

Book Reviews

Edited by William D. Keel
The University of Kansas

Pennsylvania German Words in Context.

Compiled and edited by C. Richard Beam. Millersville, PA: Center for Pennsylvania German Studies, 1997. 226 pages.

In conjunction with C. Richard Beam's life-long project of compiling a comprehensive dictionary of the Pennsylvania German language, he has now published a volume of some 5,000 contextualized words and phrases in Pennsylvania German based on everyday usage from a variety of sources, including the public media—radio and television broadcasts, newspaper columns and the like. This dictionary, which was quite obviously a labor of love on the part of the compiler and his assistants, is a true delight for the interested reader and researcher. Nearly every entry from *aabappe* 'to paste fast' to *Zwiwwelschaale* 'onion skins' typically includes: (1) some grammatical information such as the past participle for verbs, (2) a contextualized phrase such as *Wann die Maus satt is, is es Mehl bidder* 'When the mouse is satiated, the flour tastes bitter' for the entry *Maus*, (3) information on the source of the entry such as DF: AGMTV, 10/30/96 (Dorothy Frey on the Allen G. Musser television broadcast of the Ephrata Blue Ridge Cable system on 30 October 1996), (4) cross references to entries in other dictionaries such as the *Pfälzisches Wörterbuch*, (5) comparison of the entry to a related word in Standard German, and (6) etymological information relating the entry to earlier stages of German or other languages (such as *Lattwaerick* 'apple butter' which is traced back to Late Latin *êlectuârium* and then to Greek *ekleiktón*).

Beam's *Words in Context* is not limited to standard lexical items such as nouns, verbs, adverbs, and adjectives. He has also included a large number of proper nouns and place names making the dictionary an extremely valuable resource for a broad spectrum of scholars. Place names are easily recognized by a special symbol placed immediately after the entry. The location of such place names is given by township and county. Frequently historical or explanatory information is provided. For example, the entry *Haffedeckelweg* is the Pennsylvania German term for "Crock Cover Way" located in Lynn Township,

Lehigh County. The entry goes on to explain the origin of the name—covers for crocks for storing sauerkraut were made along that road—, first in Pennsylvania German (from a printed source) followed by an English translation.

In an introduction to the dictionary, Beam details the background of the compilation of materials for the long-term dictionary project and the decision to publish this word list. In addition to a brief discussion of the history of Pennsylvania German lexicography, beginning with the publication of Marcus Bachmann Lambert's dictionary published in 1924 by the Pennsylvania German Society, Beam touches on the issue of the proper orthography for Pennsylvania German. He notes that he continues the tradition established by Albert Buffington and Preston Barba, essentially following an orthography based on German usage rather than American English. Although Beam provides no examples, he claims to have refined and simplified the Buffington-Barba system with reference to the usage of Standard German and to that of Lambert.

In addition to the dictionary entries, a pronunciation guide to Pennsylvania "Dutch" is provided relating the sounds of vowels and consonants to equivalents in American English. For those sounds without equivalents in American English, such as the voiceless and voiced fricatives associated with the spellings of postvocalic <ch> and intervocalic <g> (e.g., *ich*, *mache*, *Aage*) no information is given—one of the few points to criticize in this dictionary. The pronunciation of <r> is compared to that of Standard German. Following the dictionary entries is a list of abbreviations and sources. This reviewer would have provided this information in two separate lists; it is a bit confusing to find abbreviations for sources (e.g., "DF" = Dorothy Frey and "DSC" = Dolbehack, Saenger Chor) mixed together with grammatical abbreviations (e.g., "deriv" = derivative and "dim" = diminutive). This list also exhibits some inconsistencies in italicization and punctuation which leave the reader puzzling. But these are all minor matters which can be easily dealt with in a second edition. This volume in both content and appearance is a handsome contribution to Pennsylvania German lexicography.

University of Kansas

William D. Keel

Albert Bloch: Artistic and Literary Perspectives/Künstlerische und literarische Perspektiven.

Herausgegeben von Frank Baron, Helmut Arntzen und David Cateforis. München und New York: Prestel Verlag/Max Kade Center for German-American Studies, The University of Kansas, 1997. 175 Seiten, 40 ganzseitige Farbtafeln und 70 Schwarzweiß-Illustrationen. \$49.95.

