

Max Kade Institute Friends Newsletter

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Speaking of Language

Rachel Bahn, German-American dialect poet

By Mark L. Loudon

People often think of poetry as one of the most formal kinds of literary expression, such that they are not surprised to find old-fashioned words like “thou” and “pulchritude” sprinkled throughout poems, as well as archaic turns of phrases like “I did the tree behold.” In the context of the German language, one might expect that such a formal genre of writing as poetry would be the exclusive domain of the standard written variety (“High German”) used in most writing and in schools. This is not entirely true, however; spoken regional dialects have long served as vehicles of poetic expression.

Already in the early nineteenth century, and increasingly after 1850 or so, German speakers in Europe often composed poems in their native dialects. The development of German dialect poetry, as well as prose, was a part of the literary movement known as Romanticism. Cultural and artistic movements often emerge in response to older trends, and



Rachel Bahn

this was the case with Romanticism, which is viewed as a reaction against the Rationalism that dominated much of eighteenth-century thinking, specifically the aesthetic movement known as Classicism. Uncomfortable with the Classicists' emphasis on prescribed structures and objectivity in art (often following Greek- and Roman-inspired ideals, hence the name “Classicism”), Romantic writers valued more emotional, subjective expressions of creativity, which inspired them to incorporate, for example, themes of nature and everyday life in their works. Certainly, the egalitar-

Continued on page 13

WHAT'S INSIDE:



Goethe-Institut
Chicago
produces
Spurensuche
project.

Pages 2-3

Book Review:
Germans and Indians.

Pages 4-5

Annual dinner details.

Page 5

Friends Profile:
Walter Kamphoefner.

Page 6

Director's Corner.

Page 7



Collection Feature:
Love and Marriage, Part II.

Pages 8-10

Transatlantic teacher
workshop on immigration.

Pages 10

An immigrant account of
Washington's birthday, 1852.

Pages 11-12

Acquisition highlights.

Page 15

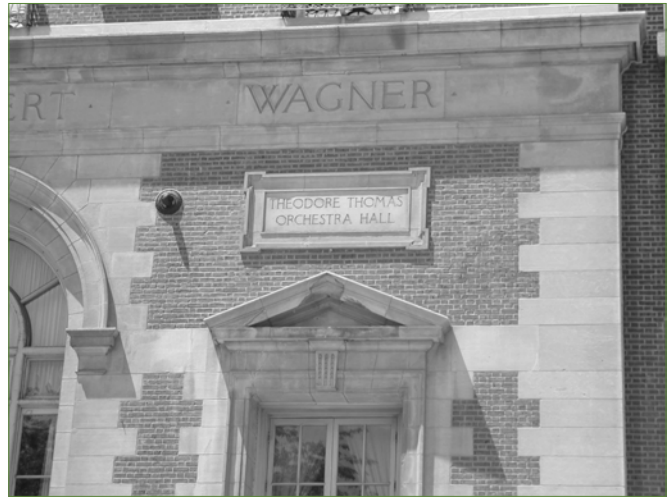
Spurensuche: German-speaking

By Bernd Klewitz

Historically speaking, *Spurensuche* refers in German to the discovery of something found in a particular place, to history from below. If research interests are added, method joins content. In this, perhaps, lies the success of the “Competition in History for the Prize of the President of the German Federal Republic,” by which since the 1980s whole generations of students have gained knowledge by doing research.

When some twenty years later representatives of German-speaking communities of greater Chicago decided to select local themes for a *Spurensuche* publication, they tried something new:

- For the first time Austrians, Swiss, and Germans explored common themes that relate to the ethnic presence of their respective groups in the American Midwest.
- As a start, they also attempted for the first time to identify significant indicators of that presence for the years since the Second World War.
- New also is the common framework that is perhaps best symbolized by Goethe’s West-Eastern



All photos by Bernd Klewitz

From Theodore Thomas to Daniel Barenboim, German influence on the Chicago Symphony Orchestra has always been strong.

Divan—the actual involvement of those communities in the realities of their host country’s multiculturalism.

The result is a forty-eight page publication covering twenty selected topics intended to tell stories with either an Austrian, Swiss, or German focus. Each entry has been marked according to country and addresses six unifying themes.

- The first theme relates to the *immigration* and settling of people from German-speaking Europe after the Second World War.
- This is followed by a successful *dialogue* between artists and others who are involved in intercultural exchange, in the meantime organized also via sister city programs.
- These dialogues have been and are influenced by *personalities*.
- *Architecture* and *applied art* are also highlighted.
- Beloved *culinary specialties* originating in German-speaking countries occupy a place of special interest.
- Finally, *Spurensuche* explores important and enduring *traditions*, such as the rearing of Lipizzan horses, the historical portrayal of the “Wild West,” or the social origins of protest movements.

Max Kade Institute

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Visit the Max Kade Institute on the
World Wide Web at:
<http://csumc.wisc.edu/mki>

groups in Chicago and the Midwest

The purpose of this publication is to serve as a guide for further exploration of similar activities and significant impulses that stem from German-speaking communities themselves. Rather than answering questions definitively in a few words, *Spurensuche* is intended to improve mutual understanding of and respect for cultural differences.

The target groups of this *Spurensuche* are diverse. The effort hopes to engage tourists interested in their own ethnic background or in that of others, to reach artists who understand themselves as part of a German-speaking group and, above all, to inspire students and teachers who want to integrate new authentic themes into the curriculum of their German language programs.

If readers discover that a favored key theme is treated too briefly or not at all, then the basic goal of this *Spurensuche* has been achieved: the guide offered here shall merely suggest and promote the search for new perspectives existing in this exciting and beautiful region.

