



MAX KADE INSTITUTE

FRIENDS NEWSLETTER

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The Stulz Brothers, a German-American Business in Kansas City

Kevin Kurdylo



Mädels working in the Kansas City offices of the Stulz Brothers.

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A recent addition to MKI's Published in America collection is the *Neuestes Deutsches Liederbuch*, a 240-page book of German songs donated by Edward Plagemann in honor of his mother. Only the second German-language book from Kansas City, Missouri, that we have in our library, it was self-published "von den Stulzen Brüdern" (by the Stulz brothers). The songs are predominately folksongs from Europe—with two about Columbia, symbol of America—but discoveries from

within the songbook itself and from research on the internet confirm that it is a fascinating piece of German-Americana.

Just who were the Stulz brothers? The very first page of the songbook bears their images, two bespectacled and mustached men identified only as S. C. and E. A. Stulz. Online searching reveals that their company, Stulz Bros., was a wine and liquor importer and wholesaler based in Kansas City that may also have owned or had interests in vineyards in Sonoma, California. Promotional

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Greetings, Friends and Readers!

We at the Keystone House would love to think that spring is on the way, but it feels as if we are still in the middle of a hard winter. Nevertheless, there are a number of events in the MKI calendar that should keep us (and you) interested and energized, and we urge you to join us. First on the horizon is our rapidly approaching international symposium entitled "German and German-American Dimensions of the Civil War," which begins in the evening of March 3 and continues through March 5. As we pass the 150th anniversary of one important event after another in our country's history—the election of Abraham Lincoln as president of the United States, the secession of South Carolina as the first of eleven states to secede, the admission of Kansas to the Union as the 34th state, the inauguration of Lincoln, the beginning of hostilities at Fort Sumter, and so on—we are reminded of the significance of these few months a century and a half ago for our forebears, many of whom were recent immigrants to this country, about to take on the burdens of fighting in a war that would determine the future of their new homeland. We are proud of the MKI symposium program that has come together, and we invite you to check it out at our Web site at <mki.wisc.edu>. Presentations will be made by speakers who approach our topic from various points of view: historians, literary scholars, museum and library specialists, and others. Three members of the group

are coming from Germany, and seven are visiting Madison from elsewhere in this country. We welcome them all, no matter what the weather (hope for the best!), and we welcome all of you. Program venues include both the University of Wisconsin Memorial Union and also the Wisconsin Veterans Museum on the Capital Square in Madison; all events are free and open to the public.

Our next major attraction is this year's Friends' Annual Meeting, which will take place on May 7 near Manitowoc. We will visit the village of St. Nazianz, founded in 1854 as a sectarian (Catholic) community by a group from Baden, in southwestern Germany. The story of St. Nazianz's beginnings, struggles to survive, and eventual fate is described in Karyl Rommelfanger's two-part article published in the preceding and current issues of this Newsletter. Please keep your eyes open for more information about this meeting, as well as for the registration forms; and please plan to join us for this visit to one of the unique early settlements of German immigrants in Wisconsin.

Meanwhile, we continue to make progress with preparations for the

renovation of the fourth floor of the University Club and for our move to our new quarters there. Things at times seem slow, but they are nevertheless advancing. We would like to express our heartfelt gratitude for the support you have given our Library Project capital campaign to this point, but we must continue to work hard and also to ask your financial support if we are to reach our goals. Private donations are one of the most important factors contributing to the MKI Library and Archives' long-range recognition and success as a world-class facility for our collections, for our offices, and for our visitors. In addition to renovating our new headquarters, the objective of the Library Project is to endow a secure librarian position and make possible selected new acquisitions for our collections.

We wish you all vitality and energy as the spring season approaches, as well as good health, hard work, and a measure of success in all you attempt. Do stay in touch!

—Cora Lee

The Newsletter of the Friends of the Max Kade Institute for German-American Studies is published quarterly at the University of Wisconsin–Madison. Submissions are invited and should be sent to:

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

German and German-American Dimensions of the Civil War

Thursday, March 3

CONFERENCE OPENING EVENTS — University of Wisconsin Memorial Union

- 6:00 – 7:00 Keynote address by Cora Lee Kluge, Director of the Max Kade Institute, University of Wisconsin–Madison:
“...dedicated to the great task”: *German-American Studies and the Civil War*
- 7:00 – 8:00 Reception

Friday, March 4

SESSION I – University of Wisconsin Memorial Union

- 9:00 – 9:30 Welcome
- 9:30 – 10:30 Alison Efford, Marquette University, Milwaukee, Wisconsin: *Beyond Forty-Eighters and Draft Rioters: Wisconsin Germans and the Politics of Race in the Civil War North*
- 10:30 – 11:00 Break, walk to **Wisconsin Veterans Museum, 30 West Mifflin Street**
- 11:00 – 11:45 Wisconsin Veterans Museum staff: *Presentation of Artifacts and Documents concerning German Americans in the Civil War*
- 12:00 – 1:00 Walter Kamphoefner, Texas A&M University, College Station: *What German Americans Fought for in the Civil War: Insights from Their Letters and Ballots*
- 1:00 – 2:30 Lunch Break, walk to UW Memorial Union