In seinem sehr persönlich gehaltenen Vorwort stellt der Mitherausgeber Helmut Arntzen bereits im ersten Satz den Namen *Die Fackel* einprägsam vor, jene Zeitschrift des Schriftstellers und Sprachkritikers Karl Kraus, die Albert

Bloch als Künstler und Literat zutiefst beeinflussen sollte. Die Erschließung des Blochschen Lebenswerkes wurde erleichtert (1) durch die Arbeitsmöglichkeiten in seiner häuslichen Atmosphäre in Lawrence, Kansas, (2) durch die akribische Archivierung der künstlerischen und schriftlichen Hinterlassenschaften, in die Frau Anna Francis Bloch großzügig Einblick gewährte, sowie (3) durch das Miteinander mit Frank Baron, der, angeregt von Arntzen, sich daran gemacht hatte, dem fast unbekanntem Bloch auf die Spur zu kommen.

In seiner exemplarischen Einführung in die zwölf Essays begründet Frank Baron den Aufbau vorliegenden Werkes mit den Schwierigkeiten, einen Überblick über Blochs facettenreiches Lebenswerk zu bieten. Geplant war, den einzelnen Autoren Gelegenheit zu geben, zentrale Aspekte ihres Forschungsgebietes zu beleuchten.

Richard C. Green als Autor des ersten Essays konzentriert sich in seinem Überblick über Albert Blochs künstlerischen Lebensweg nicht nur auf die Münchner Zeit des "Blauen Reiters." Vielmehr stellt Green Blochs Kontinuität im Wandel seiner Entwicklung dar—scheinbar eine *contradictio in adiecto*: Empfindet Bloch in München den Kunstakademismus als unduldsamste "Bewegung," die nichts bewegt, so nimmt er nach seiner Heimkehr in die USA und nach seiner Berufung als Hochschullehrer, Ironie des Schicksals, diese Arbeit mit großer Befriedigung auf. Einschließlich der letzten Jahre war eingetroffen, was Kandinsky in den dreißiger Jahren an Bloch geschrieben hatte, daß dessen Lebenswerk stets von der inneren Notwendigkeit geformt worden sei. Insofern erweist sich Albert Blochs Schaffen letztlich doch als Erfüllung des Münchner Aufstands des "Blauen Reiters" gegen alles, was Kunst vom Leben trennt.

Unmittelbar an Greens Schlußgedanken schließt sich mit Bedacht Frank Barons Essay "Albert Bloch, der Blaue Reiter und die Europäische Idee" an. Bloch gehörte vor der Wende zum zwanzigsten Jahrhundert zu jener kreativen Generation, von der eine große Zahl von Genies auch eine Wende der europäischen Kunst ins Leben rief. Sie alle waren gegen die offizielle Kunst dieser Zeit angetreten, gegen das gehobene Bildungsbürgertum. Der sensible Franz Marc, Verfasser der Vereinsziele des "Blauen Reiters," setzte den Programmpunkt "Europa" an eine der ersten Stellen. Immerhin war der "Blaue Reiter" ein sichtbarer Beweis dafür, daß eine internationale Künstlergemeinschaft eine mitreißende Idee war; Marc half, sie zu verwirklichen. Als jedoch der Krieg eskalierte, war die "europäische Idee" als Konzept für ein freies internationales Forum bald vergessen.

Blochs literarisches Interesse war engverknüpft mit seinem Werk als Zeichner und Maler. Werner Mohr stellt ihn nach einem kurzen Überblick über seine Anfangszeit als Karikaturist und Texter in München in voller Breite dar, bis er 1913 seine journalistische Mitarbeit einstellte und nur noch als sehr erfolgreicher Maler tätig war. Gleichwohl kam seine Begabung als kritischer Karikaturist in seinen Gemälden weiterhin zum Tragen. Abschließend erörtert Mohr, wie Bloch den Wiener *Fackel*-Herausgeber Karl Kraus für sich entdeckte, der in der Folgezeit stärksten Einfluß auf Blochs Lebenswerk ausübte.

In ihrer Betrachtung der leitmotivischen Rolle des Blochschen Clowns als "Everyman" hebt Janice McCullagh die traditionellen Charakterzüge dieser Gestalten der *commedia dell' arte* hervor. Einen Höhepunkt als Folge des offensichtlichen Einflusses von Karl Kraus kann der "Marsch der Clowns" (1941) bewertet werden, der, aus einem christlichen Tor in der Ferne vergnüglich heranziehend, teuflischem Werk und Naziverbrechen entgegen zieht: Eine monströse Karikatur!