Bernd Klewitz, Language Consultant at the Goethe Institut Chicago, is coordinator of the Spurensuche project.

Spurensuche can be ordered through the German Consulate General in Chicago at (312) 470-2067.



The Water-tower is a symbol of German aid during the Great Chicago Fire.



A small street is named after German architect and founder of the International Style, Ludwig Mies van der Rohe.



This plaque is Chicago's only reminder of the 1886 Haymarket tragedy. The tragedy is commemorated every year on the first of May, which is a national holiday around the world.

German fascination with Indian culture explored

By Brent Peterson

Colin G. Calloway, Gerd Gemünden, and Susanne Zantop, eds. *Germans and Indians: Fantasies, Encounters, Projections*. Lincoln and London: University of Nebraska Press, 2002.

If you have always thought that *Lederhosen* and *Dirndls* were Germans' favorite costumes, guess again. Not only are these *Trachten* limited mainly to the very old and the very young in Bavaria (and to some nostalgic German-Americans), but it turns out there is a considerable segment of the German population that likes to dress up as Apaches, Comanches, and Sioux.

Casual observers might guess that these incongruous Indian impersonators were simply pretending to be Winnetou, the powerful chief and Old Shatterhand's blood brother in Karl May's still popular sagas, but May provides only a partial answer to the series of questions that *Germans and Indians* examines. As is so often the case, the whole truth turns out to be both more elusive and more complex: Buffalo Bill Cody toured Germany, year in and year out, at the end of the nineteenth century; East and West German film companies produced a score of Indian films; and, lest we think there was nothing but fantasy in one form or another, real Germans encountered real Indians when writers, missionaries, and millions of ordinary people visited or settled in the United States. In short, although the topic of Germans and Indians is too large for a single book, the series of essays collected here offers broad access to a fascinating, important, and, until now, little-discussed topic.

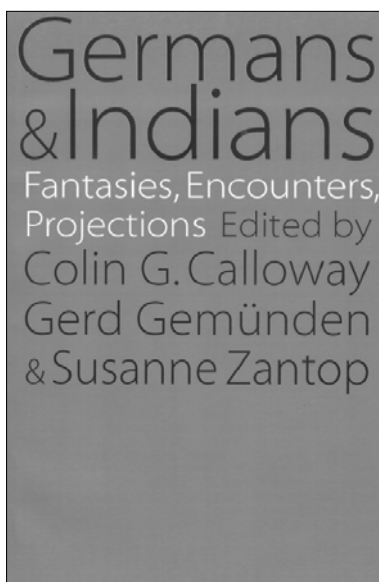
Of course, children and some adults have always wanted to dress up, but not all costumes are equal. In the 1950s, my friends and I wanted to be cowboys, not Indians, and today's children probably want lightning-shaped scars on their foreheads

and despair of finding anyone who wants to play Draco Malfoy, the evil child of the Harry Potter series. So too do some German Americans choose to imagine themselves partaking of the pre-modern, supposedly intact village life of Bavaria rather than playing their real ancestors: impoverished farmers from the north and west of Germany or marginally employed workers from its industrializing heartlands. Even though we like to talk about Carl Schurz, no one appears at the local Oktoberfest dressed as the one time radical student, Midwestern politician, and Civil War general; much

less does anyone pretend to belong to the Haymarket conspirators, the anarchists accused of killing several Chicago policemen in 1886. No one would buy beer from a bearded bomb-thrower. We should therefore not be too surprised that Germans do not dress up as "Drunken" Ira Hayes, the Indian hero at the flag raising on Iwo Jima, who later drowned in a shallow puddle on the reservation when he couldn't handle the demands of fame. And no one wants to be a blackjack dealer either. Despite enormous differences in the manner and significance of their deciding to be

Indians, German "Indian enthusiasts" consistently pretend to be nineteenth-century Indians, mostly from the Great Plains. Among the questions that *Germans and Indians* explores so well are how Germans decided to be Indians in the first place; why they picked those particular Indians; and what that choice means in a variety of German contexts.

As Colin Galloway points out, in over five centuries of actual encounters Germans behaved and were perceived by Indians as behaving pretty much like other European settlers. German men did not, as Russel Barsch has discovered, tend to marry Indian women in percentages that were different from those of other immigrant groups.



Neither, according to Jeffrey Sammons, did German writers “experienced with and knowledgeable about America” (185) produce accounts that differed substantially from what Americans wrote. The caveat is important, because Karl May, the most prolific and influential German chronicler of the American West, neither knew nor had experienced anything connected with North America at the time he was churning out Old Shatterhand’s adventures. Specialist readers of these essays do not need the reminder, but, to the extent that this collection seeks a wider audience, an explanation of May and his influence would have been very useful. But if Germans did not live out the special relationship that they would like to have had with Indians, German Catholic and Moravian missionaries did leave behind records that American historians could look at with considerable profit. Germans also appear in fiction produced by the Indian authors Emma Lee Warrior and Louise Erdrich. The latter is a particularly interesting case, because her ancestors include both Ojibwas and Germans, and her most recent novel *The Master Butchers Singing Club* (2003) deals with the German part of her heritage. Although a minor chapter in the history of the Americas, the story of Indians and Germans interacting with one another in North America is well worth recounting.

