Lomb, now chairman of the board of the latter, has continued this work with intense interest and devotion. In recognition of his unselfish efforts and the growing importance of this unique institution, the Genesee Society nominated him one of the outstanding contributors to the progress of education from Western New York and honored him at their 1936 dinner.

Edward Bausch's interest in the community is exhibited by an extended list of activities. Perhaps his long association and support of the Rochester School for the Deaf and his presidency of the Rochester Community Chest, to both of which he has been a generous contributor, are the best known of his public activities.

The University of Rochester has received very valuable assistance through the interest of both the Bausch and the Lomb families.



Photo by F. Nitzsche

### Hermann von Helmholtz

Born August 31, 1821, at Potsdam; died September 8, 1894, in Berlin—Physicist, doctor and physiologist. As physicist he conducted researches in the conservation of energy; as doctor and physiologist he made discoveries in connection with the construction and use of the senses, resulting in his "Handbuch der physiologischen Optik und die Lehre von den Tonempfindungen." He was the discoverer of the eye mirror and founder and first president of the Pysikalisch-Technischen Reisanstalt.

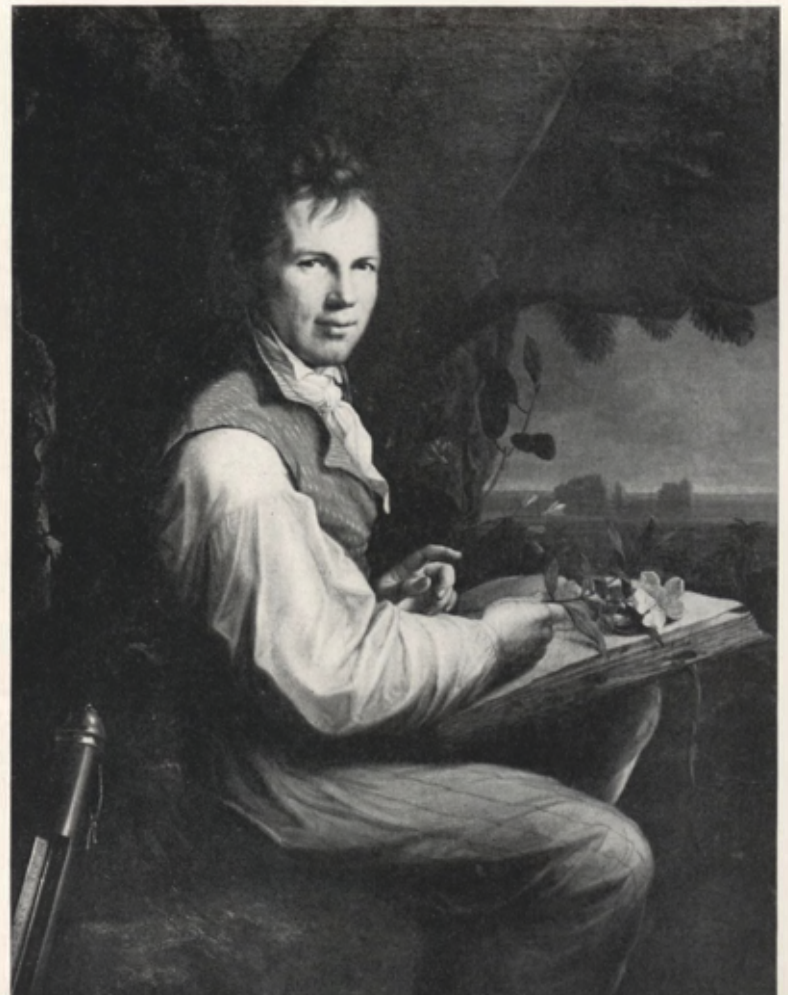
Painting by Ludwig Knauss, 1881; Berlin, Nationalgalerie.

### Alexander von Humboldt

Born September 14, 1769, in Berlin; died May 6, 1859, in Berlin—Universal natural scientist. (He made research trips in Europe, America and Asia.) Founder of the science of land economics, oceanography, meteorology and the geography of plants. Promoter of the sciences of astronomy, zoölogy, botany and mineralogy. Major work, "Kosmos" (1845-58). The brother of Wilhelm von Humboldt.

Portrait by Friedrich Georg Weitsch, 1806, Berlin, Nationalgalerie.

Photo by F. Nitzsche



# Great Germans in Contemporary Portraits

Selections from the Exhibition Held During the Olympic Festival at the Nationalgalerie, Berlin

## ERNST HAECKEL

Born February 16, 1834, at Potsdam; died August 9, 1919, at Jena—Zoölogist and philosopher. Teacher at the University of Jena. Enthusiastic representative of Darwin's teachings. Attempted to build up a universally understood presentation of the universe based on the nineteenth-century discoveries in the natural sciences. (*The Riddle of the Universe*, 1899.)