Daß die Bibel, vor allem das Neue Testament, für Albert Blochs narrative Darstellungen wichtig waren, hebt Reinhild Kauenhoven Janzen hervor. Trotz seiner deutsch-böhmischen Vorfahren jüdischen Bekenntnisses betrachtete sich Bloch als Christ: Viele Darstellungen Christi überzeugen als wahre Bekenntnisse, als Spiegelbilder seiner Möglichkeiten, die Kraft christlichen Glaubens auszudrücken. Unübersehbar ist die deutliche Kritik Blochs an der "organisierten Religion," wie er sie nennt.

Im nun folgenden Essay ermittelt August Stahl am Beispiel des "heiligen Franziskus im Walde" unter anderem, daß sich Bloch hinsichtlich des ikonographischen Hintergrundes sehr kundig gemacht hat. Dies kam gewiß seinen Vorlesungen über die Entwicklung der europäischen Malerei von Cimabue und Giotto bis zum Ende des achtzehnten Jahrhunderts zugute. Nach einer recht umfangreichen Betrachtung der romantischen Tradition in Deutschland schränkt Maria Schuchter in ihrem Essay über "Romantisches im Werk Albert Blochs" diesen Begriff ein, indem sie sagt, daß seine stilistisch prägenden Formen, Farben und Inhalte keinen bewußten Rückgriff auf Romantisches bedeuten, sondern eher einen hohen Grad von Verwandtschaft mit dieser Tradition offenbaren.

David Cateforis begrenzt seinen Beitrag auf Blochs "visionäre Landschaften." Diese Betrachtungsweise erlaubt ihm, im Detail eine Reihe visionärer Motive zu analysieren. Eine Anzahl entsprechender Gemälde, die in dieser zeitgeschichtlich sich zunehmend verdunkelnden Zeit der zwanziger und dreißiger Jahre entstanden, analysiert und interpretiert Cateforis eindrucksvoll: Die Bilder verdunkeln sich buchstäblich! Sie zeigen Komplexität, Pigmentdichte und Transparenz. Verflechtung von Form und Inhalt lassen die bedrohte, geschundene Wirklichkeit in Blochs bildhaften Gestaltungen sich widerspiegeln. Die Bilder wirken "zerkratzt."

Als ausgewiesener Krausforscher skizziert Helmut Arntzen, wie Bloch mit Hilfe des Literaten und Dichters Karl Kraus den gewaltigen Turbulenzen der Kriegs- und Nachkriegszeit, die er zunächst in München seit 1914 erlebte, zu entgehen versuchte. Vor allem füllte Kraus die Lücke, die durch den Tod seines besten Freundes Franz Marc entstanden war. Arntzen untersucht den wachsenden Einfluß von Kraus nach Blochs Rückkehr nach Amerika. Hier erfuhr das künstlerische, vor allem das literarische Gesamtwerk einen grundlegenden Wandel. Zunächst führte Kraus' Einfluß zur Abkehr von der Zeit des "Blauen Reiters" hin zu umwälzenden traditionalistischen Tendenzen, wie sie Kraus vertrat.

Der Rezensent fühlt sich nicht nur aus Gründen des nicht zu Verfügung stehenden Raumes außerstande, die Bedeutung Blochs literarischen Werkes auch nur andeutungsweise zu würdigen. Der geneigte Leser möge sich in die Essays von Erika M. Wimmer, Elke Lorenz Champion und Hans Esselborn vertiefen, die sich mit großem wissenschaftlichen Aufwand eingehend mit dem literarischen Werk Blochs als Kritiker, Übersetzer und vor allem als Briefschreiber beschäftigen. Letztere Tätigkeit bezeichnete Bloch gelegentlich als eine Fähigkeit, welche die seines Malens möglicherweise übertreffe. Wegen der großen Fülle von Hinweisen und übersichtlich gegliederten Informationen bildet schließlich die aus dem *Yearbook of German-American Studies* 31 (1996) übernommene kommentierte Bibliographie von John Richardson einen willkommenen Höhepunkt. Hinsichtlich des vorzüglichen Druckes des Textes, der vierzig farbigen und siebzig (trotz der starken Verkleinerung gestochen scharfen) Abbildungen gebührt dem Prestel-Verlag ein besonderes Lob.

Eutin, Germany

Joachim Neumeister

Cincinnati, or: The Mysteries of the West.

By Emil Klauprecht. Translated by Steven Rowan and edited by Don Heinrich Tolzmann. New German-American Studies, vol. 10. New York: Peter Lang, 1996. 677 pages. \$79.95.