However, since most Germans encountered Indians in literature, at Wild West shows, in the movies, and at the facilities of their Indian clubs, the real fun comes in the imaginary realm. Just as the term “German” is a relatively recent construct that covers a multitude of local variation, so too does “*Indianer*” exist mostly in Germans’ heads. As Christian Feest argues, “the desire to identify with the Indians is a widespread European phenomenon, rather than just a German aberration” (29), but Germans still posited a special affinity to their imaginary Indians based on their supposedly “shared need for national unity in a world dominated by Anglophones and Francophones conspiring against” these two downtrodden peoples (28). Disadvantaged Catholics in Bismarck’s Empire felt a special kinship with disenfranchised Indians in South Dakota, especially when German

Continued on page 12

Register now for the Friends annual dinner

~Thursday, May 13~
Clausing Barn
at Old World Wisconsin
Featuring
Dr. Jerry Apps
on 'Barns of Wisconsin'

The annual meeting will begin at 4 p.m., followed by a reception, dinner at 5 p.m. and our after-dinner guest speaker.

Jerry Apps, born and raised on a Wisconsin farm, is Professor Emeritus at the University of Wisconsin–Madison and the author of more than thirty-five books as well as numerous articles and columns that have appeared in state and national publications. Recent publications include: *Rural Wisdom*, *When Chores Were Done*, *Symbols: Viewing a Rural Past*, *Humor from the Country*, *One-Room Country Schools*, *Barns of Wisconsin*, and *Cheese: The Making of a Wisconsin Tradition*. For more information on Jerry and his work visit <http://www.jerryapps.com>.

The Clausing Barn was built in 1897 in Mequon (Ozaukee County) by German barn builder Ernst Clausing. Though Clausing built many octagonal barns such as this one, the barn that bears his name at Old World Wisconsin is among the few that survive. For more information on Old World Wisconsin, including directions, visit <http://www.wisconsinhistory.org/oww/>

To register for the event, contact Antje Petty: apetty@wisc.edu or 608-262-7546.

German researcher's work leads to family heroes

By Eric Platt

Walter Kamphoefner is not only a life member of the Friends, he is also a historian of German immigration to the United States and the coeditor of *German-American Immigration and Ethnicity in Comparative Perspective*, to be published by the Max Kade Institute this spring.

The decision to study German immigration was an easy choice for Walter. Not only is he a fifth-generation Missouri German, but he had already become quite proficient in the German language by the time he started graduate school. "The language provided me with a tool that few others had," Walter remembers.

During the course of his career, Walter has pioneered the tracing of German immigrants from their original villages to their new homes in America and has written extensively on bilingualism, language preservation, and German political behavior during the Civil War era. On a more personal note, a few of Walter's ancestors have turned up in his research, including a great-great grandfather who, while

running for the Missouri legislature, said that he considered black people his equal and would treat a black son-in-law the same as a white one. He won the election.

Walter's research has resulted in the publication of several books, including *The Westfalians: From Germany to Missouri*, two anthologies of letters that he co-edited with Wolfgang Helbich, and his latest book published by the MKI. He is currently a professor of history at Texas A&M University.

Walter became a life member of the Friends in 1998. He especially enjoys receiving the Friends' quarterly newsletter. "I find the newsletter both entertaining and quite helpful in keeping up on new scholarship, especially outside the

historical profession," he says.

In his spare time, Walter likes to bike and explore historic architecture and cultural landscapes such as ethnic cemeteries. He also enjoys researching his family history. In fact, he has managed



Kamphoefner

Continued on Page 12

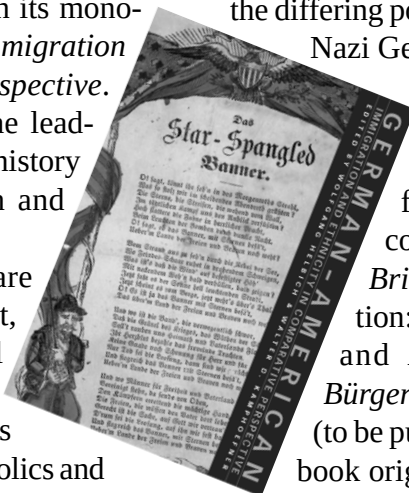
Latest MKI book on ethnicity now available

The Max Kade Institute is pleased to announce the publication of the latest work in its monograph series, *German-American Immigration and Ethnicity in Comparative Perspective*. The book is coedited by two of the leading scholars of German-American history working today, Wolfgang Helbich and Walter Kamphoefner.

The contributions themselves are written by, as Kamphoefner puts it, "promising young scholars as well as established ones." They examine such diverse topics as the similarities and differences among German Catholics and other Catholic groups in America, the political activities of nineteenth-century German and Irish

immigrants, and German-American responses to the differing policies of the Weimar Republic and Nazi Germany.

This is not the first collaboration between Helbich and Kamphoefner. They have worked together for over twenty years and have coedited two anthologies of letters, *Briefe aus Amerika* (English translation: *News from the Land of Freedom*) and *Deutsche im amerikanischen Bürgerkrieg: Briefe von Front und Farm* (to be published in English next year). The book originated in a conference sponsored by the German Historical Institute and supported by Texas A&M University.



Another year full of partnerships and projects

By Mark L. Loudon, MKI Director

As the spring semester winds down, it is gratifying to look back on a productive year and also to look forward to some very exciting upcoming events. Antje Petty has been hard at work on our international teachers workshop to be held in June in conjunction with colleagues in Hannover, as well as on our storytelling conference to be held in Madison this fall. These are gearing up to be two major highlights of 2004. Also, during the first part of the summer I will be in Germany and working on a number of MKI-related projects, including the teachers workshop. I will also be involved with two events within the context of the Hessen-Wisconsin sister-state relationship, the annual "Hessentag" in Heppenheim and a museum exhibition on immigration from Hessen to North America. In partnership with colleagues in Marburg, I hope to bring this exhibit to Wisconsin in the coming year.