SESSION II – University of Wisconsin Memorial Union

- 2:30 – 3:30 Lynne Tatlock, Washington University, St. Louis, Missouri: *Transatlantic Romance in the Wake of Loss: Translating German Women's Fiction in Post-bellum America*
- 3:30 – 4:00 Break
- 4:00 – 5:00 Mischa Honeck, University of Heidelberg, Germany: *Why Continue to Be the Humble Maid? The Transnational Abolitionist Sisterhood of Mathilde Franziska Anneke and Mary Booth*

Saturday, March 5

SESSION III – University of Wisconsin Memorial Union

- 8:30 – 9:00 Joseph Reinhart, Bradenton, Florida: *A Jewish Company in a German Regiment: Company C of the 82nd Illinois Volunteer Infantry*
- 9:00 – 10:00 Christian Keller, U.S. Army War College, Carlisle, Pennsylvania: *The German-American Response to the Battle of Chancellorsville*
- 10:00 – 10:30 Break
- 10:30 – 11:00 Manfred Höfert, Freiburg, Germany: *The Baden Revolution and the American Civil War: A Crossover?*
- 11:00 – 11:30 Adam Zimmerli, Virginia Union University, Richmond: *A German in the Stacks: Francis Lieber, the Confederate Archives, and the Legacy of the Civil War*
- 11:30 – 12:00 Antje Petty, Max Kade Institute, University of Wisconsin–Madison: *Creating Memory: Milwaukee-German Artist F. W. Heine and American Civil War Battle Cycloramas*
- 12:00 – 1:30 Lunch Break

SESSION IV – University of Wisconsin Memorial Union

- 1:30 – 2:30 Kirsten Belgum, University of Texas at Austin: *Networks and Mutual Reception: German-Jewish Writer Berthold Auerbach, Abolitionism, and the Civil War*
- 2:30 – 3:30 Maria Diedrich, University of Münster, Germany: *“A Superior Black Force”: Ottilie Assing's Civil War as Black Revolution*
- 3:30 – 4:00 Break
- 4:00 – 5:00 Round Table Discussion

The St. Nazianz Colony Struggles to Survive: 1873–1896

Karyl Rommelfanger

The following is the second of a two-part series about the utopian community of St. Nazianz, Wisconsin, and its founder, Ambros Oswald. The 2011 Annual Meeting of the Max Kade Institute (May 7, 2011) will include a visit to St. Nazianz, where visitors will tour the community and the religious property of this once very lively and successful colony.

The Catholic communal colony of St. Nazianz functioned effectively for almost nineteen years, from its founding in 1854 to Father Ambros Oswald's unexpected passing in 1873. But with his death, rumblings of dissatisfaction festering beneath the surface exploded into a whirlwind of accusations and disputes. Without the charismatic priest's dynamic leadership, the grand experiment would never be the same again.

Much of what we know about the colony today comes from a chronicle written between 1854 and 1887 by Oswald's right-hand man, Anton Stoll. Stoll came to Wisconsin with Oswald in 1854 and was the manager of day-to-day operations. He was the *Ökonom*, or manager of the estate, and he thus wielded substantial influence. His job was not easy, and he was viewed as somewhat arrogant.

On his deathbed, Father Oswald designated Peter Mutz as his spiritual successor. Originally a Lutheran, Mutz was living in poverty when Oswald invited him to St. Nazianz,



The village of St. Nazianz, undated..

where he fed and clothed him. Later, having studied for the priesthood, he was serving a congregation in Schlesinger ville (now Slinger, WI) when Oswald died. A mild-mannered yet determined individual, Mutz is often viewed as a weak leader, though this is probably not the case. When he returned to St. Nazianz, he proposed a change that split the community into factions.

Mutz wanted the colony to abandon the use of the Breviary, a strict regimen of daily prayers and devotions around which the day's schedule revolved. Oswald had found in the Breviary not only a religious regimen, but also a handy tool to keep the operation of the colony under strict control. Anton Stoll was outraged at Mutz's proposal and argued that copies of the Breviary had been purchased and shipped from Germany at great expense. Stoll was also concerned that the elimination of the frequent devotions could weaken

the community's resolve to continue the ideals of Father Oswald. Father Mutz, on the other hand, argued that the Breviary was meant only for clergy, and that the time spent for numerous recitations could be better used for rest. A power struggle ensued: Mutz called Stoll a "Weltmann" (a man of the world), and Stoll compared the community under Mutz's leadership to "eine Herde ohne Hirt" (sheep without a shepherd). The issue was finally resolved by allowing each individual community member to choose. But in the meantime, the fabric of the community had been torn, and life in St. Nazianz would never be the same again.

