



MAX KADE INSTITUTE

FRIENDS NEWSLETTER

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German Immigrant Paul Seifert and the Rural Landscape of Southwest Wisconsin

Ron Nagel

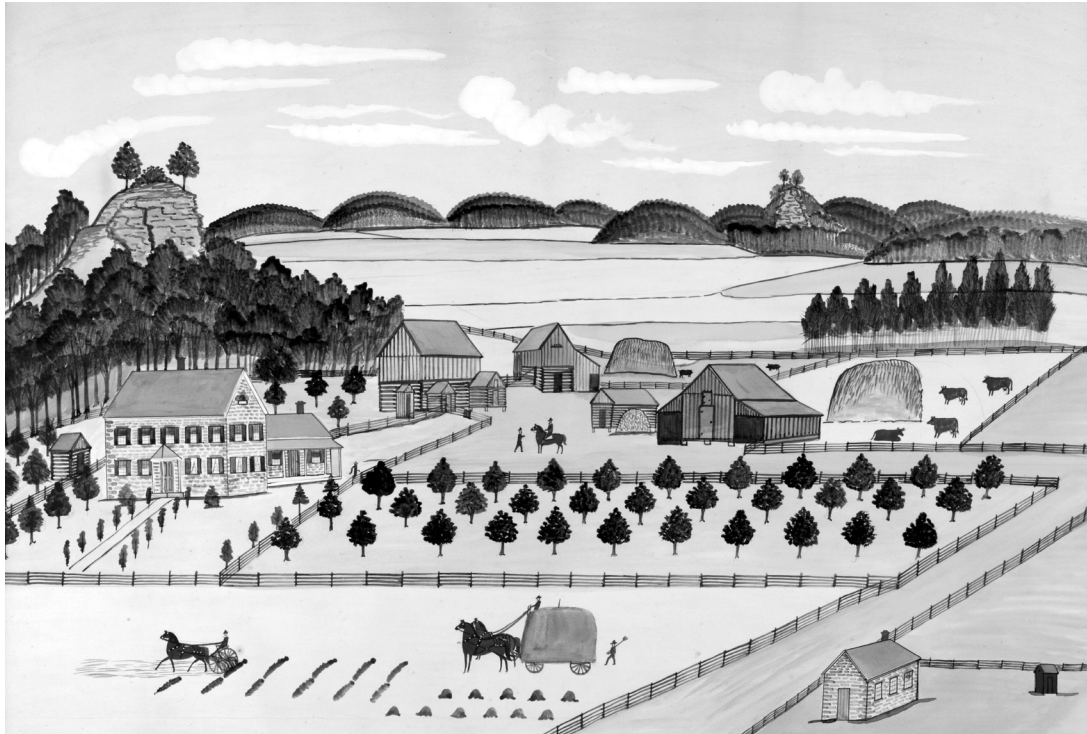


Image 41161 from the Wisconsin Historical Society, used with permission

Paul Seifert's painting of the Martin Lutscher farm in the town of Honey Creek, Wisconsin

INSIDE

- Announcement: Friends of the Max Kade Institute Annual Meeting
- Coming of Age in Late 19th-Century Chicago
- Book Review: *German Immigrants, Race, and Citizenship in the Civil War*
- The Stiftskeller's Murals at the UW–Madison Memorial Union

For several decades around the turn of the twentieth century, a German immigrant named Paul Seifert traveled through rural Southwest Wisconsin, stopping at different homesteads and chatting with the owners. He complimented each farmer on his property and before long convinced him that his place was picture-perfect and should be immortalized in a painting. Seifert, of course, would be just the man for the job. For about three dollars, he promised a beautiful watercolor

on 21"x 28" paper. Seifert's sales pitch must have been convincing, and his paintings became so popular that eventually over a hundred of his rural scenes were displayed in farm houses all over Richland, Sauk, Grant, Iowa, and Crawford counties. In one case, Seifert even painted six versions of the same farm. Today Paul Seifert's paintings are highly appreciated as examples of rural Midwestern folk art. From April to August of this

Continued on page 8

Greetings, Friends and Readers!

We reach out to you and send you news—perhaps for the last time—from the Keystone House! It will not be long now before we will be located in the University Club. The renovations of the building's fourth floor are progressing well, and we expect to move soon, possibly before summer!

Each of us has been busy with a number of tasks this winter, many of which are related to our three long-term projects, the Milwaukee German Theater Project, the Pennsylvania Dutch Documentation Project (PDDP), and the German Immigrant Oral History Project. The third one of these is our newest one, and Antje Petty is playing the leading role in it. In recent weeks Antje, Kevin, and Mark interviewed the first five people for the project, and four more interviews are scheduled for March, with still others planned for the remainder of the semester. The stories of our participants in this pilot phase reveal a variety of experiences by German-speaking immigrants who came to the United States between 1936 and 1962. We are now making plans to move the project into the next phase, transcribing the recordings, and seeking additional funding.