You may recall that last November (2003) we were awarded a three-year "preservation and access" grant in the amount of \$234,000 from the government-funded Institute of Museum and Library Services for our project, "American Languages." In partnership with the *Dictionary of American Regional English* and the Mills Music Library, we are working mainly on the digitization of rare recordings of German dialects and regional varieties of English spoken in North America, as well as ethnic skits and other spoken-word recordings on 78s. Eventually, we will be making excerpts from these recordings accessible to scholars and the general public along with interpretive materials over the Internet. In December, Ruth Olson, Kevin Kurdylo, and I traveled to Washington, D.C., for a workshop on assessing the effectiveness of this kind of project, and we came back with a number of ideas. In January we hired a project assistant, Stacey Erdman, a graduate student in Library and Information Studies with expertise in archiving, who has done very good work in helping us get started. We have decided to

begin with recordings that were produced in Wisconsin, then move our way outward geographically. The material contained in these recordings will be invaluable for a wide range of people interested in language, culture, and local history. Already, digitization is underway, thanks also to a project assistant we had hired last fall with support from the German department, Kirk Martinson. I'll keep you posted on this exciting project as it develops.

In terms of publications, our monograph series continues to grow, with several more titles scheduled to appear later this year. It has been a real challenge for me and my editorial assistant, Eric Platt, to keep up with the workload on this: there is a huge time factor involved when we are responsible for all aspects of manuscript preparation (minus the actual printing), but Eric and I are doing our best to keep things moving efficiently. The revenue from sales continues to grow, which will ensure our ability to continue bringing out quality titles in the future.

Another piece of news on the staff front. Recently, our program assistant, Dawn Hamre, has been with us for six months and is now a permanent staff member, shared equally between MKI/CSUMC and Folklore. Dawn has done excellent work for us and keeps things moving very efficiently. I am grateful for her hard work, and also to the College of Letters and Science for creating this position. You might recall that a key factor in this was the bridge support of the Friends in "jump-starting" support from the German department and the college. Thanks again!

As I wrap up my second year as director of the MKI, I continue to be impressed by the level of support and good will I receive from the Friends. Thanks, as always, for all you do for us. It makes my job a very pleasant one.

Happy Spring!

Mark

Advice on love, marriage for German Americans

By Kevin Kurdylo, MKI Librarian

*Die Macht und Eigenthümlichkeiten der Liebe.
Die Liebe ist ein Stärkungsmittel und ein Heilmittel
für Krankheiten, verjüngt die Menschen,
erschafft Fleiß u. s. w.*

[The power and peculiarities of love.
Love is a tonic and a remedy for disease,
it makes people younger,
more productive, etc.]

How does one win the heart of that special someone? A love letter is a time-tested method! How does one keep her or his love? By being a good wife or husband. Here's some advice taken from the *Deutsch-Englischer Muster-Briefsteller und Buchhalter* (1888) and *Lichtstrahlen für die Gesundheit, oder, dunkle Stellen beleuchtet* (1899).

How to write a love letter

"As love is not an art or science to be learned ... a theoretical direction how to write love letters would not only be superfluous, but even impossible." We are told that those who are truly moved by love will be given the means to express themselves, and cautioned that those who intend to "write such a letter without being pervaded by true love" will surely fail even if they "consulted the most perfect models" of love letters. Without a doubt, one should only ever study a model letter and never copy it, for one's own letter must be "als Sprache des Herzens zu Herzen dringen" ["as an utterance of the heart affecting the heart"].

Because "es giebt keine größere oder tiefere Wirklichkeit als die Liebe" ["there is no greater or more profound reality than love"], there is nothing to be ashamed of in a love letter, provided it is sincere. However, discretion is advised, for those who delight in showing their confidential letters to others are "unwürdige, herzlose und unzuverlässige" ["unworthy, heartless, and untrustworthy"] companions.

Here are a few examples, somewhat flowery, taken from model love letters:

Mein theures Fräulein! Womit soll ich ein Geständniß beginnen, das schon seit langer Zeit mein Herz bewegt und mich meines ganzen Muthes, ja fast meiner Worte vor Ihnen beraubt? Ich kann keine Einleitung, keine Umschreibung finden; ich muss es aussprechen, wie mein Herz dazu mich drängt, klar und bestimmt es aussprechen, das gewichtige Wort: Ich liebe Sie!

[My precious Miss! How should I begin to confess something that has moved my heart for quite a while now and has robbed me of my courage, indeed of nearly all my words in your presence?

I can write no preamble, I can find no way of expressing myself otherwise; I must express myself as my heart urges, clearly and resolutely declare it, the weighty words: I love you!]

Here's part of a marriage proposal:

Schenken Sie, geliebtes Wesen, mir die Seligkeit, Sie mein nennen zu dürfen! Befestigen Sie durch die Zustimmung Ihres Herzens

mein irdisches Glück, meinkünftige Wohlfahrt. Ihre vortrefflichen Eltern werde ich selbst zur Segnung unsers Bundes bewegen, und ich bin gewiß, daß sie gern die Hand bieten, durch die heiligen Bande der Ehe Ihr Schicksal unauflöslich mit dem meinen zu verknüpfen. Ihrem beseligenden Jawort mit Sehnsucht entgegensehend, bin ich ewig der Ihrige u.s.w.

[Beloved creature, bestow upon me the happiness to be allowed to call you mine! By the consent of your heart secure my earthly happiness, my future well being. I will personally prevail upon your splendid parents to bless our union, and I am certain that they will gladly offer your hand so that our destinies may be permanently joined in holy matrimony. Fervently anticipating your joyous acceptance, I remain eternally yours, etc.]



Calligraphic design for a love letter.