Portrait by Franz Lenbach, 1899, Jena. Ernst Haeckel Haus der Universität.

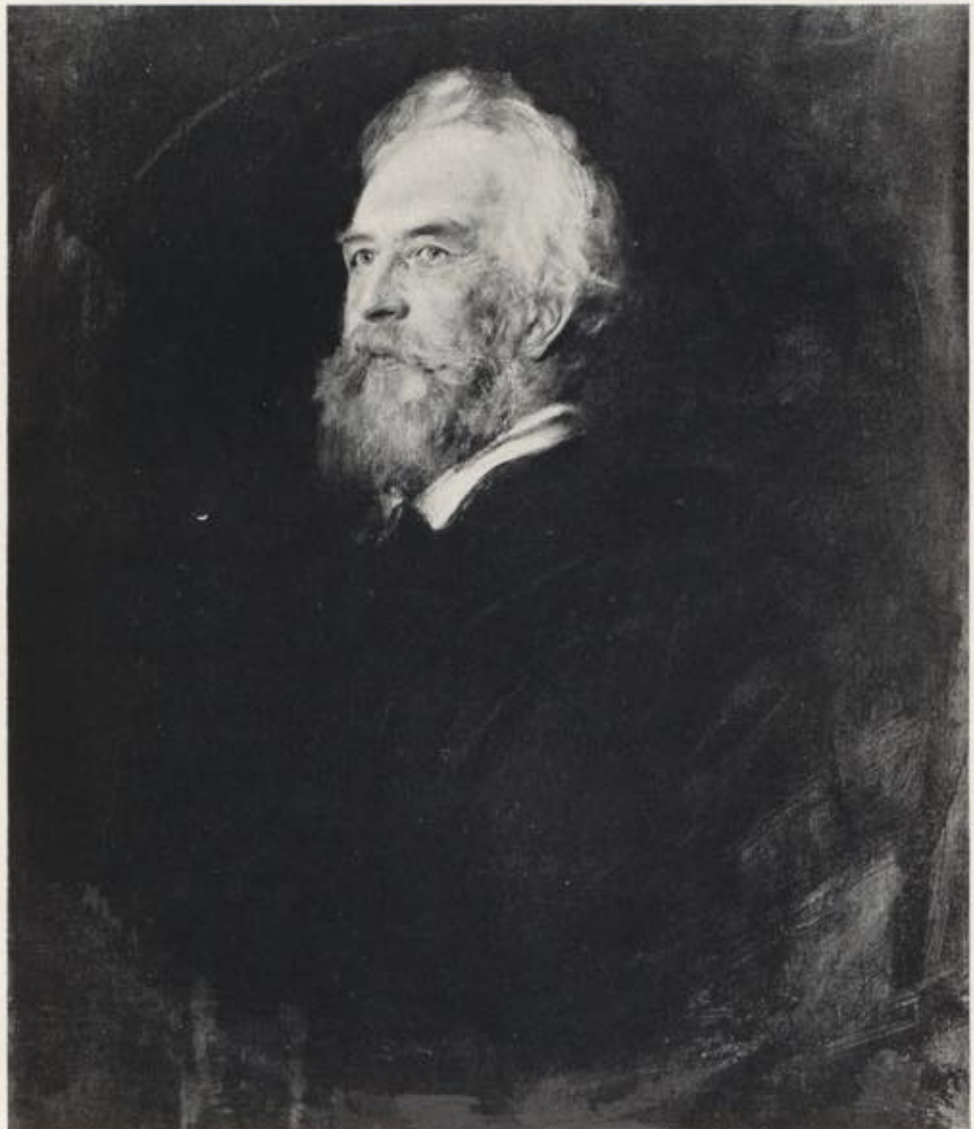


Photo by F. Nitzsche

# BOOK REVIEWS

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## Amerikanische Philosophie

By Gustav E. Mueller. Fr. Frommann's Verlag, Stuttgart, 1936. 303 pp. (University of Oklahoma Press—\$3.00.)

GUSTAV E. MUELLER is professor of philosophy at the University of Oklahoma and was formerly professor in the University of Oregon. The book is an attempt to interpret the beginnings of American philosophy to the German-speaking peoples.

Professor Mueller's book is marked throughout by well-grounded study of the sources, fairness of judgment, balanced insight, and critical skill. It shows the old-time German qualities of exactness, depth, and completeness. Professor Mueller covers the field and deals with our American thinkers from Roger Williams to John Dewey. Jonathan Edwards, as is right and fitting, receives the most extensive treatment of America's early thinkers, filling twenty-two pages of the volume. Ralph Waldo Emerson, as is also fitting, comes first in the next group, with thirteen pages of space.