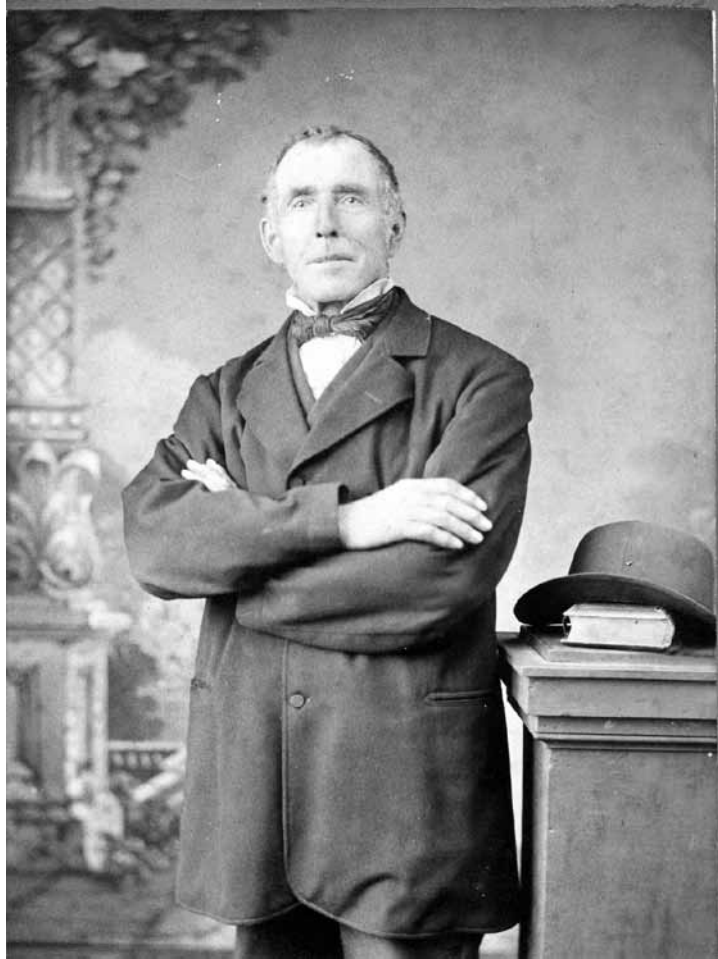
Thornier issues concerned land ownership, incorporation of the colony, debt payment, collection of outstanding loans, and court challenges. The colony could not look to the Milwaukee Archdiocese or the larger church in Rome for legal assistance, because Oswald had never

formally aligned his followers with a specific Catholic order.

The community's first legal entanglement had to do with the ownership of the property. All the land—over 3000 acres in Manitowoc County, additional land in Calumet County, and property in Canada—was held in Father Oswald's name, though it had been purchased with funds from a common treasury. Heirs to the estate were Oswald's brother and sister in St. Nazianz, Martin and Margaretha Oswald, and a brother-in-law in Germany, Rafael Wenzinger. The former readily signed waivers of inheritance, and eventually Wenzinger did as well. However, before individuals could purchase land from the estate, the colony needed to be incorporated.

On July 27, 1874, the incorporation documents were agreed upon by the 102 followers of Father Oswald who had elected to continue their communal lifestyle. In many ways the agreement simply put into legal format the rules under which the colony had operated for the previous twenty years. But there were a few significant changes. A Board of Directors with elected officers would now become the chief governing body of the organization, while the spiritual leader, Father Mutz, would be the Board President. Only the Board of Directors could buy and sell land, make loans, accept new members, and expel members who failed to live up to the society's rules. The colony now became the Roman Catholic Religious Association of St. Nazianz (RCRA).

The RCRA continued to provide shelter, food, and clothing for its members, but only with special



Anton Stoll, undated.

permission could a member live in private housing within the village. This meant a physical division between members and non-members. Non-members who so desired could sign lease agreements and continue to reside in the village, much of which was still RCRA property; and over time the RCRA sold its property, and St. Nazianz was incorporated as an independent entity. To further emphasize the communal nature of the association and to avoid future misunderstanding, the RCRA put into writing what had always been the practice, that there was to be no pay for work.

The probate court now appointed a

panel of commissioners to negotiate the payment of debts, recover loans, and resolve disputes. The commission's job was difficult, and there were frequent resignations and new appointees. Especially hard to untangle were land deals Oswald had made with some of the members. Oswald had always promised he would compensate those who chose to leave the colony. Sometimes this was through a gift of land. Oswald, however, did not always furnish the recipient a deed to the property. The commission ruled that anyone claiming such land needed to prove ownership through the presentation of a deed.

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The “German-ness” of the American Symphony: A Study of Musical Diplomacy

Julia J. Chybowski

Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850–1920. By Jessica C. E. Gienow-Hecht. Chicago: University of Chicago Press, 2009.

Jessica C. E. Gienow-Hecht’s recent book contributes to a growing body of scholarship on nineteenth- and early-twentieth century transatlantic cultural exchange. She focuses on high musical culture in the United States, and specifically the perceived German-ness of the symphony orchestra. While she acknowledges the reputation of the United States as the international merchant and exporter of culture, especially after WWII, she shifts attention to an earlier period marked by American importation of European culture and its reconciliation with American musical nationalism. Gienow-Hecht’s book is more narrowly focused than her title implies, but it still contributes substantially to the history of German-American musical relations.

Gienow-Hecht claims to cut a new path between diplomacy studies in international relations, which usually focus on political players, and cultural studies, which commonly explore socially created meanings. Her primary source material is drawn from the archives of American orchestras, periodical literature published in America, and, to a lesser extent, books seeking to teach appreciation of European culture to Americans. This research is indebted to Celia

Applegate and Pamela Potter’s work on the role of music and musicology in constructing German nationalism and identity. The chapters on the growth of American orchestras and reception of European music in the United States rely on the scholarship of Karen Ahlquist, Joseph Horowitz, and Katherine Preston. In bringing these two bodies of secondary literature together, Gienow-Hecht’s book is a unique contribution to cultural history, international relations, and musicology.