After confessing one's love, the question remains: *Ob ich wohl jemals auf eine gütige Aufnahme, auf eine Erwiderung dieses Gefühle hoffen darf?* [Dare I ever hope for a gracious reception, for a return of this feeling?] A positive response might look like this:

Wahrlich, mein geliebter Freund, Sie haben eine Saite meines Herzens berührt, welche von dem Zauber eines süßen, sympathetic Gefühles freudig wiederklingt: ich lausche mit süßer Lust diesem heimlichen Zusammenklänge zweier Seelen. Ich blicke froh und standhaft in die ferne Zukunft hinaus, welche ich an Ihrer Seite durchleben soll, und schätze mich glücklich, mich nennen zu dürfen ewig die Ihrige u.s.w.

[Indeed, my beloved friend, you have plucked my heartstring and it joyfully reverberates with the enchantment of a sweet, sympathetic feeling: I listen to this secret harmony of two souls with sweet delight. I gaze joyfully and resolutely into the distant future and see myself at your side, and I consider myself fortunate to be allowed to say that I am eternally yours, etc.]

But woe to the unfortunate suitor who receives the following response:

Geehrtester Herr! Ich fühle mich durch den mir in Ihrem geehrten Schreiben gemachten Antrag ausserordentlich geschmeichelt; aber ich bin in Verlegenheit, wie ich Ihre schmeichelhafte Zuschrift beantworten soll, ohne das schöne Vertrauen, das Sie in mich gesetzt, zu verlieren—erlauben Sie mir daher, mit Offenherzigkeit zu Ihnen zu sprechen.

Als Sie mir den eben so ehrenvollen als unerwarteten Antrag machten, setzten Sie natürlich voraus, daß ich noch im Stande bin, über meine Hand zu verfügen. Dieselbe ist aber nicht mehr



The preferred seating arrangement for writing a love letter.

frei, mein Herz hat schon darüber bestimmt, ich bin eines anderen Mannes. Hätte ich nicht Grund, mit meiner Wahl vollkommen zufrieden zu sein, so würde ich Ihnen vielleicht sagen können, daß es mir leid tut, Ihre Neigung zu spät erfahren zu haben. Unter obwaltenden Umständen jedoch kann ich Sie nur bitten—and das tue ich hiermit—mir die Ehre Ihrer Freundschaft zu erzeugen. Ich werde sie durch die Hochachtung zu verdienen suchen, mit welcher ich bin Ihre u.s.w.

[Most honored Sir! I am extremely flattered by the proposal you made in your honored letter; but I am embarrassed as to how to respond without losing the exquisite trust you have placed in me—allow me then to speak frankly. When you made your proposal, which was as honorable as it was unexpected, you naturally assumed that I am still in a position to place my hand in yours. However, my hand is no longer free, my heart has already decided that I belong to another man. If I were not completely satisfied with my choice, perhaps then I could tell you that I regret learning of your inclination at such a late date. Under the circumstances, however, I can only request—and I do so with these words—that you grant me the honor of your friendship. I will look to earn that friendship through the deep respect by which I am yours, etc.]

But if the love is reciprocated, a marriage is begun. The following advice may be of use to married persons no matter how long since the wedding bells have rung.

Advice for being a good wife

Verehere deinen Gatten. [Honor your husband.] Liebe ihn. Eine gute Frau liebt den Gatten so natürlich, wie die Sonne scheint. Die Liebe ist deine beste Waffe. Du hast ihn dadurch von Anfang an gleich besiegt. Du kannst ihn mit denselben

Mitteln wiedererobern. [A good wife loves her husband as naturally as the sun shines. Love is your best weapon. You conquered him with that in the first place. You can re-conquer by the same means.]

Lerne den Charakter deines Gatten kennen. Er besitzt seine Eigenthümlichkeiten. Er hat kein Recht auf sehr viele, aber du kannst sie gut kennen und viele Stunden der Reibung vermeiden. Der gute Lotse steuert um die Felsenrisse, welche im Kanal liegen, herum. Der Ingenieur mag sie entfernen, aber der Lotse kann es nicht. Du bist eher ein Lotse als ein Ingenieur. [Study your husband's character. He has his peculiarities. He has no right to many of them, but you need to know them; thus you can avoid many hours of friction. The good pilot steers around the sunken rocks that lie in the channel. The engineer may remove them, not the pilot. You are more pilot than engineer.]

Sei sparsam. [Practice economy.]

Advice for being a good husband

Zeige deine Liebe. Erwinnere dich und wiederhole die kleinen Aufmerksamkeiten und zarten Komplimente, welche dich einst so angenehm machten und die ihre Liebe in ein verzehrendes Feuer anfachten. [Show your love. Recall and repeat the little attentions and delicate compliments that once made you so agreeable, and that fanned her love into a consuming flame.]

Berathschlage dich mit deiner Frau. Sie kann ebenso leicht Recht haben als du selber und wird oft zu deiner Weisheit ein gutes Theil hinzufügen. [Consult with your wife. She is apt to be as right as you are, and frequently able to add much to your stock of wisdom.]

Hilf ihr ihre Lasten tragen. Tragt jeder des Andern Bürde und erfüllt so das Gesetz der Liebe. [Help to bear her burdens. Bear one another's burdens, and so fulfill the law of love.]

Suche dein Natur zu verfeinern. [Seek to refine your nature.]

Sei ein Gentleman sowohl als ein Ehemann. [Be a gentleman as well as a husband.]

Bleibe zu Hause. Ein gewohnheitsmäßiges Ausgehen des Abends wird sicherlich Kummer mit sich bringen. [Remain at home. Habitual absence during the evenings is sure to bring sorrow.]