In the preface, the editor describes *Cincinnati, or: The Mysteries of the West* as one of the first major German-American novels. This is the first English translation of this novel written by Emil Klauprecht in 1854-55. The characters in the book speak in a German sprinkled with French, Spanish and American English. The translator, Steven Rowan, decided to leave these "foreign" phrases in the English translation providing footnotes with the English translation where necessary to preserve the flavor of the dialogue. The times and places are reflected in the language, which is bluntly racial and sexist. The period is early-Victorian and the characters are rendered true to that era. Klauprecht used the vernacular in the speech of his protagonists: Jesuits speak in pontifical sentences, slaves in black dialect, southerners in an appropriate drawl, midwesterners in a somewhat vulgar and clipped idiom. The words used are those of Klauprecht's time and are not currently considered "polite" speech.

Mysteries is a wonderfully interesting book. In some respects, it is a documentary history of its time and place. As Klauprecht introduces each character with a biographical sketch, historical information is worked into the tale. Local and regional historical events such as the Moravian missionary settlement at Gnadenhütten and the subsequent massacre of the Christianized Indians are woven into the story line. The treatment of Jesuits as devious financial wizards seeking greater and greater power reveals an anti-Catholic bias in the novel. However, this is balanced by the strong antislavery message in the

handling of Cincinnati's relationship to southern cities such as New Orleans. The characterizations come right out of a swashbuckling Hollywood production: handsome heroes, beautiful heroines, villains in black coats accompanied by shady females.

Rowan has brought Victorian language and usage to life with his translation. The words spoken by the characters are those that would have been heard in the particular setting where they appear: the drawing room, the wharf, the church, the financial office, the newspaper office, the political arena. Tolzmann, as editor, supplies copious footnotes with numerous aids to further research and study. While the book as a novel is a reading pleasure, it offers much insight to the historian or genealogist as well.

[Adapted from a review by Clara Hersh in *The Palatine Immigrant*]

German-American Artists in Early Milwaukee: A Biographical Dictionary. Compiled by Peter C. Merrill. *Studies of the Max Kade Institute for German-American Studies at the University of Wisconsin-Madison.* Madison, Wisconsin: Friends of the Max Kade Institute, 1997. xxvi + 165 pages, including 32 pages of plates. \$22.50.

The biographical dictionary compiled by Merrill makes information available about the German-American artists active in Milwaukee from the city's founding to the present day. Not only immigrant artists, but also their descendants are included. However, the above statement does not begin to describe the richness of Merrill's dictionary.

The book begins with a fifteen-page "Introduction," which presents an overview of the German-American art scene in Milwaukee in a clear, concise style. It can be read as an overview of the field, but it is also an introduction to the key concepts that one should be acquainted with. The "Introduction" is divided into over twenty sections; each section is devoted to one aspect of the art world in Milwaukee, and each section is clearly titled. This is useful since the sections present general background information that the reader may wish to refer to while reading entries of the dictionary. The introduction works together with the dictionary in yet another way: The sections in the introduction point to entries which the reader can then look up for further information.

The "Introduction" includes: Frontier Days, Vianden's Students, Portrait Artists, Lithographers and Engravers, The Panorama Painters, The Students of Richard Lorenz, Other Students of the Weimar Art School, Students of the Düsseldorf Academy, Students of the Munich Academy, Students of the Berlin Academy, Religious Artists of the Late Nineteenth Century, Illustration at the Turn of the Century, Some Immigrant Artists of the Twentieth Century, Artists of German Descent born in Milwaukee, American-Born Artists of German Descent from Outside Milwaukee, Sculptors and Carvers, Art Studio Buildings,

Professional Associations of Artists, Societies in Milwaukee for the Promotion of Art, Art Schools, Museums, Art Dealers, Decorating Firms, Federal Art Project, and Some Conclusions.

Merrill defines artists as those persons who "depended on art for their livelihood" and he includes "humble commercial artists as well as figures . . . who achieved major status" (xxiv). He also includes entries on artists, of independent means, who pursued art, but not for a livelihood, and he includes entries on businessmen involved in local art scene. The entries include not only persons, but there are also entries for companies, such as the Milwaukee Ornamental Carving Company, and for important buildings, such as the Iron Block. Entries for art organizations, schools, and places are also included.

Merrill points out that the majority of artists listed in his book are not included in existing directories. For those others included in existing directories he provides additional information and corrected information. The dictionary entries on each artist are arranged alphabetically, and as James Dennis points out in the foreword, "conform to the format of the classic German model, the Thieme-Becker Künstler Lexikon" (vii).