The author selects Josiah Royce as the outstanding American philosopher and as the best example in America of the influence of German idealism. The next place in extent of treatment is given to William James. But one of the interesting features of this excellent book is the careful attention given to less famous names. All the lesser movements in American philosophy are given here and the prominent teachers in our universities are assigned their place in the goodly fellowship.

RUFUS M. JONES.

## German Influence in American Education and Culture

By John A. Walz. 79 pp. Philadelphia, 1936. Published by the Carl Schurz Memorial Foundation. 75 cents.

In an editorial early this year "The New York Times" paid homage to the memory of Horace Mann on the one hundredth anniversary of his taking office as the first secretary of the Massachusetts State Board of Education. It spoke of the profound and wholesome influence that the twelve years of Mann's tenure had on education in Massachusetts and throughout the nation. It might have gone on to recall how much he and other leading educators of his day owed to the model schools of Prussia in fruitful ideas, notably in the training of teachers. It all began, as Professor Walz

points out in his admirable study, when the report of Victor Cousin, the distinguished French philosopher, on the school system of the German States, especially Prussia, was republished in this country in English in 1835. "I say it was the Prussian system which wrought out the educational regeneration of New England," wrote that vigorous school reformer, Charles Brooks, a generation later. In Ohio, Calvin E. Stowe, husband of Harriet Beecher Stowe, was inspired to go to Germany and study its schools at first hand. His report to the Ohio Legislature was widely disseminated in other States. From Connecticut to Germany went Henry Barnard, later the first United States Commissioner of Education, on a similar mission. In Michigan, John D. Pierce made "the Prussian idea" his point of departure in founding the public school system of that State.

While the author is chiefly concerned with German influence on the Common School Revival, he also makes succinct and illuminating statements about "the vitalizing influence of German thought and literature" upon the culture of the country in other ways: through brilliant Madame de Stael's book "*De l'Allemagne*," through the introduction of the kindergarten, through the gradual adoption of German university methods in our schools of higher learning. He refutes the common notion that Goethe and German literature never meant much to the spiritual life of America by pointing out their stimulating influence on New England transcendentalism and the Concord school as well as on the St. Louis school in philosophy.

All in all, this is a most valuable and readable little volume and a reminder, too, of those intangible values of the German soul and heart that cannot be named and dated as can men and movements and yet constitute a priceless part of the great American heritage. HARRY W. PFUND.

## Matthias Grünewald

By Arthur Burkhard; published by The Harvard University Press, Cambridge, 1936.

Arthur Burkhard accomplishes two things in his recently published book, "Matthias Grünewald": he not only provides American art lovers with the first comprehensive work in English on a painter who is now generally conceded to be one of the great painters of all time, but he also furnishes a key for arriving at an intelligent appreciation of the

distinctive characteristics of German painting. In performing the latter service he shows that German art is an integral part of German *Geistesgeschichte* and that no adequate understanding of Germany's cultural history is possible without an understanding of its art, and conversely that no appreciation of German art is possible without understanding the attitude toward life that it expresses.

Professor Burkhard, who is spending a sabbatical year abroad, brought an unusual equipment to the preparation of his book. Long associated with Harvard University as a member of the German Department, he inaugurated the first lecture course on German culture in which he correlated literature, history, philosophy and the fine arts. He has already published on Hans Burgkmair, the Augsburg master, and provided the introduction to "A Catalogue of German Paintings in America" compiled by Dr. Charles Kuhn, Director of the Germanic Museum at Cambridge. He is at present preparing material for a book to be entitled "German Form" in which he analyzes the special quality of Gothic form as opposed to that of the Latins.

The Grünewald book is fully illustrated with Grünewald's entire *œuvre* and there are also included details of some of the paintings which permit a more careful study of the artist's technique and style. Very important is the extensive bibliography comprising books and articles which have appeared on the subject of Grünewald and which provides students of Grünewald and sixteenth-century German painting with the basis for an exhaustive study of the artist and his times. With so imposing a list of publications on the German master it would seem as if some explanation were in order to account for the absence of authoritative works in English, as it is also necessary to account for the fact that almost all of the material contained in the bibliography has been written during the last twenty years.

Professor Burkhard points out that just as El Greco was a rediscovery of the moderns, so Grünewald only came into his own when expressionism came to be regarded as a positive asset in the fine arts and when deliberate distortion was regarded as a legitimate device for the achieving of an effect. In other words, he came into his own when academic standards as the sole measure of quality had been discounted.