Gienow-Hecht explains in the first chapter that cultural ambassadors from France, England, and Germany all competed for influence in nineteenth-century America, but she argues that proponents of German symphonic music were particularly successful. In the rest of the book she explores how and why the German symphony, as representative of Kultur, took hold and persisted in America. Chapter two demonstrates how Americans embraced nineteenth-century German music, which they came to regard as “universal” and tied to the “language of emotions.” German-speaking instrumentalists and conductors dominated late-nineteenth and early-twentieth century American orchestras to such an extent that the public viewed them as German institutions, regardless of the musicians’ citizenship status. These “houseguests,” as she calls them in chapter three, were hosted by Americans who at times were less than hospitable, as shown



in chapter four, even invoking the word ‘symphony’ as a derogatory term to express disdain for German military or industrial power. The fifth chapter acknowledges the dominance of Austro-German music in symphonic programming in the United States but narrates growing hostility toward Kultur, especially as the rise of early-twentieth century musical patriotism in the United States provoked debates over how to define uniquely American music. WWI certainly contributed to the anti-German craze of 1917–1918, but in chapter six, Gienow-Hecht argues that the international political crisis only enhanced a decades-old struggle to accommodate German-ness under the banner of American musical independence. By 1916,

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glassware and other items, as well as some printed materials, are available for sale to collectors today, but only a little information on the business can be found.¹ Apparently Stulz Bros. was in business from 1893 until 1918, and was located in three different buildings in Kansas City over that time.² The business ended just as Prohibition was about to begin, though whether there was a connection we cannot say. Further searching reveals that the brothers were named (Simon) Sigmund/Sigismund Carl (1860–1928) and Emil Arnold (1864–1917). Both were born in Wittlich, in the Eifel, Germany, into a Jewish family that had come to the area from Klattau, southwest of Prague. The brothers emigrated to America in 1886 and settled in Kansas City in 1887.

Why did the Stulz brothers publish this book of German songs? Obviously the book served as a promotional item for their business, with several pages at the end of the book devoted to price listings for wines and liquors. The choice of a songbook is fitting, as one can imagine that singing and drinking would go together for many German Americans; and the folksongs are from all over German-speaking Europe, thus increasing the book's appeal among their German-American clientele. But wait, there's more! Almost every word in this book tells us something about the way S. C. and E. A. Stulz ran their business, and perhaps even a little about what they considered to be important in life. Scattered throughout the pages, where space allowed, mixed in among short ad-



S. C. Stulz.



E. A. Stulz.

ages and witticisms, one can find information about the company and its services: "Unsere Waare³ muss sich selbst loben" (our product speaks for itself); "Wir wollen Jeden zufriedenstellen, das ist bei uns die Hauptsache" (customer satisfaction is our number one priority); "Stulz Brothers Lagerfässer halten zusammen 375,000 Gallonen" ([our] storage casks together hold 375,000 gallons); "Wer uns einen neuen Kunden bringt, bekommt immer ein schoenes Geschenk" (whoever brings us a new customer will always receive a lovely gift); "Stulz Brothers haben ihre eigene Druckerei [und] Kistenfabrik" ([we] have [our] own print shop [no doubt responsible for this very songbook] and packing facility); and this interesting political message, "Die Trusts bedrücken die Farmer, den Geschäftsmann, den Handwerker,

Arbeiter, wir haben nichts mit den Trusts zu thun" (monopolies oppress farmers, merchants, craftsmen, and workers—we have nothing to do with monopolies).

The Stulz brothers place a great deal of significance on the singing of German songs, particularly as a means of maintaining the German language and culture in America. At the top of the title page is a motto sometimes found in books of popular German *Lieder*, "Wo man singt, da lass' Dich ruhig nieder! Boese Menschen haben keine Lieder," or "Make yourself at home where you hear singing, for wicked people sing no songs."⁴ In the prologue we read that the brothers are delighted to have finished their newest German songbook,⁵ and proud to be able to contribute to the promotion and preservation of good, robust German traditions in Ameri-

ca. This book, they believe, will help the children of German-speaking immigrants appreciate the language of their fathers; singing these songs will make them proud to be and to remain German. The brothers ask, "Are there any more beautiful, more graceful, more euphonic melodies, than the German?" By having your children sing these German songs, they insist, you not only help preserve the German language, but you make them aware that "the blood of the heroes of Germany" flows in their veins. The brothers are confident that these songs will help to instill and sustain such German traits as loyalty, honesty, sincerity, brotherly love, and gratitude (particularly toward their parents) in the young generation, making them "gute und brauchbare amerikanische Bürger" (good and useful American citizens) imbued with German virtues and a German conscience. It is for such a lofty goal that the Stulz brothers have spared "weder Mühe noch Zeit oder Kosten, um dieses Buch heraus zu geben" (neither effort or expense to publish this book). Having dedicated their book to the "honest German pioneer of the great American West" (of which Missouri was once a part), we can imagine that the motto from the title page applied both to people seeking a hospitable tavern as well as immigrants seeking the right place to establish their new home.

After an admonishing poem by Theodor Müller entitled "Vergesst die deutsche Sprache nicht!" (forget not the German language!) comes a remarkable vignette about "unser Freund Fritz Gutschluck und seine Familie." We first see a picture of a large family gathered together, and



Moderate drinkers, enjoying a fine Stulz product.