The entries range in length from a sentence (as for Anton B. Aurelius, who is recorded only once in a city directory), to article-length entries (as for Elsa Emilie Ulbricht, whose entry is about six pages long). The entries include all the information usually sought by readers and much information that is extremely hard to come by and very useful for tracing associations and examining influences: who an artist studied with, who his fellow students were, who shared studios, and even who the pallbearers at a teacher's funeral were. It often seems that Merrill has left no stone unturned. The author has consulted city directories, the local press, government documents, matriculation records, and many other time-consuming sources.

Merrill always gives the source of his information, either in the text or at the end of the entry. The book concludes with a fifteen-page bibliography. Although it is a reference tool, the style of writing is so engaging that it can also simply be read for pleasure.

The illustrations are extensive: Forty-one black-and-white plates on thirty-two pages illustrate the styles of work represented by the artists. Also, portraits of many artists are included in the text entries. The typeface and spacing chosen makes it a joy to read, and the excellent binding promises to hold up for many years of use. The book design is outstanding, and at a price of \$22.50 the book is an exceptional value.

This book was obviously a labor of love and the product of years of careful research and organization. It must be described as the foundation for all future work on German-American art and artists associated with Milwaukee.

The German-Americans and World War II: An Ethnic Experience.

By Timothy J. Holian. New German-American Studies, vol. 6. New York: Peter Lang Verlag, 1996. xii + 243 pages. \$48.95.

The treatment of German aliens and German-Americans, both naturalized and native-born, during World War II has become a topic of increasing interest both to scholars and to advocates of redress. Both will have an interest in Holian's useful study. Like Japanese-Americans, who have received recognition and redress for their internment plight during the war, the German-American experience, as Holian points out, remains mired in controversy and denial often even from those involved. Nonetheless, 10,000 Germans and German-Americans were arrested and interned. In addition, a number of Italian-Americans experienced the same fate. The purpose of Holian's study, as stated and as executed, is to examine and evaluate German-Americans' changing status during World War II. The focus is on Cincinnati, Ohio, but the study also deals broadly with the roles of media, the federal government, the German-American community, and American society in general.

Holian defines terms and uses them carefully. For example, he makes clear that internment camps are not concentration camps in the Nazi tradition. He also indicates that there was some reason for suspicion of German aliens. Early American Nazi sympathizers for the Nazi movement in Germany existed, e.g., Fritz Gissibl in Chicago and the Friends of New Germany a small, but noisy Nazi support group. The German-American Bund of Fritz Kuhn was established in Buffalo in 1936. It was threatening because it had an impressive following and generated \$900,000 per year during the depression. By the end of the decade income was in the millions. There were 5,000 members in New York State alone. Supporters were also found in American organizations, e.g., Ku Klux Klan, Pan-Aryan Alliance, and the Christian Front. However, exaggerations of the numbers involved exacerbated the problem. Rep. Joseph Starnes of Alabama maintained against all evidence that there were "hundreds" of bundists employed in defense plants. Holian also shows the connection to World War I anti-German hysteria.

In fact, German-American groups protested Bund meetings, but Holian maintains the vociferous Bund helped blur the distinction between German-Americans in general and the relatively insignificant numbers of bundists who claimed to speak for all. The German-American press, considerably diminished after World War I by the decline in immigration numbers, early on distanced itself from Hitler's Germany. However, editorials and letters to the editor in English-language newspapers began to develop a strident tone towards German-Americans, and some suggested their segregation from the rest of society, such as had happened already in Brazil. The status of relations between Washington and Berlin clearly influenced the acceptance of German-Americans as a loyal segment of American society.

Holian suggests that the film media created negative views of German-Americans. Films, e.g., Warner Brothers' *Confessions of a Nazi Spy*, tended to paint German-Americans as in general Bund members training their children to be Nazis and disavowing American ideals. Holian is right and it must be said that "... suspicions, fostered by American newspaper and motion picture media, were seemingly not of great importance on the surface, yet would contribute to the call for action against the German-American community upon American entry into World War II, and would play a part in bringing about the arrest and internment of over 10,000 German legal resident aliens and German-Americans from December 1941 until June 1948" (87).