It was necessary to recognize that there were two concepts of form, the Gothic and the Classic, before Grünewald could be ranked with his great compatriots and contemporaries Dürer and Holbein. Dürer, for all that he is an essentially Gothic master, was nevertheless more easily appreciated

because of his effort to graft the Latin feeling for proportion and formal clarity upon his Gothic sense of form; and Holbein, to quote Professor Burkhard, "because of his objectivity and clarity, Holbein produced an international art very different from the turbulent and visionary productions of a Grünewald with their intuitive, irrational emotions and their impulsive mysterious imagination."

How out-and-out a painter Grünewald was is attested by the drawings included in the Grünewald book. He remains the only great German painter who was not primarily a draftsman, and achieved his effects through color and light rather than through line.

That so few books on Grünewald have appeared in English is due in part to the fact that his paintings are inaccessible to the average traveler. His greatest work, the "Isenheim Altar," is in the little town of Colmar in Alsace, and others are in towns seldom visited by American travelers—Aschaffenburg and Karlsruhe. Only two are included in the Alte Pinakothek and there are none in Berlin.

To make a serious contribution to the study of Grünewald or even to appreciate him necessitates a Grünewald tour. Professor Burkhard outlines such a tour or pilgrimage in his book—one which he hopes his book may inspire American art lovers to make.

HELEN APPLETON READ.

## Early Eighteenth Century Palatine Emigration

By Walter Allen Knittle. \$3.50. 320 pp. (Dorrance & Co., Philadelphia, 1937.)

Much has been written about the Palatine migration to Colonial America in the early eighteenth century, but all earlier discussions of the subject are superseded by this scholarly and definitive treatment of the beginnings of German colonial immigration by Dr. Knittle. Based upon an amazing amount of meticulous research into the sources on both sides of the Atlantic, the author has produced a monograph that sets new standards of achievement in this important field of historical investigation.

The Palatines began their migration down the Rhine to Holland in 1708, under the leadership of Kocherthal. Over 13,000 eventually reached England, transported and fed at the expense of the British Government. From England, some were redistributed to Ireland and the Carolinas, but the majority went to New York. In the last-named colony, they became virtually indentured servants of the British Government. Their settlements were

(Continued on page 55)

# News and Comments . . .

## *Professor Leo Frobenius*

PROFESSOR Leo Frobenius, the noted German archeologist and anthropologist, has recently come to this country to give a series of lectures on prehistoric culture in Africa. His first lecture was given during the latter part of April at the Modern Museum, on the occasion of the opening of an exhibition of facsimile paintings and drawings of prehistoric rock and cave pictures. The collection comes from the Frobenius archives of the Forschungsinstitut für Kultur Morphologie at Frankfurt-on-the-Main and is the work of members of the expeditions sent out by the institute under the direction of Professor Frobenius. The exhibition will tour the country after it leaves the Modern Museum, and will be shown at Boston, Philadelphia, Los Angeles and Chicago.

Dr. Frobenius is the originator of the "cyclical" theory of the development of civilizations and the unique collection of pictures of rock pictures has served as data for the arriving at this theory. The "cyclical" theory regards every civilization as organic, passing through various stages of development and ages similar to those which mark the life story of human creatures, animals and plants.

Although Professor Frobenius has won special renown as an authority on the various race civilizations of Africa and is the author of "Das Unbekannte Afrika," his interest in prehistoric cultures has also taken him to Scandinavia, Spain, Italy and France. In fact it was the cave drawings of Altamira in Northern Spain which first interested him in the possibility of finding prehistoric drawings in Northern Africa. Since 1904 he has organized twelve expeditions, and the collections at Frankfurt comprise fifty thousand representations of prehistoric cultures. The collection of prehistoric rock drawings from Africa began with the 1914 expedition. Large territories of Africa, including the Libyan desert, were systematically searched and large as life copies were made of all important specimens found and photographs or abridged reproductions were made of others. The collection constitutes a panorama of prehistoric art. Curiously enough these earliest known examples of art bear a striking resemblance to the work of such modern painters as Paul Klee, Hans Arp and Joan Miro.

The Forschungsinstitut für Kultur Morphologie was first founded by Professor Frobenius in Munich in 1922. In 1930 Professor Frobenius

established an archive of folk-lore in conjunction with his other collections. All fairy tales, sagas and mythologies of the various nations have been collected totalling fifty thousand items. In 1926 the several institutions founded by Dr. Frobenius were removed from the famous Nymphenburg Castle at Munich to Frankfurt where they occupied the former Federal Palace. Since April of this year they have been again removed and are now to be seen in the former Citizens Hospital at Frankfurt-on-the-Main.

## *Deutscher Schulverein of San Francisco*

The Deutscher Schulverein of San Francisco has inaugurated a series of meetings that might well serve as an example for other groups. In March Dr. A. E. Sokol of Stanford University gave a lecture on the influence of the German Hochschule upon American universities. The program for the April meeting consisted of a lecture upon the origin and development of *Kammermusik* in Germany. The music was supplied by the Local Federal Symphony Orchestra. The next lecture will be on the theme of religious beliefs of the ancient Nordics from a purely scientific non-propagandistic standpoint.