Our two other projects are being showcased at scholarly conferences. In January, Mark traveled to Heidelberg to present material from the Pennsylvania Dutch project at a workshop on using historical newspapers in research, and he will

make a second presentation on the topic at the 38th Annual Symposium of the Society for German-American Studies that takes place in Milwaukee on April 10–12. One of Mark's graduate students in German linguistics and also a PDDP team member, Joel Stark, will deliver a paper on the *Reading Adler* (from Reading, Penn.) in the same session. Cora Lee and her student Calla Buttke, a sophomore in the Department of German, will also give presentations at the Symposium in Milwaukee, speaking on a play entitled *Die Brücke*, which was written by the well-known German-American author Fernande Richter, as well as its presentation at the Pabst Theater in Milwaukee in the spring of 1916. Sarah Reed, another graduate student in the UW–Madison German Department, will speak at the Symposium on the topic of “Brigham Young's Death in the German-American Press.” Thus we note with some satisfaction that interest among our students in German-American topics of various kinds is increasingly strong.

The Symposium will also give us the opportunity to network with colleagues from around the country, including our friends at the Max Kade Center at the University of Kansas and the Max Kade German-American Center at Indiana University–Purdue University Indianapolis. Because of our common commitment both to promoting quality research on German-American topics and to disseminating that research

to diverse audiences, we all look forward to building closer ties.

As always, we are very grateful for the many ways in which you, our Friends, help us, both with our programming and with ensuring the long-term viability of the MKI. At the moment, although we are—as always—proud of our success, we are still concerned with the Institute's financial health, as the next deadline for raising more matching funds as required by our NEH Challenge Grant is coming up soon.

We wish all of you the best for the spring and look forward to seeing you at our annual meeting in Janesville on May 10. Save the date!

—Mark and Cora Lee

Annual Meeting in Janesville, Wisconsin

We invite you to the 2014 Annual Meeting of the Friends of the Max Kade Institute in Janesville, Wisconsin, a city at the crossroads of American history.

Our day will begin with a tour of the Lincoln-Tallman House, a mansion constructed between 1855 and 1857. Until 1915, the house was occupied by the William Morrison Tallman family. In October of 1859, Abraham Lincoln stayed here after giving a series of speeches in Beloit and Janesville. Please note two different tour-time options!

The annual meeting and dinner will be held at the historic Armory, built in 1930 and listed on the National Register of Historic Places. Your dinner includes a choice among three German-style entrees. We will conclude with a presentation on German Americans in Janesville by MKI Co-Director Cora Lee Kluge.

PROGRAM

- A. Tour of Lincoln-Tallman House (426 N. Jackson St.)
12:00–1:15 *OR* 2:00–3:15pm
Choose a tour time!
- B. 4:00–5:00 Annual Meeting
5:00–5:30 Social gathering (while Board meets to elect officers)
- C. 5:30–6:30 Dinner at the Armory (10 S. High St.)
- D. 6:30–7:30 Lecture: “Living in an Anglo Community: German Americans in Janesville,” by Cora Lee Kluge

REGISTRATION REQUIRED

Please mail your registration with payment by April 25! Friends will receive a registration form in the mail. You can also download the form on the MKI Web site: mki.wisc.edu

Bring a friend — Make a Friend!

Dinner purchase includes 2014 Friends of MKI membership for *new* Friends.

We encourage you to visit other unique sites during your stay in Janesville:

MILTON HOUSE MUSEUM,
18 S. Janesville St. in Milton,
a documented Station on the Underground Railroad in Wisconsin, and a National Historic Landmark, <http://www.miltonhouse.org>

ROTARY BOTANICAL GARDENS,
1455 Palmer Drive in Janesville,
<http://rotarybotanicalgardens.org>
For further information contact the MKI at 608-262-7546 or e-mail Antje Petty at apetty@wisc.edu

We look forward to seeing you on
May 10!

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Coming of Age in Late Nineteenth-Century Chicago: The Life and Writings of Elfrieda Hochbaum

Kevin Kurdylo

Recently, while working on our library database, I came across a record for a book by an Elfrieda Hochbaum with the title *Burning Arrows*. Thinking the work somehow touched on the fascination Germans have with Native Americans, I was surprised to read the database abstract:

An autobiographical novel with scenes, events, and characters taken largely from the author's own life. From the dust jacket: "The strength of the book lies largely in its vividness as a study of the German element in American life, the German mind contrasted with the American mind. The author has written a beautiful study of German-American girlhood in Chicago, full of insight and truth."

Still intrigued by the title, though realizing it was unlikely that young Elfrieda Hochbaum had encountered any Native Americans in Chicago, I began investigating. The title, it turns out, is suggested by a statement in Nietzsche's *Thus Spake Zarathustra*, and it is given as the book's epigraph (in both German and English): "I love the great despisers, because they are the great adorers, and arrows that burn for the other shore."¹ In essence, this quote refers to a longing for something better, and to the power to discern what should be valued in life. It is interesting to note that the idea of "burning" is used for Nietzsche's

"Sehnsucht," whereas most English versions of Nietzsche's text employ "longing." The word choice, most likely made by Hochbaum herself, is indicative of a theme that runs throughout the story.

Hochbaum's alter ego in the novel is named Hilda Brandt; the surname, which is the German word for "fire," symbolizes the protagonist's burning desire to achieve intellectual and cultural fulfillment. Fire also looms in Hilda's youth at the start of the story "in the agonized thrill of the recalled, unforgettable, ever re-threatening Great Fire" of 1871, though it had occurred before Hilda's (and Elfrieda's) parents moved to the city.² As Hilda grows into a young woman, her yearning to leave the unglamorous and gloomy streets of her urban home and cross to the shores of both education and refinement—often presented to her in her father's stories of his homeland in Europe—is a spark with which she would gladly incinerate the present to reach a brighter future.