Holian describes the procedures implemented by American authorities to register and arrest alleged potential enemy aliens. Italians were also implicated and suffered a similar fate (see Stephen R. Fox, *The Unknown Internment: An Oral History of the Relocation of Italian Americans During World War II* [Boston: Twayne Publishers, 1990]). A second alien registration with mandatory pictures and fingerprints was ordered in January 1942 for citizens of Axis countries. The FBI was directed to apprehend, question, and, if found appropriate, detain German-Americans, Italian-Americans and Japanese-Americans as well as aliens. In Cincinnati, as in ninety-three federal judicial districts, a hearing board was set up to review the cases of detainees, although their placement in internment camps often had already been determined. Aliens were not allowed legal council and had to argue their own case. All proceedings were carried out in private. In addition, no more "enemy aliens" could be naturalized which made it impossible for people to complete their citizenship process. Although there has been much discussion about Japanese-American detainees, Europeans and European Americans constituted the majority of those arrested and those interned during the World War II era. The Germans and German-Americans were in some cases held until June 1948, three years after the end of the war. Holian's study looks at the Crystal City, Texas, internment camp which was the primary family internment center. The Fuhr family of Cincinnati is cited as an example of the effects of internment on a middle-class family. Evidence against them was never clear. Their internment may have resulted from fellow German-Americans creating innuendo about their loyalty. With some frequency, fellow German-Americans were indicated as objects of suspicion in order to prove patriotism on one's own part. Mrs. Fuhr suspected this in her case and suffered psychologically as a result. Their younger son, born in the United States, could not even speak German and wanted only to be a ballplayer for the Cincinnati Reds. They lost all their possessions and were never compensated. As Holian points out, many were deprived of their means to make a living. Lives and careers were stunted by the internment period.

United States Executive Order 9066 excluded enemy aliens and those of enemy-alien ancestry from strategic areas, provided for hearings without due process, internment for some six years "of people arbitrarily considered a threat to national interests," allowed for confiscation of property and life savings

without provision for compensation or reimbursement. It remains unclear why German-American internees are not given the same accord as Japanese-Americans, given their similar fates during and after World War II. Documentation is clear and convincing for both groups, and Italian-Americans.

After the war and after being finally released, most former internees either kept quiet or those who did mention their experience found disbelief the result. "Emotionally, internees were forced to confront feelings of shame, guilt, anger, and resentment in the postwar years, a process which took years for most internees to realize fully, compounded by a disbelieving public and a government which would not formally recognize their arrest and internment" (163). The Civil Liberties Act of 1988, signed into law by then President Ronald Reagan, recognized the impropriety of internment and provided compensation, but only for Japanese-Americans. No recognition was given to Italian-Americans or German-Americans. It should be stressed that Holian is not an advocate suggesting any form of political action, but only presents what has happened.

Holian's study, originally a dissertation at the University of Cincinnati has some repetition between sections and clumsy transitions between sections. The essential work, however, and the research behind it, is solid and articulated well. It makes a definite contribution to the discussion about treatment of citizens and resident aliens during the world wars.

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Giles R. Hoyt

The Spelling of Low German and *Plautdietsch*: Towards an Official *Plautdietsch* Orthography.

By Reuben Epp. Hillsboro, KS: The Reader's Press, 1996. viii + 167 pages. \$12.95.

German settlement dialects in the New World with a relatively large body of written materials such as Pennsylvania German and Mennonite Low German have long struggled with a generally accepted spelling of forms. The formulaic phonetic transcriptions of linguistic science are of little value for the larger audience of readers. Many writers have attempted to adhere to a pseudo-German orthography linking the dialect in some fashion to its original homeland (see, for example, C. Richard Beam's *Revised Pennsylvania German Dictionary* [Lancaster, PA, 1991] which follows the rule: "Whenever feasible, observe the spelling conventions of Standard German"). Others have tried to adapt an English-based orthography to the German dialect sounds, knowing that many readers will not be familiar with the sound system of standard German. In 1953, J. William Frey stated that he had come to the "sensible conclusion" that "the only practical way to spell Pennsylvania Dutch is to employ English sound values (*Pennsylvania Dutch Dictionary*," *Pennsylvania Dutchman* [May 1953]: 13). Mennonite Low German writers have had to deal with similar issues.