The Verein is also interested in promoting the establishment of the first Sunday in October as a state and perhaps as a national German Day, following the example of other organizations in different parts of the United States.

## *1937—Year of Festivals and Pageants*

Last summer Germany welcomed its summer guests with the symbol of the five rings to the magnificent spectacle of the XI Olympiad. Nineteen thirty-six was the year of sport above all else—1937 is to be the season of music and drama festivals and of historical pageants. Over a thousand of them are listed in the official calendar for the year. Even the array of those that lay claim to international interest makes a fair choice difficult if not impossible.

Breslau will welcome some 150,000 German singers from all over the world to the twelfth Sängerbundfest under the immense steel and glass cupola of its Century Hall. Bayreuth, Munich, Zoppot will pay their annual homage to Wagner. Nürnberg introduces itself with a series of Romantic operas. Göttingen is celebrating Händel and the two hundredth anniversary of the found-

ing of its university. Heidelberg's castle courtyard and Frankfurt's Römerberg will be the scenes of the annual dramatic performances. Weimar will venerate Schiller. The Luisenburg in Wunsiedel, the Rotes Tor of Augsburg, the castle of Marburg, the "green stage" of Thale in the Harz will be the settings of other performances—what associations the mere mention of these names calls up! Rothenburg ob der Tauber will enact the historic "Meistertrunk," neighboring Dinkelsbühl the "Kinderzeche," Burghausen the medieval Meier Helmbrecht Play. A number of towns will celebrate a millennium of existence with appropriate ceremonies and history-come-to-life pageants and plays: Cham in the Bavarian Forest, Dornburg in Thuringia with its Goethe castles, Soltau in the heart of the Lüneburg heath, while Schwäbisch-Hall and Wasserburg on the Inn will commemorate their nine hundredth anniversary. Dozens of other towns will stage traditional festivals of local or national fame. The great Creative Folk Exhibition at Düsseldorf will last from spring till fall and will be devoted to German progress, notably in the arts and industries.

Nobody who glances over the imposing list with an open mind can fail to be impressed by the vitality and joyousness of a great nation that is aware of its cultural heritage and is grateful for the blessings of peace in which to enjoy and experience them and relive them in unflinching creative endeavor.

### *New Light on the Pied Piper*

In its basic form the legend of the rat-catcher of Hameln—"die Rattenfängersage"—is known as the "exodus of the children of Hameln." The evolution of the mysterious piper into a demoniac rat-catcher would seem to be a later development. Intensive research into the origin of the famous legend is being conducted by Studiendirektor Heinrich Spanuth of Hameln. In "*Forschungen und Fortschritte*" he reports a remarkable corroboration of the historical foundation of the legend.

On the last page of the medieval manuscript of a theological work, the "Catena aurea" of Heinrich von Herford, Herr Spanuth discovered a Latin narration of what is termed a "rarum miraculum"—the exodus of the children of Hameln. In the year 1284 on the day of SS. John and Paul, so the account goes, a "handsome youth of about thirty" entered the city through the Weser Gate and passed over the bridge. He was admired by all "because of his figure and his raiment." With a "silver flute" he lured "about 130 children" and led them out the eastern gate to "Calvary," to the "place of judgment," where they disappeared. The

frantic parents sought their children desperately "from one town to another," but in vain.

The date of the manuscript containing this earliest account of the legend is estimated to be between 1430 and 1450. The fact that it refers in passing to a still older book as its source makes it likely that in time we may discover accounts even nearer to the actual year of the happening. It is now more apparent than it has ever been that a great misfortune must have really befallen the poor people of Hameln in the thirteenth century, even though the circumstances may differ considerably from the legend of the Pied Piper as we know it today.

### *Adjusting Language Study*

Dean M. M. Guhin, of the Northern Normal and Industrial School, Aberdeen, South Dakota, and a member of the Oberlaender Trust 1936 Educators' Tour, writes: "I believe a fairer appreciation of the German people throughout the country will aid in eliminating the racial prejudice which resulted in the discarding of courses in German in hundreds of schools. Last week I talked to a small high school composed of children, eighty-five per cent of whom are of German descent. In the afternoon I talked to a class of thirty of these children who are studying French. This seems to me to be an illogical situation. I believe there is need for a continuous campaign to eliminate unreasonable racial prejudices. I am trying to do a little and have given thirty talks on my trip to Germany since November first."