Attention teachers

The Max Kade Institute in cooperation with the University of Hannover, Germany, is offering a unique professional development opportunity for teachers of all subject areas: **Transatlantic Teacher Training on Immigration Past and Present.**

This workshop will bring together American and German teachers and university students to jointly explore the phenomenon of immigration over the centuries. The focus will be on the United States (a traditional country of immigration) and on Germany, which for centuries used to be a country of emigration but in recent decades has itself been the destination of large numbers of immigrants. The class will address topics such as acculturation, assimilation, ethnic and cultural diversity and identity in their historical, global, and local context. American teachers will meet on the University of Wisconsin–Madison Campus and will interact with their German colleagues via electronic media.

Where: UW–Madison

When: June 15–19, 2004

Who can participate: Teachers in all subject areas and grades, university students.

Language: English, with ample opportunity for German immersion.

Credits: 1–3 UW–Madison graduate credits available.

WI-DPI CEU's: available (approval pending)

Registration deadline: May 1, 2004. Slots are limited and will be filled on a first-come first-serve basis.

Fee: The workshop is free. Inquire about UW tuition costs if you so choose.

For more information contact Antje Petty: 608-262-7546 or apetty@wisc.edu or visit our website <http://mki.wisc.edu>

Are you teaching? — Join us!

Do you know other teachers?

— Tell them about this workshop!

Washington's birthday celebration—1852

From the writings of German immigrant Karl Pflaume, Manitowoc, Wis.

Introduction and Translation by Karyl Rommelfanger

About Karl Pflaume

Karl Pflaume immigrated from Aschersleben, Saxony, to Manitowoc County in 1851. Settling just south of the city of Manitowoc, on Silver Creek, Karl cleared his land, built himself a balloon frame house and out-buildings, and became involved in community life.

From a well-to-do family, Pflaume had been educated in agriculture, but was also a prolific writer, newspaper editor, and ardent Republican. In addition to his careful observations of early Manitowoc life, he wrote poetry and prose for several New York magazines and was considered a writer of some note among Wisconsin Germans of the time.

Returning for a short time to Saxony to marry, he came back to Manitowoc County with his new wife Amalia in 1855. Then began a difficult period in his life with the death of several children and his involvement in some personal disputes, which culminated in his caning local newspaper editor Carl Roeser in downtown Manitowoc.

Apparently friendless in the end, Pflaume returned with his family to Saxony in 1863 where he died in 1879.

Pflaume writes:

My friends and I had contact with the residents of the city and were invited to the ceremony honoring George Washington's birthday on February 22. Although the majority of the audience consisted of Germans, there were also many Yankees present; and the host, also a Yankee, was so attentive to everyone's needs, that he had arranged for the participants living in the city to be picked up by sleigh.

Six German farmers, who comprised the total musical talent of the county, opened the celebration by playing the *Priestermarsch* from the opera *Norma*. Following that, Theodore Körner's play *Nachtwächter* was performed by the local German theater group. We found this especially interesting, because fellow countryman and neighbor

from back home, Eduard Salomon, played the lead role. He was then the Register of Deeds of the County and would later become the Governor of Wisconsin. The performance was not at all bad.

A men's quartet then sang *Unsere Wiesen grünen wieder* and the orchestra played pieces from various German operas. Considering the fact that the musical group consisted of only three horns, a flute, and two clarinets, the orchestra did an admirable job.

The evening's address was delivered by a Yankee known only as *Steamboat*. Steamboat was the best of all human beings, but not a particularly good speaker, and his fellow Yankees had some fun with him as they interspersed every pause in his eternally long speech with loud cheers, stomping, screaming, applause or rattling of benches, all meant to demonstrate their approval.

Following his praise of George Washington, the beaming speaker then began enumerating the virtues of Mrs. Washington. This was carefully calculated to cause some tender fluttering among the ladies present. However, horror of horrors! There was also a drunken Irishwoman in attendance, and right during the most beautiful part of the speech, she fell off her chair!

A Yankee storekeeper, "K-K" Jones, suggested that she leave. However, this presumption so insulted the daughter of the Emerald Isle, that she let loose with a litany of obscenities that didn't stop until she had goaded her husband into a fight with K-K. Immediately, husband O'Branigan removed his coat and courageously offered his fists in a gentlemanly fight. No sooner had he done this than his faithful wife reconsidered and shoved her husband out the door, so that the speaker could continue to praise the most ideal of all wives, Mrs. Washington.

However, from this point on, Steamboat was accompanied by a fuming noise from below his feet, as if he were standing atop a volcano about to erupt! Because beneath him, in the bar room below, could be found a storming O'Branigan along with all his buddies, whom he had treated to drinks.

Continued on Page 12

Pflaume translation continued from Page 11

More than once they tried to storm the steps, only to be beaten back, at which point, seeking comfort in drink, they soon began fighting each other.

There was, however, a somewhat more reasonable element among the Irish, who continued to be a part of the festivities upstairs in the hall. Their real reason for wanting to stay, however, was their belief that the assembly upstairs was representative of only the upper-crust of local society, and that this was the real cause of the O'Branigan incident, and consequently against the rights of this free country!

After all these scheduled and unscheduled events, *Pyramus and Thisbe* from Shakespeare's *A Midsummer Night's Dream* was performed in German. This was followed by a suggestion from one Yankee that the crowd express its appreciation to Steamboat for his fine speech. Anyone in agreement was to say *Ay!*, whereupon everyone yelled out their approval. Then came some individual thank-yous from members of the planning committee. No more was heard from O'Branigan and everything continued peacefully.

Everyone except the Yankees danced the whole night through. The Yankees, however, following their strict observance of the Sabbath, went home when the clock struck midnight, it being a Saturday evening.