With this companion volume to his *The Story of Low German and Plautdietsch* (1993), Epp argues that writers of *Plautdietsch*, one of the "Low German" dialects, should harmonize their spelling with the general principles proposed for the spelling of modern Low German (Johannes Saß, *Kleines plattdeutsches Wörterbuch* [Hamburg, 1957]) and which today enjoy widespread acceptance (see *Plattdeutsches Wörterbuch* [Bremen, 1984], 7-8). In doing so, they will avoid the confusion of multiple, individual spelling systems now plaguing the readership of *Plautdietsch*. They will also be able to profit from the efforts already advanced for a standardization of Low German orthography and make written materials in *Plautdietsch* accessible to the larger Low German readership, and vice versa. He believes that such a harmonized Low German/*Plautdietsch* spelling system will lead to both a greater interest among speakers of *Plautdietsch* for reading matter as well as a greater literary exchange among Low German dialects.

Epp's *Plautdietsch* orthography treats in five chapters the historical relationship of the dialect to Low German, the adaptation of the Saß guidelines to the sounds and *Sprachgefühl* of Mennonite Low German—twice transplanted from the German homeland: first to the Russian Empire at the end of the eighteenth century and then to the Americas at the end of the nineteenth century, difficulties in rendering the vowels and consonants of *Plautdietsch*, and sample texts in the proposed orthography. Each chapter is summarized in *Plautdietsch*, German and Spanish. The book concludes with an appendix containing approximately 30,000 forms in the proposed orthography.

Those familiar with varieties of *Plautdietsch* may find parts of Epp's proposal to criticize. For instance, following the principle of "harmony" with European Low German spelling conventions, he chooses to spell the palatalized *k* as *kj* in forms such as *Kjoakj* 'church' reflecting the spelling with *k* in European Low German *Kark/Kerk*. Based on the experience of this reviewer, many readers and writers of *Plautdietsch* feel more comfortable spelling this palatal consonant as *tj*. On the other hand, Epp elects to violate the principle of Low German orthographic "harmony" by spelling vocalized postvocalic *r* as a vowel, typically *a*, in forms such as *Däa* 'door' or *Koma* 'room' (cf. Low German *Döör* and *Komer/Kamer*). Epp argues that the vocalization of postvocalic *r* sets *Plautdietsch* apart from European Low German. Actually, spoken Low German consistently replaces the historical *r* in such instances with a vowel, but "harmony" with the orthography of Standard German has probably influenced the retention of the *r* in European Low German spellings. Thus Epp and others who undertake the herculean task of formulating an orthography for any of the dialects related to High or Low German will never be able to achieve total consistency. Yet, Epp has made that attempt and for that effort he deserves our serious attention and appreciation.

Memoirs of a Forty-Eighter: Sketches from the German-American Period of Storm and Stress of the 1850s.

By Jakob Mueller. Translated by Steven Rowan for the Western Reserve Historical Society. St. Louis, 1991. vii + 231 pages. [Originally: Cleveland, OH: Rudolf Schmidt Printing Company, 1896.]

This translation of the memoirs of a major Cleveland German leader was commissioned for the Western Reserve Historical Society by Werner Mueller, the great-grandnephew of the author, Jakob Mueller (1822-1905). The reader can agree with Rowan's prefatory comment that this translation makes "a unique portrait of immigrant life in the mid-nineteenth century available to a wider audience, particularly because the book is both entertaining and informative" (v).

It is one of five major works relating to the Cleveland German community translated by Rowan under Werner Mueller's sponsorship. All of the original ones were published in limited numbers of copies and have been out of print for nearly a century. As a result of his genealogical research on his ancestors and his recognition of the increased interest of genealogists and historians in Cleveland German history, Werner Mueller has also financed the translation of the other four works. They include the 1897-98 and 1907 editions of the biographical volumes, *Cleveland und sein Deutschthum*, compiled by Jakob E. Mueller (1850-1914), the special, 160-page anniversary issue of the Cleveland German newspaper, the *Wächter und Anzeiger* (9 August 1902), and Wilhelm Kaufmann's *Die Deutschen im amerikanischen Bürgerkrieg* (1911). [Information on these is available from Werner Mueller, 8848 Music Street, Novelty, Ohio 44072.]

Shortly after his arrival in 1849, Jakob Mueller was admitted to the practice of law and emerged as one of the Cleveland's major German leaders. In 1852, he organized a company to publish the city's second German newspaper, the *Wächter am Erie*, and succeeded in convincing forty-eight year August Thieme to edit it. Mueller subsequently served as lieutenant governor of Ohio and U.S. consul in Frankfurt am Main. Sources indicate that he and Carl Schurz served in the same unit and that Schurz maintained a lifetime correspondence with him. Like Schurz, Mueller attacked slavery, the acquisition of the Philippines, and American imperialism. For detailed information on his activities, see Werner D. Mueller and Duncan B. Gardiner's *To Cleveland and Away, of Muellers, Reids, and Others* (Novelty, Ohio, 1993).