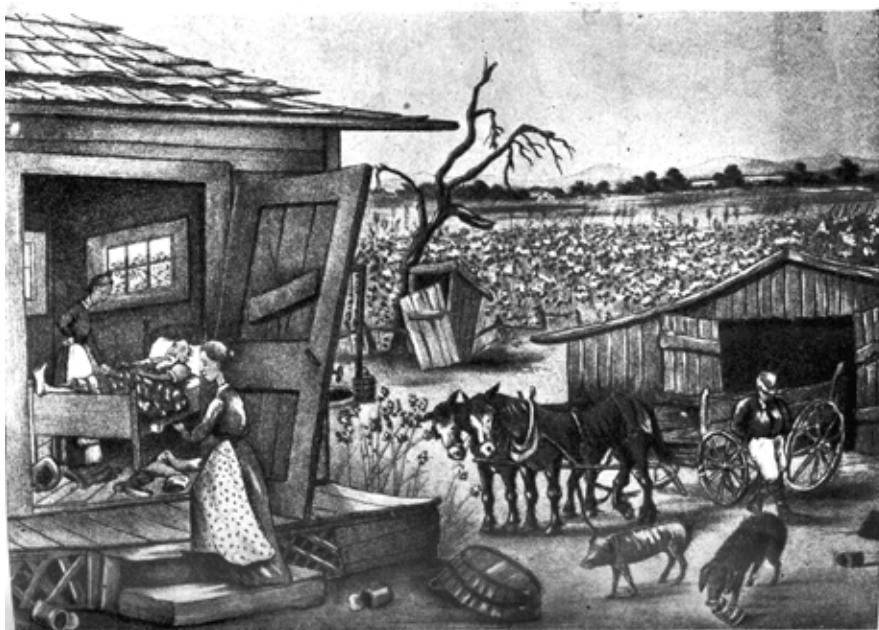
the story begins by referring to this image, "Well, well famose Familie; wer ist denn das?"⁶ We are told it is Fritz with his four sons and three daughters, that two daughters and one son are already married and have families of their own, and all are happy and prosperous. Despite the slapstick humor behind his name (Gutschluck translates roughly to "Good-swallow" or "Good-draught"),⁷ Fritz's story contains realistic details and is one that many German Americans might have found familiar. He comes from northern Germany and his wife from southern Germany, and they met in "Mitteldeutschland," just to be all-inclusive. Fritz worked for a rich landowner and Lotte was a cook. What follows is a translation of a portion of the story:

Well, Fritz, like many others, saw that it would be difficult to become a millionaire in Germany; he had a cousin in Cincinnati, so he scraped together enough to go to America. And in 1872, on a beautiful May morn-

ing, a respectable young German with strong arms, good cheer, an honest face, and 65 cents in his pocket, arrived in Cincinnati. He quickly got a good position "Over the Rhine," as the good people of Cincinnati named this city district, and the following Christmas Lotte received a fine locket with Fritz's picture in it, a ticket to Cincinnati, and a letter:

"My lovely Lotte, sweet angel, Only Sweetheart [in English in the original text], etc. I have a good job and earn enough to make a good life. Enclosed I send a ticket for you to come to Cincinnati—come as quickly as a telephone call or telegraph, or swim as fast as you can, so that I may soon clasp you to my heart and provide you with a good home in the new homeland."⁸

Well, Lotte took courage and on 12 April 1873 she arrived alive and well on the banks of the beautiful Ohio River and soon thereafter became Mrs.



The "water fanatic," whose obsession has ruined him.

Gutschluck. Fritz earned good money, his wife was thrifty, and in two years they had saved enough to buy a modest home; they then heard of the ample opportunities for farmers in the great West, and of the spacious land that today provides the world with bread, meat, horses, mules [yes, and "Mules" in the original text], gold, silver, lead, coal, and so on.

Well, like many others, Fritz and family joined the great human migration to the grand West; in the beginning they went through a lot, suffering grasshoppers and hard times, but with perseverance and frugality they accomplished so much that today they can look back with pride [and here there is a play with the word *Stolz* meaning pride and the name of *Stulz*]. Fritz has a large, productive farm and money in the bank, his children are married and off to a good start, he is well respected

and served as County Commissioner (though not on the Prohibition Ticket), and he is more content than most millionaires.

This is much the same story for thousands upon thousands of our German pioneers, and many will say, "My own experience was similar and I can look back with pride on my accomplishments." The old pioneers are passing away, there are fewer and fewer of them remaining as they go to that place where we all eventually will go. But the German pioneer in America will assume a place in history as a shining example for coming generations, and his accomplishments are the best inheritance for his children. We dedicate this book to Fritz Gutschluck and all honorable German pioneers!

After the story of Fritz Gutschluck are two pictures that illustrate the German-American attitude toward those who advocate the prohibition of alcohol: one shows a prosperous farm

and the other shows a farm in a state of terrible neglect. The first picture is identified as "the moderate drinker," and the second as "the water fanatic." The text describes the images, but hastens to add, "We certainly don't mean to suggest that a man who does not drink inevitably has nothing or is not good at anything." After all, there are even good people among those who abstain, like the one who doesn't care to drink but has nothing against those who do, or the one who has a fanatical wife and doesn't drink to keep peace in his family, or the one who doesn't drink because it would be bad for business, or because he is "zu stingy." Some don't drink if others can see them (ah, but behind closed doors!), and some don't drink because they have no sense of moderation, and it is better to leave alcohol entirely alone. "Get the best of liquor, but let not liquor get the best of you!" heisst es in amerikanisch, for nothing is sadder than a drunkard, and every moderate drinker should do what he can to bring a drunkard to the right path. The brothers declare that they are in business to sell their goods to sensible people, and not to drunkards: "We don't sell our products to harm people; and if someone often drinks more than he should, he should stay away from drink altogether. If we know someone drinks too much, then he cannot buy from us. Of course one cannot always know such a thing, but if you know a man who constantly drinks too much, then you would do us a favor if you communicate this to us."