A year after Elfrieda Hochbaum's death in 1962, her daughter, Elfrieda Pope Bestelmeyer, who wrote the introduction, fulfilled a promise she had made to her mother by publishing this text. The introduction and explanatory notes, along with eight pages of photographs and information from the dust jacket (which we are fortunate to have), elucidate the connections between this work and the author's own life.



Elfrieda Hochbaum, date unknown

Elfrieda was born in Chicago on July 25, 1877, to parents who had emigrated separately to America from the area of Wernigerode, in the Harz Mountains, and met after they were both living here.³ In the story, as in Hochbaum's own life, Hilda's father owns a dry goods store. This store was located at 404 E. Division Street in Chicago,⁴ though in *Burning Arrows* there is reference only to the "Street" in the "City." The city of Hilda's and Elfrieda's childhood was a grim place: In the years immediately following the Great Fire, Chicago was rebuilt rapidly but without a plan, resulting in an unattractive area of development with a great number of "wooden buildings whose leanings testified to a too hasty birth" (25). Hilda's Street was in an area that "city fathers with ghastly jest called

‘Little Hell’ with the Lake to the east (a “thing mysterious that lured and beckoned, but on stormy nights was heard to roar like a baffled beast”), while to the west the Street “reached into an ever darker gray, and lost itself at last among . . . ‘rolling mills,’ which, in the evenings, sent fitful and ominous flares into the sky high above the blackness.” Beyond the mills one came to the River, “nauseatingly filthy . . . with its accumulations of slime, of floating refuse, [sending] up from its vile sluggish bosom a horrible, city-enveloping stench” (27).

This bleak atmosphere is in stark contrast to the stories told by Hilda’s father of the tree-fragrant mountain air of his home in Holdeburg (a renaming of Stolberg-Wernigerode) in the Harz Mountains. Her father tells of being christened in the arms of his godfather, Graf Stollman of Holdeburg,⁵ who “would have come down from his castle in a carriage by some path concealed in that thickness of shimmering green” (13–14). Later her father sings of three hunters seeking a white stag; they fall asleep and dream of it, only to awaken, bewitched, as the magic beast dashes by, “followed by their haunted burning eyes . . . forever unattainable” (35–36). In the first chapters of the story the harshness of the City is mitigated by these stories and songs, and Hilda shows herself to be a child with great love for her parents and for the family’s heritage. In fact, one scene has Hilda pitying the daughter of the local jeweler, for her father

told no beautiful stories to
Frieda, did not sing to her, had
no visions of spruce-scented



Elfrieda Hochbaum, and her parents

mountains, knew nothing of journeymen’s, of hunters’ of soldiers’ adventures. No count had held him at baptism, . . . no magic stag had faded away before his eyes. . . . How poor Frieda was, for all the watches and the rings! (40)

As Elfrieda’s daughter writes in the introduction, the first half of *Burning Arrows* provides an “exquisite depiction of German-American girlhood during Chicago’s [eighteen] eighties and nineties.” Hilda’s childhood is presented in vivid flashes colored by a child’s understanding, or, in some cases, by her inability to comprehend fully, as when a baby brother arrives unexpectedly in the night (brought by the stork from her German picture-book, “flying with long legs limply down”) to supplant Hilda in the crib in which she was accustomed to sleep, or when an older friend seeks to dispel the myth of Santa Claus. Hilda’s German-American family opens presents on Christmas Eve, with the sounds of sleigh bells wafting in from the

streets while glorious stars shine in the heavens, but the American children were “hampered by inferior customs, [and] would have to wait for their Christmas until the cold glamorless morning came” (65). Later the family attends the Christmas celebration at Turner Hall,⁶ with songs by the *Männerchor* and the revealing of a splendidly decorated Christmas spruce—not, as Hilda points out, the incorrect, bushy pine seen in the American Sunday School, with its “scarlet paper tatters, its puny strings of beads and popcorn, its misarranged tinsel, its gaudy shabbiness. This [decorated spruce] was a glitteringly ordered creation bursting with its own radiance,” as tall as the trees that grew in the Harz Mountains of her parents’ homeland (66).

In other vignettes, we learn of the newly built cable car in Chicago; the purchase of an upright piano for the family’s new home; visits by a deaf-mute uncle; variations in spoken German and class distinctions among friends, customers, and neighbors; and interactions with other ethnic

groups. At one point Hilda overhears a conversation between an Englishman and her father:

“I don’t see how you Germans can eat such a dish [*Schwarzsauer*]. Isn’t that the one where the ducks are boiled in their own blood?” And then Papa had retorted, “Well, we’re at least civilized enough to boil it. We’re not so savage as you Englishmen who eat the blood raw as it oozes out of your red roast-beef!”