## Briefs

ARE YOU interested in PENNSYLVANISCH DEUTSCH? Dr. Preston A. Barba of Muhlenberg College, Allentown, Pennsylvania, from time to time publishes a little one-page sheet on the so-called Pennsylvania Dutch, which would be of interest to all who want to know more about the changes that took place in the German language in Pennsylvania.

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A BERLIN NEWSPAPER of February 18th announces that arrangements have been made by the Vereinigung Carl Schurz of Berlin, for a student exchange between the city of Berlin and the Cleveland, Ohio, schools. The plans as announced are that the students from the Berlin schools will leave Hamburg by the end of April 1937, and after a brief stay in New York will proceed to Cleveland, Ohio. While there they will live in private families for six weeks, and spend their time visiting schools and various institutions. It is expected that while in America the actual expenses will be paid by American parents, who in return will send their children to Berlin, where they will be cared for by the German families. The average age of the German students coming over will be nineteen years.

GERMAN-FRENCH MUSIC EXCHANGE. Under the patronage of Oberbürgermeister Zörner of Dresden and the French consul in Dresden, Dr. Boissier, a musical exchange has been arranged for the spring of 1937. The Dresdner String Quartette gave a "French evening" in the Dresden City Hall, and on March 8th the Quartette went to visit Paris for a public concert and to play over the radio.

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DR. WERNER VON MELLE, founder of the University of Hamburg and former Oberbürgermeister of Hamburg, died on February 19, 1937, at the age of eighty-four.

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ON THE INITIATIVE of Professor Paul Haertl of Bad Kissingen, plans have been made to found a Cooper Museum in Bad Dürkheim. In 1830, during his tour of Germany, James Fenimore Cooper spent some time in Bad Dürkheim. Captivated by the romantic scenery, the ruins of Limburg and Hardenburg and especially the remains of ancient fortifications, he conceived there the novel to which he gave the title "The Heidenmauer." Cooper has long enjoyed a wide popularity in Germany. We are reminded again by Professor Haertl that the first of his enthusiastic readers to translate one of his books into German was Goethe. The new center will attract both Americans and Germans interested in a locality associated with the life of the famous novelist and the background for one of his works.

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DR. ALFONS DIENER VON SCHÖNBERG, who entertained many members of the Oberlaender Trust forestry tours in his home, Schloss Pfaffroda in Saxony, died on November 16, 1936. Dr. Diener von Schönberg's hospitality and his courtesy in explaining the management of his forest estate have not been forgotten by his American guests. The estate is one which



Photo by Gaza and Binz

Professor Arthur Binz

has been under sustained yield management by his family for six generations. THE AMERICAN-GERMAN REVIEW joins with those who knew him personally in expressing gratitude for his contribution to friendship between our two countries, and sympathy for his family in their loss.

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THE FRANKLIN INSTITUTE of Philadelphia, Pennsylvania, announces that the Franklin Medal will be bestowed this year upon Dr. Robert Andrews Milliken, Chairman of the Executive Council of the California Institute of Technology, and upon Dr. Peter Joseph Wilhelm Debye, Director of the Institute of Physics at the University of Leipzig, and Director of the Kaiser Wilhelm Institut in Berlin. Dr. Milliken was one of the first to receive a grant from the Oberlaender Trust.

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HEALTH MUSEUM. The former residence of Mrs. Francis F. Prentiss, of Cleveland, has been donated to house a museum of health and hygiene. The building was occupied by the Huron Road Hospital for several years.

The project will be administered by a non-profit corporation to be known as The Cleveland Museum of Health and Hygiene, Inc. Sufficient funds will have to be raised to maintain the museum.

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THE GOETHE MEDAL for Arts and Sciences was awarded by Chancellor Hitler to the Austrian poet Dr. Karl Schönherr, who portrays peasant life in his robust and powerful dramas.

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PROFESSOR ARTHUR BINZ, a distinguished chemist of the University of Berlin, delivered lectures in twenty educational centers in the United States between February and April 1937, as a guest of the Foundation.

He has been accepted enthusiastically in American circles, both as a lecturer and as an individual. His research in the field of chemo-therapy, and his discovery of the chemical compound, known in this country as Iopax, which makes it possible to photograph certain organs of the body and reveal diseased conditions which were not detectable previously by means of the X-ray, have attracted widespread attention and interest. It was in recognition of the latter discovery that he was elected to honorary membership in the American Urological Association.

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PROFESSOR ROE-MERRILL S. HEFFNER of Harvard University is the author of an illuminating statistical article entitled "Notes on Contemporary German Instruction in Public and Private High Schools" in the United States, in the magazine "Education" for March 1937. His fact-finding survey on enrollment, courses offered, size of classes, programs and technique of instruction, is based on the replies to a questionnaire from fifty-eight high schools and twenty-three private schools representing twenty-three States of the eastern, western, central and southern areas.