The Stulz brothers are proud that 95 percent of their customers are good

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Americans associated Kultur—and the symphony as the most prominent example—with German cultural imperialism and Prussian militarism, but these associations, according to the final chapter, were not as powerful as cultural anxieties that had been brewing in America for decades.

The strength of this narrative is its focus on the changing perceptions of the German-ness of the American symphony, but occasional departures from this focus highlight the book's shortcomings. In chapter three, Gienow-Hecht flippanantly compares nineteenth-century German musicians on tour in the United States to "Bono and U2 of today," but nowhere else in the book does she draw such comparisons between popular stars and symphonic musicians. Perhaps she understands symphony musicians to have been the pop stars of their day, and maybe she wants to argue that such hierarchical categories were less distinct in the late nineteenth century. However, if this study is to revise understandings of "high and popular" culture in the United States, as she states in the epilogue, we need theorization of how divisions between popular and high culture were created and maintained throughout the period. Gienow-Hecht's overall argument about music's role in changing transatlantic relations would have been stronger if she had considered the changing conceptions of high culture vis-à-vis popular culture, especially because views of European culture (i.e., German music) so powerfully influenced constructions of high culture.

There is a second moment of

digression in her narrative that in this case flags a conspicuous absence of theorizing about race, gender, and class. She claims at the beginning of chapter five that "going to the symphony" was a favorite pastime in late-nineteenth century America, then notes the difficulties involved in researching nineteenth-century audiences, and finally concludes that audiences included many female patrons and probably some African Americans. Still, she writes, "it would be misleading to reduce American reactions to the symphony to a mere class-and-gender analysis." I read this as a dismissal of the kind of cultural analysis that this book does not offer. I suspect that Gienow-Hecht's claims about audience diversity are overstated, but regardless who attended late-nineteenth century symphony concerts, she could have used periodical literature and advertisements from the time to explore how attending the symphony in late-nineteenth century America was a marker of one's racial, class, and gender identity. Furthermore, the "German" connotations of the symphony themselves helped construct race, class, and gender in interesting and complicated ways. This book raises but does not substantially address these issues.

At the broadest level, the value of Gienow-Hecht's work is that it may bring music and musicology to the attention of historians of international relations. In addition, historians of music in America, especially the symphony orchestra and the reception of German music, will find this book thought-provoking and suggestive of future research. I hope this leads to more work on cultural

exchange, especially concerning cultural hierarchies and their implicit race, gender, and class constructions.



Julia J. Chybowski teaches musicology at the University of Wisconsin-Oshkosh.

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Unfortunately, one of those denied his property was Ulrich Kunzweiler, the very individual who, when the colony could not pay its mortgage in 1858, had bailed out the community by purchasing its land and then donating it back.

A major conflict occurred when Conrad Moerchen, a former member and the blacksmith in St. Nazianz, sued the colony for back pay, putting the RCRA in danger of collapse. Anton Stoll represented the RCRA until the association was finally forced to hire a lawyer. The frequent trips on foot or horseback to Manitowoc, a distance of about 20 miles, took their toll on Stoll both physically and emotionally, and finally he elected to stay in St. Nazianz and watch the course of events from afar. The protracted legal battle went on for six years, and in the end, the court ruled in favor of the RCRA. The transcripts of this lawsuit provide a valuable historical record of everyday life in the Oschwald colony.

Joining Moerchen in his lawsuit was Sister Anna Silberer, a feisty and outspoken member of RCRA's Board of Directors. She was also the Mother Superior of the Sisters' convent and no friend of the haughty Stoll. She accused Stoll of burning valuable documents and wanted Stoll removed from his position as administrator. The altercation caused such unrest in the sisters' convent, that in February, 1878, she was removed from the Board of Directors and from her position as Mother Superior of the convent. Thereafter she began her own legal battle, suing the RCRA for a piece of land for which she, to be sure, could not produce a deed. In

1885, the court ruled against Sister Anna, but it also arranged that she, though no longer a colony member, should receive a monthly stipend from the RCRA and have room and board in the sisters' convent for the rest of her natural life. She was 64 years old at the time. She died seven years later, and is buried in an unmarked grave.

In 1879 the RCRA was able to buy back much of its land from the Oschwald estate. Surprisingly, the association had continued to be self-sustaining during these years of struggle. It had also continued to clothe and feed over 200 disadvantaged and handicapped individuals, both children and adults. The State of Wisconsin recognized the importance of its orphanage and began to help support its efforts in 1876.