Duck’s blood boiled, and raw red beef. Which was the more respectable? Papa scorned the English way. The English looked down upon the German. But Mama had said: “Yes, you always read how the English want their beef bloody. Although in Dickens and Thackeray, they seem to eat a cold joint of mutton just as often, and that surely isn’t raw.” Mama’s observation had smoothed over the international quarrel. (49)

Hilda’s mother “seems to like English books as well as German, but Papa prefers his Goethe and Schiller, and, above all, his Fritz Reuter, who wrote in that odd dialect similar to that which the people about him had spoken in his wonderful youth” (29). And there was, particularly from her father, a disdain of things American, which could never compare favorably to life in Germany—even the moon shone brighter there, at least in his memory. In America, Hilda is told, people pursue money at the expense of refinement and respectability. However, when Timon, the father,

takes a trip to Germany, bringing Hilda’s older sister Hermine back with him, we learn upon their return that “German children are just as naughty as American ones!” and that the father was viewed by his relatives as the “rich American uncle.” These revelations offer a new perspective for Hilda, and

something broke at the thought, a chasm opened, a chasm wider than the ocean itself. And on one side was Utopia, the Harz, the fatherland, the castled hill, and the Count, and Papa’s youth. And on the other, on this side was Papa the American, and the things with which he impressed the German uncles and cousins in the mountains and in the cities: Niagara Falls; sky-scrapers built with incomprehensible genius on unstable sand by means of concrete foundations sunk fifty feet deep; the fabulous growth of the City after its fire; its crowded “downtown” which was now the center of the whole world’s grain and meat transactions, though only sixty years before it was still a pasture. (117–118)

Hilda begins to look beyond her initial perceptions of the world, those which formed her identity as a child. Seeking her own independence, she must first break her romantic image of her father. When Timon learns of the death of Kaiser Wilhelm in 1888, he exclaims, “Meine Zeit ist vorbei!” His time had passed, and on that day—when Kaiser Wilhelm died—“Timon perhaps for the first time

landed in America!” (118)

As Hilda nears the end of high school, her father’s fortunes fail. The cable car proves to be bad for business, taking local customers away from his store and to the big stores downtown. “The things that made the City greater—the department stores adding to the fame of the skyscrapers—undid the simpler ventures of its beginnings. The cable car that had seemed to mean a new life for the Street had been its destruction” (132). With the stress of the failing business, Timon becomes gloomy, moody, known more and more as “that cross German,” though Hilda’s mother retains her gracious disposition, and the few customers who come to the store prefer to interact with her. At one point, feeling imprisoned by her family and duties, Hilda accuses her father of having lost his sense of beauty: “The horrible gray things of life had killed it. And he thought he still had it, did not know” (144).

Now nearly eighteen, Hilda longs to escape the store, the Street, and the life she has known. The thought of attending a university rises within her, but she realizes that “dreaming was impossible. Unless one had great sums of money. To live in the spirit, one had to have money . . .” (149).

In full teenage drama, Hilda views her situation thus:

College. Hope. Light.
Actuality. Papa. Money.
Darkness.

She first approaches her mother with her dream:

“Well,” it was one of her favorite English words, “Why don’t you go?” How simple, how

magnificent, was Mama's way!
A crystal flood bearing one
out, out. To have Mama for a
mother! (161)

Maternal approval notwithstanding, she still must ask her father, who, at first, refuses. He is not "made of money," and business continues to be bad. But her request is not for the mere pleasures of "college life"; this is about something more, "something high and beautiful and shimmering and free. Didn't he feel her soul burning for release to be on its way thither?" (163)

Realizing such lofty aims will not sway him, she employs a more practical argument: an education will help her to earn more in a career and put her in a better position to pay back her father's loan. This approach prevails, and Hilda embarks on her educational journey.

We'll leave the semi-fictional account and focus now on what can be gleaned of Elfrieda Hochbaum's life from the book and other sources, because her story as a German American, and as a woman, is of interest. One finds an entry for Elfrieda in *Woman's Who's Who in America; A Biographical Dictionary of Contemporary Women of the United States and Canada, 1914-1915*, where we can follow her educational career: after a Bachelors and a Masters of Philosophy from Northwestern University in 1899—where she was actively involved in the Deutsche Literatur Verein, became a member of Pi Beta Phi, and was elected to Phi Beta Kappa—she taught German for one year at East Aurora (Illinois) High School before attending the University of Leipzig for two semesters in the



Elfrieda Hochbaum and Paul R. Pope, as bride and groom

academic year 1900-1901. Women had first been allowed to matriculate at the University only a few years earlier, though "few American women took advantage of the opportunity," perhaps because of the burgeoning educational prospects available to women in turn-of-the-century America.⁷ Elfrieda was also a pioneer in that she was able to convince the renowned philologist Professor Eduard Sievers⁸—known for his refusal to admit women to his classes—to let her attend. It was at Sievers's lectures that Elfrieda met her future husband, Paul Russel Pope; they were married in 1904 in Chicago.

But first, Paul R. Pope received his Ph.D from Leipzig in 1903, while Elfrieda, having obtained a graduate fellowship, received her own Ph.D. the same year from Cornell Univer-

sity.⁹ From 1902 to 1904 (and again temporarily in 1912) Elfrieda was a professor and chair of the German Department at Wells College in Aurora, New York; Paul began teaching in the German Department at Cornell, where he remained throughout his academic career—and authored several textbooks¹⁰—before his retirement in 1945.

Elfrieda Hochbaum—the name by which she wanted to be known as a writer, according to her daughter—wrote many reviews and articles published in various newspapers and periodicals, many of which illuminate her interest in women's movements, particularly equal pay and suffrage, a direct result of her own struggle to achieve a higher education and make her way in the world.

Continued on page 14

Continued from page 1

year, some of them can be enjoyed at the Wisconsin Historical Museum in an exhibit called “Wisconsin in Watercolor: The Farmscapes of Paul Seifert.” [See sidebar on page 9.]