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GEORG GROSZ, German-born painter and illustrator, now living in Douglaston, Long Island, was awarded a John Simon Guggenheim Memorial fellowship to enable him to continue his graphic presentation of present-day America.

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DR. HARWOOD LAWRENCE CHILDS, Associate Professor of Politics at Princeton University, is also a recipient of a Guggenheim fellowship. His award is to aid him in making a historical study of labor and capital in German politics.



THE FIRST "German-American Heimatkunde Conference" was held March 6 and 7, 1937, in Cleveland, Ohio. The basic idea of the Conference was to bring about a closer fellowship between the urban and the rural German-American elements.

Dr. Otto Glasser, noted biophysicist, and President of the Deutsche Tafelrunde which was prominent in planning the Conference, acted as chairman. The Mayor of Cleveland gave an address of welcome. Dr. Nobert Zimmer of Hanover, Germany, who has visited numerous settlements of Low German origin, related some of his experiences and observations. He observed that the Low German dialect tends to outlive the literary German.

Eight other speakers, four of them American-born, dwelt upon various phases of the history of the German element in Ohio and in the United States in general. A committee was appointed to arrange for other conferences of this type.

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HENRY G. HILKEN, well-known German-American and prominent in shipping circles in Baltimore, Maryland, died at his home in that city on March 20th, at the age of eighty-nine. For some years he was German Consul in Baltimore.

\* \* \*

PAUL BEKKER, distinguished critic and historian of music, died at his home in New York City on March 7th, after a long illness. He was fifty-five years old. During a lifetime devoted to music he was connected at one time or another with the Philharmonic Orchestra in Berlin, with the municipal theaters in Aschaffenburg and Görlitz as conductor and with the state theaters in Kassel and Wiesbaden as Intendant. From 1911 to 1923 he exercised considerable influence on musical life in Germany as music editor of the *Frankfurter Zeitung*. He is the author of authoritative works on Beethoven, Offenbach, Wagner, Mahler, Schreker, Richard Strauss, and on many aspects of and problems in music, its production and history. From 1934 to the time of his death he was music editor of the *New Yorker Staats-Zeitung und Herold*.

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JOHN D. GUTHRIE, a member of the Oberlaender Forestry Group in 1936, has sent a number of hickory nuts to Count Rudolf Hoyos of Austria, for the purpose of trying to propagate the hickory tree in Austria. Mr. Guthrie made this gift as an expression of appreciation to Count Hoyos for the kind reception which he and his wife gave to the American foresters.

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AUSTRIAN ART COURSE TOUR. Miss Marianne Willisch, 130 W. Randolph Street, Chicago, Illinois, is the organizer and promoter of an Austrian Art Course Tour that is held in Vienna each summer. The course for 1937 runs from July 5th to August 15th, and consists of lectures by noted professors on subjects such as "textile technique," "metal work," "creative design" and "ceramics." There will be several supplementary lectures, and a special appeal is made to teachers of art, designers, and students who wish to study art. Complete information can be secured from Miss Willisch.

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THE SALZBURG FESTIVAL. The program for the Salzburg Music Festival for 1937 is very inviting. It is announced that Bruno Walter will conduct von Weber's "Euryanthe" in recognition of the one hundred and fiftieth anniversary of von Weber's death, and that he will also conduct three performances of "Don Giovanni," two of "Orfeo," and three of "Figaro."

Arturo Toscanini will conduct three "Falstaffs," two "Fidelios," three "Meistersingers," and four "Magic

Flutes." There will be six performances each of "Jedermann" and "Faust," and a number of special concerts, all within the period from July 24th to August 31st.

## Contributors to this Issue

**Mr. Harold D. Eberlein** is a writer specializing in antiques and similar subjects. Mr. Cortlandt Van D. Hubbard collaborates with him on various books.

**Mrs. Anne Roorbach** is the Boston representative of the Carl Schurz Memorial Foundation.

**Dr. Paul Haertl** is director of Bad Kissingen State Laboratory.

**Dr. Matthias F. Schmitz** is a member of the German Department at Smith College.

**Dr. Adalbert Ebner** is Professor of Forestry at the University of Munich and is also an ex-officio officer of the Bavarian Forest Service.

**Dr. Daniel B. Shumway** is Professor of German Philology at the University of Pennsylvania.

**Mrs. Iris Barry** is the Curator of The Museum of Modern Art Film Library.

**Mr. Fred Dossenbach, Jr.**, is a member of the staff of the Bernese Oberland publicity department.

**Mr. Everett White Melson** is a member of the Bausch and Lomb staff.

## Palatine Emigration

(Continued from page 51)

a "planned economy," based on the desire to produce naval stores for the royal navy. Within a short time some of the disgruntled and disillusioned redemptioners moved on to Schoharie, and eventually some reached Pennsylvania.