As time passed, RCRA members became older and needed care. Anton Stoll died in 1889. Father Mutz continued his leadership until the mid-1890s, when ill health prevented him from continuing his work. In 1896 the Order of the Divine Savior, an official order of the Catholic Church, purchased the old Oschwald property with the understanding that it would care for the now elderly brother and sisters until all had died. This Salvatorian order kept its word and continued its work in St. Nazianz, running a seminary and later a high school until the mid-1990s, when the property was sold. Today it is in private hands. 

Karyl Rommelfanger, President of the MKI Friends, is a retired teacher of German who researches German-American history in Manitowoc, WI.

Friends of MKI Annual Meeting May 7, 2011

Mark your calendars for the 2011 Friends' Annual Meeting on Saturday, May 7, near Manitowoc, WI, where we will visit St. Nazianz, the site of the Oschwald communal society you have read about in the newsletter. A guided tour will include St. Gregory's Catholic Church and cemetery; a walk through the village, to see the site of the first church and the Anton Stoll house; a visit to the local museum and other landmarks; and a stroll to the old Salvatorian property just south of the village, where we will have refreshments and visit Loretto Chapel, where Father Oschwald is buried, and St. Ambrose Chapel. The Friends of MKI Annual Meeting will be held on the property. We will conclude the day with supper at the Silver Valley Banquet Hall just west of Manitowoc, near the I-43 freeway. Further details and registration forms will soon be posted on the MKI Web site and sent to you by mail.

University of Wisconsin Students Explore “Germanic Languages and Migration”

Emily Heidrich

The subject of “Germanic Languages and Migration” is a subject so broad that it could—and does—fill libraries. How exactly does one explore this topic in a lifetime, let alone in one semester? This past fall, Professors Robert Howell and Joseph Salmons taught a joint German Department and Center for German and European Studies seminar with this title. The group—all graduate students—met once per week for an in-depth discussion of assigned articles. By allowing students the opportunity to gain a theoretical background of the topic and encouraging them to dive deeper into it by doing their own project, the class work provided an experience that far outlasts mere textbook learning.

In class, we examined many different aspects of how languages can change. Taking the examination further, we designed research papers or did original fieldwork on topics related to “Languages and Migration.” Most class members chose to do fieldwork, and for some it was the first experience with collecting data, while for others it was a chance to add to the research on existing projects. Inspired by the range of possibilities, we had fieldwork projects spanning the whole spectrum of Germanic languages, from Swedish in Minnesota to the grammar of Pennsylvania Dutch, and from Bavarian in Northwest Dane County to Norwegian in Wisconsin. One project group from the class conducted individual,

pair, and large group interviews in Sheboygan County, Wisconsin, with volunteer participants from a variety of German-speaking backgrounds. Having collected copious amounts of data, they were then able to examine the different ways in which the speakers use their German today, focusing on how they translated direct speech into German.

My classmate Elizabeth Mackie Suetmeier and I studied the type of German spoken in Hustisford, Wisconsin, a small town a little over an hour northeast of Madison. Hustisford and nearby Lebanon were areas that experienced substantial German immigration in the late 1800s. Some background and demographic information had been collected concerning both towns, but no interviews had been conducted with residents of Hustisford. We interviewed a couple there, gaining not only interesting biographical and historical data about our speakers and the history of the area, but also some wonderful linguistic data. Our speakers were second-generation Americans, but they were initially raised as monolingual German speakers who learned English before going to school. The grandparents of our speakers were from Pomerania, an area in Poland today, and spoke a form of Low German. However, it seems that their dialect of German was affected by the types of German spoken in and around Hustisford, as well as by English influences. For example, the speakers used German forms of Eng-

lish words for technological advances that appeared after the families had immigrated to Wisconsin, such as *Carre* for “car,” instead of High German *Auto*. In addition to English influence on their German, we found German influence on the English of our speakers, such as in sentence structure and prepositional phrases. For example, one speaker mentioned hanging a curtain “ahead of a door” (paralleling the German construction with the preposition *vor*), instead of “in front of/on the door.” We hope to continue to analyze the data we collected and conduct additional interviews, so that we can explore more fully the effects of language contact.

I once thought that new discoveries could only be made with exotic, undiscovered languages. But members of the class were excited to see the range of possibilities that can still be explored right in our own area and with languages familiar to us. Many of the class projects can, and some will, be investigated further, thanks to the help of our many informants and willing volunteers. Most of all, I learned that fieldwork and research is not just for professors who have published widely or for Indiana Jones-like adventurers. Instead, it contributes to the learning process, allowing even the newest students of linguistics to find some amazingly interesting things! 

Emily Heidrich, originally from West Chester, Ohio, is a first-year graduate student in German at the University of Wisconsin–Madison.

Immigrant Entrepreneurship: German-American Business Biographies, 1720 to the Present

An ambitious project co-ordinated by the German Historical Institute in Washington, D.C., will highlight the role played by immigrant entrepreneurs—specifically those who came from German-speaking lands—in the development of America's economic success. The project will utilize a wide range of source materials to provide biographical sketches as well as company histories for businesses from the early-eighteenth century to the present day; the information will be presented online free of charge. All entries are to include information concerning the individual's reasons for migration; his or her social origins, regional identity (either in the home country or in the U.S.), religion, ethnic networks, Americanization, and business strategies; the impact of problems in America such as nativism, anti-German sentiments, boycotts, and anti-Semitism; and also the business's development and change over time.

Construction of the Web site is in progress at: <http://www.ghi-dc.org/>



Maltosia German-American Brewery advertisement, from the MKI archives.