On another day, the Germans arranged for a follow-up ceremony by planning a sleigh-ride through the lovely, snaking valley of the Manitowoc River down to the county seat of Manitowoc Rapids. Briskly the horses galloped and clattered their shod hoofs on the glassy surface of the ice. The clanging of the bells and harnesses and the sounds of voices and laughter rose through the stillness of the valley and penetrated into the beautifully frosted primeval forest that lined the river and its hillsides. One heard only German being spoken, and from one of the sleighs rose German melodies. In these foreign surrounding, I thought I was having a dream.

In the evening, I and my three companions were again sitting in our little log cabin. Despite these diversions, the winter was very long.

Karyl Rommelfanger, a retired school teacher and Friends member, has been transcribing Pflaume's journal and letters for the past two years.

Germans and Indians continued from Page 5

Jesuits were telling the tale. One hundred years later, West German Greens favored environmentally conscious Indians for themselves and their children, while, according to Gerd Gemünden, East German filmgoers watched Gojko Mitic, the Yugoslav star of their own culturally specific epics, leading threatened, but ultimately victorious Indians to war against American colonialism and racism. That brings us to the "hobby Indians," so ably researched by Katrin Sieg and so stridently rejected by Marta Carlson. The latter accuses German hobbyists of "making entertainment out of genocide" in a form of "racial consumption [that] is equal to Nazi domination" (215). Sieg's more nuanced approach combines critique with understanding: "Ethnic drag...provided Germans with a way both to mourn the vacancies left by the Holocaust and to refuse the role of perpetrator in racial aggression" (220). She even wonders if the hobbyists' solidarity with the oppressed bleeds over into sympathy for minorities in Germany. Since most of the essays in *Germans and Indians* look at the larger picture and seek out such links, it is one of the few collections of essays that I would recommend highly for specialists and the general public alike.

Brent Peterson is professor of German at Lawrence University in Appleton.

Friends Profile continued from Page 6

to track down the German baptismal records of fifteen of his sixteen great-great grandparents, more than half of whom were born within fifteen miles of Osnabrück! "There are a couple of Hessians who spoil my pure Westfalian-Niedersachsen heritage," Walter jokingly complains. "But at least they're *North* Hessians."

Fellow Friends who want to e-mail Walter can do so at walkamp@tamu.edu. All that he asks is that when you do, please spell his name correctly. "It has nothing to do with *Kampf*—we're very peaceable folks except when people get our name spelled wrong," Walter jokes.

Bahn continued from Page 1

ian spirit of the French and American revolutions would have been consonant with Romantic aesthetic ideals. Employing “lowly” dialects, then, in poetry was perfectly “natural” for the Romantics. In the German-speaking world, the Brothers Grimm’s writings on folk tales and dialectology typified the Romantic movement.

Interestingly, at the same time that German dialect speakers in Europe were putting pen to paper, their counterparts in the United States began to do likewise, especially in German-speaking Pennsylvania. The Pennsylvania German dialect (or, perhaps more appropriately, the Pennsylvania Dutch language) emerged during the second half of the eighteenth century from the mix of mainly Palatine dialects immigrants brought with them to Colonial America. Already before the Civil War poems and short stories in the dialect were printed in Pennsylvania newspapers. The first book to include Pennsylvania German poetry appeared in 1869, titled simply *Poems*. Most of the poems in this collection were in English, but ten were in Pennsylvania German. They were written by one of the most interesting figures in German-American letters, a woman named Rachel Bahn. A striking aspect of the story of Rachel Bahn is that she spent over fifty of her nearly seventy-three years bedridden due to what was termed a “spinal affliction.”

Rachel Bahn was born on October 15, 1829, on her family’s farm in the Kreutz Valley of York County, PA, and lived there until her death on August 15, 1902. She was a fourth-generation Ameri-

can, her great-great-grandfather having emigrated from Switzerland and settled in the Kreutz Valley in the 1740s. At some point in her early twenties, Bahn became ill with the “affliction” referred to above and was confined to her bed for the rest of her life, where she was cared for by her parents and siblings. Rather than succumbing to her disability, Bahn directed her energies toward reading and writing, as well as receiving visitors. Though her formal schooling was limited, which was typical of rural America at that time, Bahn



was prolific, writing mainly in English, but also Pennsylvania German. It is apparent that she had a good receptive knowledge of Standard German, as well. Her most extensive work was a several-hundred-page genealogy, *Annals of the Bahn, Libhart, and Harbaugh Families*, published in 1870. But most moving are the poems Bahn wrote.

In line with Romantic aesthetics, most of Rachel Bahn’s poems evoke strongly emotional themes, many dealing with the natural world that surrounded her, but from which she was so tragically cut off. Most also have a fervently religious character, touching on themes of worldly suffering and hope for relief in the hereafter. Bahn was a deeply religious woman, and a close friend and frequent visitor was her pastor, Daniel Ziegler, a German Reformed minister who was responsible for the publication of Bahn’s *Poems*. In these spiritually inspired works, which are often autobiographical, themes of Romantic subjectivity blend with stereotypically Victorian aspects of heavy senti-

Continued on page 14

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Bahn continued from Page 13

mentality and, at times, gloominess. Note a few of the titles of Bahn's English poems: "I Am Tired of This Cumbrous Life," "Affliction Hath Paled My Brow," and "Hymn for One That Is Afflicted and Longs To Be at Rest." Interestingly, the Pennsylvania German poems tend to be more upbeat. Of the ten in the collection, four deal with the seasons, praising God's handiwork in nature. The first, "'S Friehyaahr" 'Spring', begins as follows (in translation): *How beautiful is spring, with its green cloak; How healthy and happy everything is, yes, everything is filled with joy.* Another poem, "'S Himmlisch Heemweh" 'Heavenly Homesickness', expresses Bahn's understandable yearning for release from worldly suffering: *O, let me go! Yes, let me go! To my home that lies up there, oh how beautiful! I want to rest.*