Paul Seifert arrived in Wisconsin in 1867, and for the rest of his life he remained closely connected with the land and the people of the state’s Driftless Region. Born in 1846 in Dresden, Saxony, he grew up surrounded by teachers and students at the Free Mason Institute in Dresden, a preparatory boarding school for boys where his father was the head schoolmaster. Paul Seifert later attended a trade school (the exact school and trade are unknown), and—just prior to his emigration—also the Royal Academy for Agriculture and Forestry in Tharand, Saxony, for one semester. A photo labeled “winter semester 1866/67” shows



Paul Seifert, 1867

Paul Seifert in his student uniform at the Academy.

These were turbulent times in Europe and especially in the Kingdom of Saxony. In 1866, decisive battles in the Austro-Prussian War were fought on Saxon territory, with Saxon troops fighting on the losing Austrian side. In 1867, as a result, Saxony lost some of its previous independence and became a member of the newly founded North German Federation, the precursor of the German Empire, which was dominated by Prussia.

We do not know if the political and military situation influenced Paul Seifert to emigrate, but on September 14, 1867, he boarded the ship *Eugenie* in Hamburg and two days later sailed for America. The *Eugenie* arrived in New York on November 2, and Paul quickly moved on to Richland City in Richland County, Wisconsin. In 1867 Richland City was a boomtown at the confluence of the Wisconsin River and the Pine River, a major stopping point for riverboats between Prairie Du Chien and Portage. Today the city no longer exists, having been abandoned because of a river that continually changed its course.

Paul Seifert quickly adapted to his new surroundings. He befriended a German family, the Krafts, who had come to Richland City from Baden via New York. and in 1868, Seifert married their daughter Elizabeth. Together the young couple bought land nearby, started a vegetable garden, and sold their produce in neighboring communities. A year later, the first of their four daughters was born.

With many mouths to feed Seifert made a living for himself and his family in various ways. He opened a taxidermy studio, and—while Eliza-

beth and his daughters tended the vegetable farm—traveled the Wisconsin countryside with a sketch pad, paper, pencils, and paint. Sometimes he created a painting on the spot, while at other times he made a sketch and finished the work at home. His most productive decade was the 1880s. His earliest known farmscape was painted in 1879; his last may have been painted in the late 1910s, as it includes a 1915 Ford Model T. Seifert depicted rural life as a simple but detailed tableau. That could include colorful barns and houses; farmers’ children playing in the field; someone shooting a fox nearby; lazy cows grazing in the meadow behind a barn—a beautiful and idyllic world, without the hardship that farming in the late-nineteenth century also entailed.

In the late 1940s, Paul Seifert’s watercolors were discovered by Jean Lipman, a prominent folk-art scholar and long-time editor of *Art in America* magazine. She not only wrote about them in her many publications, but also started collecting Seifert paintings herself. Before long the watercolor farmscapes from Wisconsin became sought-after collectors’ items across the nation.

While Paul Seifert is remembered today mostly for his paintings of farms, he was also keenly interested in the history, the landscape, and the people of Southwest Wisconsin. In particular, he was fascinated by Native Americans. On his many excursions throughout the region, he found and collected Native American artifacts. Many of these, such as projectiles and scrapers, he donated to the Wisconsin Historical Society and regional museums.

Image courtesy of Ron Nagel



Image 75711 from the Wisconsin Historical Society. Used with permission

Paul and Elizabeth Seifert at home, undated

Maybe that is why his name is connected with one of the “cave mysteries” in the region. After Seifert’s death in 1921, stories appeared in Wisconsin papers, citing an article that purportedly had been printed years earlier in Vienna, Austria. As the tale goes, Paul Seifert had stumbled upon a hidden cave in the Wisconsin River bluffs filled with skeletons and Native American artifacts. He had sent some of the objects to an archeologist friend in Vienna, who supposedly travelled all the way to Wisconsin, inspected the cave for himself, and was stunned by the treasure he saw. After

that visit, however, Seifert destroyed the entrance to the cave to hide it and its contents forever. His friend returned to Europe, and Seifert never shared the location with anybody else. This story was often told in connection with other stories of Indians who had “vanished” in the bluffs. Fact or fiction, people are still looking to find the “Indian mystery cave” in the bluffs of Richland County. 🗺️

Ron Nagel is a Wisconsin native and currently lives in Verona. In 1978 he first read about Seifert’s cave and has been researching the subject ever since.

Paul Seifert Events Wisconsin Historical Museum

30 N. Carroll St., Madison, WI

EXHIBIT — Wisconsin in Watercolor: The Farmscapes of Paul Seifert

The first major exhibition of paintings by Paul Seifert.
Tuesday, April 8, 2014–Saturday,
August 30, 2014, 9 am–4 pm,
Tuesday through Saturday.
Admission by donation — \$4 for
adults, \$3 for children under 18, or
\$10 for a family.

GALLERY NIGHT

Friday, May 2, 2014, 5–9 pm.
Stroll through “Wisconsin in
Watercolor: The Farmscapes of
Paul Seifert,” and join us for light
refreshments. At 7 pm Wisconsin
Historical Society curator Joe Kapler
will discuss Seifert’s work and its
cultural and historical significance.
Free and open to the public.

HISTORY SANDWICHED IN: Exploring Paul Seifert’s Wisconsin Farm Paintings

Tuesday, May 6, 2014, 12:15–1 pm.
Reflect with museum curator Joe
Kapler and University of Wisconsin-
Madison doctoral candidate Sarah
Anne Stolte as they discuss the
exhibition “Wisconsin in Watercolor:
The Farmscapes of Paul Seifert.”
Suggested donation of \$2 per person.