Dr. Knittle has told the story of this *Völkerwanderung*, the largest single emigration to America in the colonial period, in an interesting way and with scrupulous regard for the evidence. He describes the causes of the emigration from the Rhine valley, the perils of the journey, and the policy of the British Government, and analyzes once more the experiences and hardships of the Palatines in their colonial homes. The story loses nothing of its human interest because of the author's emphasis on detail, and his scrupulous care in separating the facts from the legends which have grown up around this episode. Many of the older accounts will have to be revised in the light of his conclusions.

It is not too much to say that this is the first thorough and completely reliable account of German immigration in colonial times. The book is beautifully printed and illustrated. The appendices, containing some 12,000 names of Palatine emigrants, are based on a careful check of public records, and will prove valuable to genealogists. The Oberlaender Trust is to be commended for giving its financial support to such a noteworthy contribution to historical scholarship.

CARL WITTKÉ.

# The Foundation . . .

SEVEN years is usually looked upon as a cycle and it is therefore fitting that at the close of the first seven year period of the Carl Schurz Memorial Foundation a brief summary should be made of the activities of the organization. We present, therefore, a few paragraphs from the Seventh Annual Report.

Direct assistance has been given to 1068 individual Americans to enable them to become better acquainted with the history and cultural experiences of the German peoples. Among these we find 889 students, 59 professors, 30 foresters and lumber men, lawyers, doctors, scientists, newspaper men and editors, chemists, public lecturers, research men from the Federal and State governments, specialists in taxation problems, agriculture, dairy products, coöperatives, folk-lore, visual education, theater, drama, art, and music.

We have founded and edited for three years a quarterly magazine — THE AMERICAN-GERMAN REVIEW—which conveys our message to approximately ten thousand people.

The need for filling up the gap in our college and university libraries caused by the great war and the depression, has led to our supplying over 4000 volumes to 350 libraries in the United States.

Four thousand volumes of American literature have also been contributed to 90 German and Austrian university and scientific libraries.

During this period we have had 19 distinguished lecturers as guests from Germany and Austria.

Through them thousands of American people have been brought into touch with some of the best minds of Germany.

In addition to this we have arranged for the late Mr. Max Montor and for Mr. Paul Dietz to give readings from German literature in 311 universities and colleges.

In the field of art we have provided exhibitions of German graphic art under the leadership of the late Miss Frieda M. Burkle and Mrs. Yvonne Johnsen. 203 graphic art exhibitions were held in the eastern, southern and central States. The great exhibition of German art from the 15th to the 19th century, loaned by various museums in Germany, has been shown in Philadelphia, Cleveland, Chicago, Brooklyn and Boston, the combined attendance being estimated at 130,000. The exhibition will be shown in Pittsburgh during the present month.

On account of the growing interest in forestry in

the United States, The Oberlaender Trust and the Foundation have taken a decided interest in making the experiences of the German-speaking peoples in the field of forestry available to key people in the United States. Those who have been invited to study the experiences of the German-speaking peoples have included some of the highest of the Federal officials in the department of forestry in the United States Government, and some of the most prominent lumber men and private timber owners.

The need for giving encouragement to professors and institutions that are earnestly trying to improve their methods of teaching foreign languages, has led The Oberlaender Trust and the Foundation to send over a number of the most prominent educators of the United States to study German and Austrian methods of teaching modern languages.

Municipal government is another subject that has claimed our attention. We have made grants to a number of American city officials and men who are interested in promoting interest in the non-partisan management of municipal affairs to study the practices in Germany and Austria.

In order to further interest in visual education, a group of museum directors was invited to study the German methods of making the museum an integral factor of our educational program.

In addition to these larger movements a number of individuals in a variety of fields have been invited to make studies of the situation in Central Europe, and to make their findings available to the American people. Included in this category are such subjects as town planning, recreational parks, playgrounds, beautification of water fronts, housing, adult education, architecture and youth hostels.

In dealing with cultural and spiritual things, one must always recognize that results are more or less intangible. However, much that is not seen is just as real as that which is seen, and while one can not point to many specific accomplishments we believe that in these years the Carl Schurz Memorial Foundation and The Oberlaender Trust have done a great deal toward better integration of the Americans of German descent with the rest of the American people. Seven years is a short time, and while much has been accomplished we must realize that the greatest service has been in preparing, tilling and sowing in a field that will produce much that is good in years to come.

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Wenn etwas ist, gewalt'ger als das Schicksal,  
So ist's der Mut, der's unerschüttert trägt.

—GEIBEL

TRANSLATION OF ABOVE QUOTATION

"If there is anything in this world more powerful than fate,  
Then it's the courage which accepts fate without flinching."