[index.php?option=com_content&view=article&id=964&Itemid=856](http://www.ghi-dc.org/index.php?option=com_content&view=article&id=964&Itemid=856).

Perhaps the Stulz Brothers of Kansas City will be included some day, even though their once-flourishing business did not survive Prohibition. (See cover article.)

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Germans who have been purchasing from them for twenty years (which would place the publication of this undated songbook at around 1913). They list the many regions from which German speakers come, saying that “they all drink their drink, work, have large families, and make progress in the world: they are the best argument against the Prohibition fanatic.” The prologue concludes with this interesting tale: “Once I met a good German doctor in an area of German farmsteads. We chatted about our soldiering days in Germany and then I said to him, ‘Doc, do you find this area agreeable? Very nice Germans, and all of them drinking Stulz products.’ (*Sehr nette Deutsche, trinken alle Stulzschen Schluck.*) ‘Ye-e-e-es,’ said the learned man, ‘It’s quite comfortable here, and everyone is very friendly. And the drink, which they regularly get from you, is splendid. But there is *one* problem: the fellows are never ill, and I can barely make a living. I believe, your drink is keep-

ing them healthy.’ The doctor had hit the nail on the head.”

The idea of “medicinal alcohol” is elaborated upon later in the book, where we find these cautionary words: “Many purveyors with large mouths and little consciences recommend spirits as cures for serious diseases. One often finds bitters advocated as a universal remedy for maladies of the stomach, liver, lungs, and so on; gin as the best way to improve bad kidneys, ears, noses, throat, brain, etc. Clearly it takes someone of few scruples to advise something so very wrong. In many cases liquor can be a good tonic, but not a cure for serious diseases. On the contrary, a good doctor knows that alcohol can exacerbate kidney and severe gastric troubles. If one is ill with stomach or renal diseases, one should consult a reliable doctor, not a miracle worker, and drink *nothing* except what a physician permits.”

There are many other interesting things in this remarkable songbook. Beyond information about how transportation has improved in the

American West and how buying from a wholesaler can save one money, how advertising inflates the costs of inferior products and causes one to purchase “hot air,” how the Stulz brothers go about procuring their whiskies and brandies, their anti-Trust sentiments, and their money-back guarantee, we have found these additional tidbits to share.

Near the end of the book we are told, just before the listings of wines and liquors, “Well, dear friend, if you have sung your way to this point, then perhaps you have developed a thirst. *Sind gesungen die Lieder und trocken die Kehlen, dann denkt an uns Brüder, guter Schluck wird nicht fehlen.* (When the songs are sung and throats are dry, then think of us brothers and a good sip will be nigh.) Since this is a songbook we didn’t want to take up too much room with our catalog, so that we could fit in as many songs as possible. But first we offer a picture of a few of the pretty gals in our office. These aren’t all of them, as a few were too bashful [this word is given in English in the original text] to appear in the picture.”

We’ll close with two final quotes, the first a free translation of a Bavarian jingle used here as advertising.

Schnadahupferl aus Drytown:

Water does not whet my whistle
But here we can’t get wine
Because the Prohibition thistle
Has smothered the good vine.
But soon I’ll have my druthers
I’ll write Stulz’s for a little wine
And then those Temperance Brothers
Can slide off my behind!

Remember folks, Stulz Brothers has a reputation for good merchandise! We



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NOTES

¹Most of it here: <http://www.pre-pro.com/midacore/view_vendor.php?vid=MCI11317>.

²At 605 W 5th (1893–1897), 1416 Main (1898–1905), 618–620 Southwest Blvd. (1906–1915), and 2043 Main (1916–1918). Their San Francisco office was at 717 Battery Street.

³The spelling of “Ware” with two “a”s was common before 1902, when Duden dictionaries became the arbiters of German orthography. There are many other instances of “older” spellings in the songbook.

⁴Believed to have been written originally by Johann Gottfried Seume, 1763–1810.

⁵In the prologue we are also told, “Wie ja so ungefähr jeder Deutsche in Amerika weiss, haben wir schon viele Auflagen von Büchern deutscher Lieder herausgegeben” (as just about every German in America knows, we have

already published several editions of German songbooks). Searches of various on-line library catalogs have not uncovered any other books published by the Stulz brothers, and we can only hope that some exist in private collections.

“The use of the English “well” becomes more pronounced the further one reads in the songbook; it appears to have been adopted completely by the authors (who we presume are the Stulz brothers themselves, or at least one of them). Other “Americanisms” and influences from the English language can also be seen in the German text.

⁷There are a few online references that indicate Stulz Bros. distributed or perhaps even produced a “Gutschluck Beer.”

⁸In the German this is “komme sofort bei Telephon, Telegraph, oder schwimme herüber so schnell Du kannst”—the author is playing with the language and using anglicisms, as “bei” would not be the proper preposition in German.

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The MKI Library Project Capital Campaign

Are you

- ... passionate about history?
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If so, please support the MKI's Library Project for

- a state-of-the-art facility in our new quarters on UW–Madison's central campus;
- new acquisitions;
- an endowment to support library staff.

This is a three-year fundraising campaign. Tax-deductible contributions can be made to the MKI Library Capital Campaign Fund at the UW Foundation. For more information, contact Antje Petty at (608) 262-7546 or <apetty@wisc.edu>.