For more information, contact the
Wisconsin Historical Museum.

E-mail:

museum@wisconsinhistory.org

Phone: 608-264-6555.

The Franco-Prussian War and the Decline of American Liberalism

Cora Lee Kluge

German Immigrants, Race, and Citizenship in the Civil War Era. By Alison Clark Efford. Cambridge, England: Cambridge University Press, 2013.

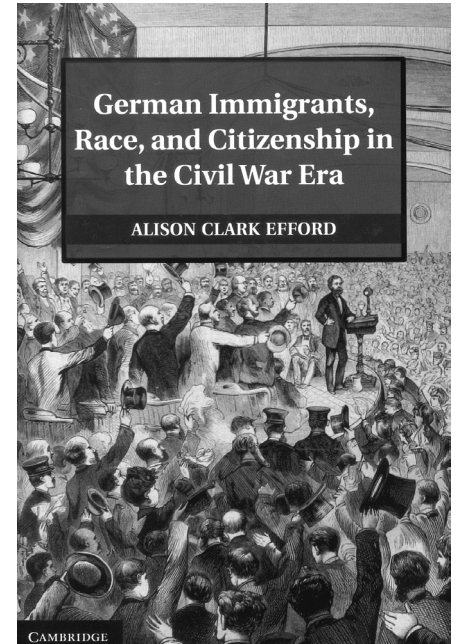
Alison Clark Efford, a member of the Department of History at Marquette University, is one of the eminent young scholars in the field of German-American studies. Her new monograph highlights and points to the source of German Americans' contributions to the political and social development of the United States from the middle of the nineteenth century through the Reconstruction era, the Liberal Republican movement, and beyond. Her name is already known in the field: this monograph is a reworking and expansion of her dissertation (Ohio State University, 2008), one of two awarded the 2009 Fritz Stern Dissertation Prize of the German Historical Institute.

Efford makes it clear that events in Europe—not only the 1848 Revolutions, but also the Franco-Prussian War and Germany's unification in 1870–1871—played an essential role in the United States at pivotal points in this period, shaping the attitudes of German Americans to an extent that has previously not been recognized. With this argument Efford brings a new transnational perspective to German, American, and German-American history that is reminiscent of work done by Andrew Zimmerman (*Alabama in*

Africa, 2010; see the review in the *MKI Friends Newsletter*, fall 2010). In addition, she shows that the activities and the politics of the German Americans were of critical importance in this country, as they both “reflected the rise and fall of liberal nationalism in the mid-nineteenth-century United States” and also “helped ensure it” (2).

Efford's analysis goes a long way toward answering questions that have long puzzled scholars. There is, for example, the change in Carl Schurz's attitude toward universal suffrage for blacks. As Schurz's biographer Hans L. Trefousse notes: “Of all [Schurz's] many switches in politics, his desertion of the blacks—for that is what it was, whether he recognized it or not—was the most difficult to explain” (*Carl Schurz: A Biography* [Knoxville, Tenn., 1982] 188). Though Schurz had supported adoption of the Reconstruction Amendments, he indicated in an 1870 speech entitled “The Enforcement of the Fifteenth Amendment” that black voting rights were no longer the priority for him that they had once been. As Efford shows, he and others had begun to view reconciliation with the former Confederates in the name of nationalism as more important than defending African-American rights in the name of liberalism.

It was because of their enthusiasm and pride over German military success in the Franco-Prussian War and the establishment of the German



Empire, as Efford convincingly demonstrates, that the focus of German Americans on various sides of the political spectrum shifted—including that of the most liberal among them. Events in Europe had triggered a *Wendepunkt* (turning point) for German Americans' ideas concerning immigrants, race, and citizenship in the United States. Under the authoritarian leadership of Bismarck, Germany's new goals were unity, order, and economic growth; and they mirrored new goals for this country that took priority among German Americans, including free trade, civil service reform, and reconciliation between Northern and Southern whites. Essentially America's German immigrants became willing to sacrifice individual rights to national greatness. Thus members of the new Liberal Republican political party

that came into being in 1870 under Carl Schurz's leadership supported amnesty and appeasement for former Confederates in the name of reunification, even though this meant less enthusiasm for enforcing the rights of Southern blacks. Although the Liberal Republicans were unable to defeat President U. S. Grant in his bid for reelection in 1872, and although the party dissolved immediately thereafter, American views had changed; and with the election of Rutherford B. Hayes in 1876, Reconstruction was over.

Efford begins and ends her work with the 1906 dedication of a statue of the German-American Civil War hero General Franz Sigel in Forest Park in St. Louis. At this event, nothing at all was said about Sigel's devotion to human rights and liberalism, his opposition to slavery, or his support for voting rights for African Americans. Instead, he had become an example of a new citizen, the quintessential European white immigrant who had made major contributions to the development of this country. At this point, as Efford argues, "German constructions of ethnicity in the United States were no longer useful to African Americans"; and it would be "nearly a century . . . before Democrats such as John F. Kennedy and Lyndon B. Johnson convincingly reconnected the immigrant story and African-American rights" (236).