Nostalgia also figures prominently in Bahn's dialect poetry. Indeed, much German (including German-American) dialect poetry of this period was backward-looking, evoking memories of by-gone, and often happier, times. Many Pennsylvania German poems of the late nineteenth and early twentieth centuries took a dim view of "modern times," urbanization and technological progress, and sang the praises of a bucolic past where life was simpler, but more fulfilling. In "Der Alt Schockelschtul" 'The Old Rocking Chair,' Bahn, also the family genealogist, employs the image of a cherished family possession to share memories of her youth: *The old rocking chair, it still stands in my room, there by the door. When I look at it, how does it ever get me to thinking! For I think about my grandmother, how she went to York; she bought it about thirty years ago, I will never forget it. In fact, I remember as if it were yesterday, how she came with the chair up to the garden fence. She set it on the porch, got the broom and swept it off. Then she sat down, which no one else was allowed to do.*

A few years before Rachel Bahn passed away, in December 1899, she penned "A Half Century," a poetic reflection on her fifty years of suffering. This poem is included in its entirety here, a fitting tribute to a remarkable person in the history of German-American literature.

A Half Century

A half century ago,
Upon a couch of pain,
The Lord saw fit to lay me low,
On which I still remain;

Remain to suffer and to wait
Until my time shall come
To be released from mis'ry great,
And enter that sweet home.

Yes, fifty years, a lifetime most,
It long, O long appears,
Have taken been through murky streams;
Remember, fifty years.

Distress'd and lonely oft have been,
When thinking of the loss
I have sustain'd, have trials seen,
And heavy was the cross.

My friends, who had surrounded me
When first I took my bed,
Are resting in the silent tomb
Where not a tear is shed.

And I am left to linger here—
I often wonder why;
Why 'tis the Lord afflicts me thus;
On Him I e'er rely.

All is intended for my good;
Shall utter no complaint.
I many lessons have been taught,
Though often have been faint.

The seventieth milestone of my life
I recently have pass'd—
Of them have fifty spent in bed,
Yet time sped onward fast.

It onward sped, though pain I had,
My suff'rings were intense;
Life was at times a blank to me,
And I lived in suspense.

Still in the midst of trouble walk
I often, weary feel—
In dread and fear am wand'ring on;
The Lord alone can heal.

He will not cast forever off;
 He will compassion show;
 He doth not willingly afflict
 His children here below.

He often lifts His chast'ning hand
 To ease my burden some.
 My heart is weak, is weak indeed;
 His will be ever done.

"He maketh sore, and bindeth up,"
 He woundeth and makes whole.
 O precious blood, shed on the tree,
 My spirit still control!

At times I happy feel, it's true—
 My friends do visit me;
 The Lord inspires their hearts with love;
 Me often come to see.

Their presence cheers me truly so,
 They ev'ry kindness show;
 They come from far, they come from near,
 And favors do bestow.

And those who daily wait on me
 Great sympathy impart;
 They treat me kindly, kindly treat,
 Which fills with joy my heart.

The end is drawing nigh, my friends,
 When I shall bid farewell;
 Shall bid my last farewell to you—
 Its nearness none can tell.

May I be ready then to go
 When the last summons come,
 To glorify God's Holy Name,
 With Him forever roam.

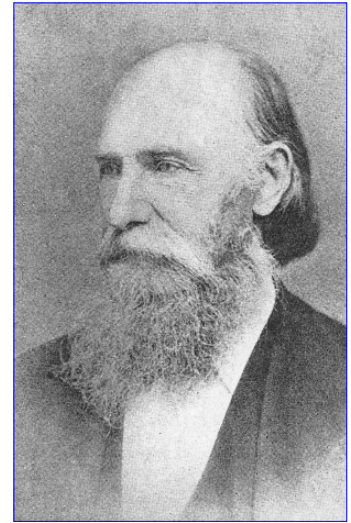
In endless bliss I hope to meet,
 To meet you 'round God's Throne,
 And evermore adoring Him
 For loving kindness shown.

Oh, what rejoicing there will be
 To be released from pain,
 And wearing robes of snowy white—
 What an eternal gain!

— Rachel Bahn

August Willich: Milwaukee Turners Founder

Recently, through the efforts of one of the MKI's most devoted Friends, Gretchen Rosing, the Institute has received a number of interesting documents pertaining to the founder of the Milwaukee Turners, August Willich (1810–1878). A progressive thinker and Civil War general, Willich came to the United States in the wake of the failed revolutions of 1848. In future issues of the Newsletter we will be sharing stories of Willich, for which we gratefully acknowledge not only Gretchen Rosing, but also Frank Zeidler, Fritz Schmidt, and Gerhard Rohr.



— Mark L. Loudon

New Library Acquisitions

A listing of recent library acquisitions can be found on our Web site as a link from the News page or at the URL: <http://csumc.wisc.edu/mki/Library/NewAcqs/NewAcqs.htm>.

The majority of new materials for this quarter are textbooks for German language instruction used in American schools in the late nineteenth and early twentieth centuries. Of special interest are images posted from Felix Salten's *Bambi: Eine Lebensgeschichte aus dem Walde* and a version of *Die sieben Reisen Sinbads des Seemanns* edited by Albert Ludwig Grimm.

Many thanks to Bob Gersbach, Prof. David M. Gosdeck, Matthew Lange, Renate Lucht, Prof. Dr. Jürgen Macha, and Carol J. Newman for their donations.

— Kevin Kurdylo

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