Efford's well-written and well-documented work covers a broad portion of the nineteenth century. It includes an introduction, an epilogue, and chapters entitled "The German Language of American Citizenship," "The 'Freedom-Loving

German,' 1854–1860," "Black Suffrage as a German Cause in Missouri, 1865," "Principle Rising, 1865–1869," "*Wendepunkt*: The Franco-Prussian War, 1870–1871," "The Liberal Republican Transition, 1870–1872," and "Class, Culture, and the Decline of Reconstruction, 1870–1876." The author provides revealing voting tables showing election results on black suffrage referenda, presidential elections, and some gubernatorial elections for the period 1860 to 1865, in what she defines as the "German" wards in Cleveland, Cincinnati, St. Louis, and Milwaukee; and she presents her readers with a useful bibliography. The states of Missouri, Ohio, and Wisconsin are her case studies; the focus is on political debates and policies; and her primary resources are largely archival collections, newspapers, and periodicals. This is an innovative contribution to German-American studies that deserves highest praise. 🗡️

The Stiftskeller Murals at the UW–Madison Memorial Union Restored

Kevin Kurdylo



The Beer Brigade

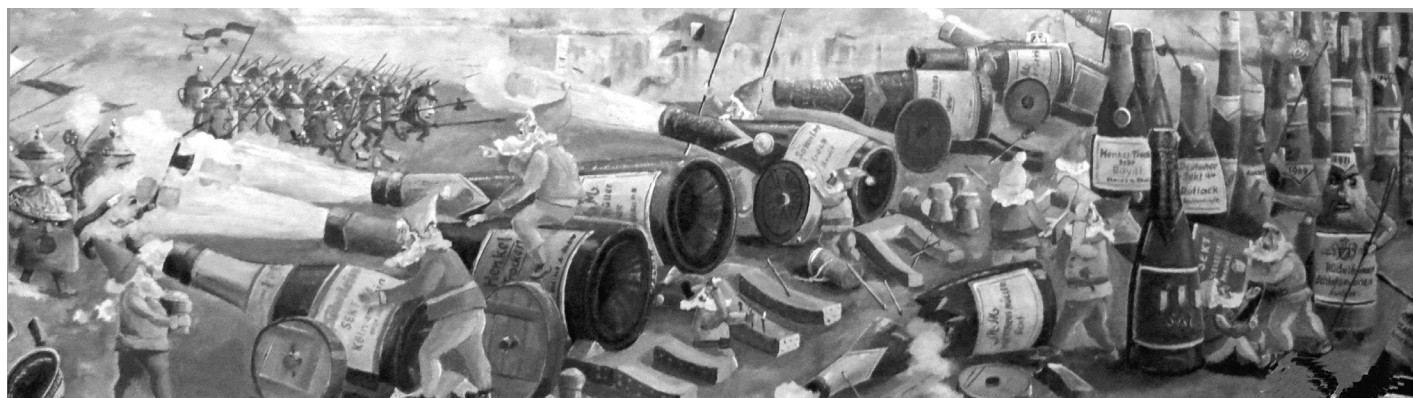
It is well known that Wisconsin has a history of being the soil into which many German-speaking immigrants put roots, so it is not surprising to find a European-style *Rathskeller* and *Stiftskeller* in the Memorial Union at the University of Wisconsin–Madison. Complete with soaring arches, vaulted ceilings, dark wood, evocative murals with German slogans, displays of beer steins, and—of course—a bar serving beer, these spaces where students congregate are also used and appreciated by towns-

folk and visitors alike.

However, an official history of these areas (Porter Butts, *Der Rathskeller & der Stiftskeller 1928–1978*) claims that the German themes were accidental, or perhaps providential. In 1927 Leon Pescheret, the Union's French-born interior designer, was inspired by the bare space to remark on its similarity to a *Rathskeller*, or the cellar of a German village hall, where city fathers gathered for relaxation and refreshment after work. Since the space was intended for the fellowship

and refreshment of students, Pescheret was given permission to transform it along the lines of a *Rathskeller*. The murals, and with German mottos, were created by Eugene Hausler, who had been trained in Germany and was most familiar with *Rathskeller* décor.

The adjoining *Stiftskeller*, or “cellar of the founders,” was created in 1962 when more space was needed for the overly-crowded *Rathskeller*. While the German theme was continued, a lack of funds delayed the addition of murals until 1978, when Kurt Schaldach, a German painter living in Milwaukee, was commissioned for the job. Schaldach was born in 1913 in Danzig and studied art there before coming to the United States in 1952. An artist with focus, it took Schaldach barely two months to decorate all the walls of the *Stiftskeller*. One of his most striking murals here is a scene depicting the “Battle between Beer and Wine.” Based upon the mural in the Munich *Rathskeller*, it portrays an army of beer steins streaming out of a town to assault a contingent of gnomes employing wine and champagne bottles with



The Wine Army



Kurt Schaldach, working on "When Wine and Beer Make War On Each Other"

cork cannonballs to defend their Rhine Valley castle.

Recent renovations to the *Stiftskeller* initiated a project to restore Schaldach's murals, undertaken by a team of conservators and highly trained artists from Conrad Schmitt Studios of New Berlin, Wisconsin, who carefully traced and photographed the murals so that details could be preserved and replicated with accuracy, right down to individual brush strokes. After four months of reconstruction, the popular gathering space has reopened, and visitors may now examine the murals—and enjoy a refreshing beverage—once again. 🍷



Wine after beer, that's my advice.
Beer after wine, think twice.



Sign seen as one leaves the *Rathskeller*

Continued from page 7

Her life in Ithaca was rich in activities and interests: she and Paul created a terraced garden park on the hillside of their home, and she herself designed the chalet-style house that was built for them there. Elfrieda was an active lecturer during the women's suffrage campaigns, and in 1912, she was president of the Ithaca Branch of the College Equal Suffrage League. She conducted classes in art appreciation for the wives of Cornell faculty members, and when Paul lectured on Richard Wagner, she played piano to accompany his violin. Elfrieda was also, according to her daughter, one of the first figure skaters on the Ithaca scene. The couple spent many summers and a few winters in Europe; this broadened Elfrieda's proficiency in languages, and Italian became a strong favorite. In 1933 she published *Passion and Pageant*, a booklet of European travel sketches that included illustrations by Dorothy Cornell,

granddaughter of Cornell University founder Ezra Cornell.

Creative writing remained a primary pursuit for Elfrieda Hochbaum. Already in 1919, Alfred Knopf had expressed an interest in an early novel to be titled *The Catullians*, though it was ultimately turned down. Years later, in 1954, Big Mountain Press in Denver published Elfrieda's novel, *The Stain*, about an architect born of German parents and his efforts to assimilate within an America that, after two world wars, was deeply prejudiced against German culture. And always throughout the years, she continued to work on *Burning Arrows*, and though she did not live to see it published, the book received favorable comments that were reprinted on the dust jacket from historian and journalist Allan Nevins as well as from Pearl Buck, who was briefly a neighbor of the Popes.

Elfrieda's daughter indicates that the novel as published is only the first part of the story Elfrieda Hochbaum planned to tell; the second part is described in the book's 1963 introduction as being "still too close to the living and to the world conflicts so bitterly affecting the German-American portion of our population. It bears the stamp of suffering not yet mellowed by time" (5-6). It is possible that the remainder of the story may be found among Elfrieda Hochbaum's papers held in the archives of Cornell University;¹¹ if so, it might prove to be an interesting discovery!



NOTES

¹ In German: "Ich liebe die grossen Verachtenden, weil sie die grossen Verehrenden sind und Pfeile der Sehnsucht nach dem andern Ufer."

The choice of Nietzsche is somewhat perplexing, as later in the story the protagonist speaks out against his negative attitude towards women: "Infuriating Nietzsche! Sounding half like Scripture and half like satanic laughter. He seemed to be the inheritor of Schopenhauer, who had first poisoned their [Germans'] minds about women" (257).

² Elfrieda Hochbaum, *Burning Arrows* (Boston: Bruce Humphries, 1963) 17. Future references to pages in this work will be cited in parentheses within the text.

³ Elfrieda's father, Johann (John) August Ernst Hochbaum, was born in May of 1845 and came to America in 1866. Her mother, Johanne Elisabeth Mathilde (Matilda) Weller, was born in 1851, and arrived with her family in America in 1862. Johann and Mathilde were married in 1874, in Sheboygan, Wisconsin.

⁴ A report of a burglary that appeared in March 10, 1884, in the *Chicago Daily Tribune*, puts John E. Hochbaum's store at 398 Division Street. At the beginning of the story, young Hilda reports a fear of robbers as well as a dread of a destructive fire.

⁵ This would have been Graf Ernst August von Stolberg, according to Elfrieda Pope Bestelmeyer's notes, p. 315.

⁶ Elfrieda's father John was prominent in the Chicago *Turn-Gemeinde*, which was founded in 1852. The Chicago History Museum has materials belonging to this organization dating from 1895 to 1966, including "a periodical from Wernigerode, West Germany, containing an article about John E. Hochbaum, secretary of the Pioneer section."



Elfrieda Hochbaum, 1959

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⁷ See Anja Werner, *The Transatlantic World of Higher Education: Americans at German Universities, 1776–1914* (New York: Berghahn Books, 2013) 93–94.

⁸ In addition to being an influential historical linguist, Sievers appears to have had a peculiar ability to assess the “physical characteristics of the writer of a particular text [from] the way the text *SOUNDS* when being read—even thousands of years after it had been written.” Sievers was called upon more than once to help solve crimes where the evidence included samples of handwriting. (Kurt R. Jankowsky, “Sound Physiology in the Making: On the Role of Henry Sweet (1845–1912) and Eduard Sievers (1850–1932) in the Development of Linguistic Science,” in *The Emergence of the Modern Language Sciences: Historiographical Perspectives: Studies on the Transition From Historical-*

comparative to Structural Linguistics In Honour of E. F. K. Koerner (Philadelphia: J. Benjamins, 1999) 86.

⁹ Her thesis is on “The Conception and Treatment of Nature in the Minnesong and in the German Popular Love Song of the Fifteenth and Sixteenth Centuries.”

¹⁰ In addition, there is Paul R. Pope’s undated autobiographical work *The Making of a Professor: Letters from Leipzig and Other Centers of Learn-*

ing Written between 1898 and 1903 to His Parents in Ohio, also edited by Elfrieda Pope Bestelmeyer.

¹¹ The archives also contain a manuscript of an unfinished semi-fictional account of Zina Dusenberry, a farmer in the Town of Dryden, New York, which was to be entitled *The Deer*.

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Kevin Kurdylo

Friends of the Max Kade Institute for German-American Studies

901 University Bay Drive, Madison, WI 53705

Phone: (608) 262-7546

Fax: (608) 265-4640

kkurdylo@wisc.edu

mki.wisc.edu

maxkade.blogspot.com

Friends of the Max Kade Institute
for German-American Studies
University of Wisconsin
901 University Bay Drive
Madison, WI 53705

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