Throughout his memoirs, Mueller makes important observations on the activities of Friedrich Hassaurek, Karl Heinzen, Christian Essellen, Gottfried Kinkel and other German liberals whose friendship he enjoyed. His memoirs treat more than fifty themes focusing on social, economic, political, and cultural accomplishments and institutions of the Cleveland Germans from 1850 through the election of Lincoln. Major attention is devoted to the German-American press and Essellen and Klippart's *American Liberal*, the involvement of German-Americans in Presidential elections, relationships between the Grays (*Dreißiger*) and the Greens (*Achtundvierziger*), the "Society of Free Men" (*Freimännerverein*),

the antagonisms of the Know-Nothings and Nativists, and the attitudes of the immigrants and their descendants toward their "Germanness." Several articles, such as "The Great Onion Fiasco," are devoted to anecdotal, frequently humorous information on Germans who settled in Cuyahoga County before 1860. Others offer a wide range of the immigrants' experiences, for example, traveling on the Ohio Canal, agricultural and entrepreneurial pursuits, and adventures in the goldfields of California.

The translator has corrected errors in the numbering of articles in the original German edition by renumbering them. Some of the articles contain subheadings labeled "Chapter." Rowan's product is consistent with the representations he makes in his preface. He has "preserved Mueller's rather humorous arch style" (v), avoided "obvious anachronisms" (v), corrected "simple typographical errors" (v), pointed in footnotes to "outright errors" (v), corrected stylistic tendencies without violating the sense of the original, and added annotations regarding matters that "would puzzle most English-speaking readers" (v). Verses quoted by Mueller from poems by Friedrich Castelhuhn, Caspar Butz, and Konrad Krez are translated "without an attempt to recreate rhyme or meter" (v). To capture the original tone and make the reading easy, Rowan has carefully chosen cognates and broken up the most cumbersome of the author's long sentences. The format is attractive and easy on the eye. With the exception of "the" (34) for "they," "Bottler" (104) for "Vottler," and a few others, the text is free from typographical errors.

Fairview Park, Ohio

Robert E. Ward

Research Guide to the Turner Movement in the United States.

Compiled by Eric L. Pumroy and Katja Rampelmann. Bibliographies and Indexes in American History, no. 33. Westport, CT: Greenwood Press, 1996.

This bibliography is an important contribution to a puzzle with still too many missing pieces: (a) the location of the records of the German-American institutions that played such a large role in American society before World War I, and whose work has not been adequately recognized, owing to a Germanophobic *Zeitgeist*, (b) the decay of German language instruction in the United States, and last but definitely not least, (c) the sheer difficulty of locating archival material of German-American societies, even major ones. Due to the amount and diversity of German-American sources, more organizational bibliographies such as this one about the American branch of the turner movement are needed.

The turners, founded in Germany during the Napoleonic Wars, were a patriotic movement dedicated to overthrowing the foreign occupiers and uniting Germany under a liberal regime. In the United States, refugees from the failed German revolution of 1848 founded the first American branches that same year

in New York and Cincinnati. In 1853, the turnvereins united. (The various names used by the federation do not matter here, so American Turnerbund, or ATB, will be used in the review.) For some time, the federation, and many vereins, used the word "socialist" in their names. However, they were generally not Marxists—rather, the name indicated a left-liberal, communitarian idealism. Often with a professional background and imbued with a sense of mission, the turners invigorated the German language press and associations, led many German-Americans on the side of the Union during the Civil War, and then worked in favor of physical training in public schools and of labor laws, and against Prohibitionist movements. Their impact on American society and reform politics until the turn of the century makes it imperative for their work to be better known, especially with the upcoming 150th anniversary of the event that prompted their immigration. The eleven-page historical overview describes the history and the impact of the turners in an informative and balanced way, though it somewhat exaggerates their leadership. Even in their heyday, the turners were but a fraction of the German-American population and their self-appointed leadership was always contested by *Kirchendeutsche* as well as by socialist workers after the turner mainstream began to lose its social-reformist ideals.

The guide is exhaustive, well-structured, and easy to use. As the authors note, it could not be complete, and missing turnvereins will be included in a revised edition. Records are listed by state and then by locality, with a short history of each turnverein that left records. A listing at the end indicates the founding and dissolving dates of local turnvereins, including those that left no records and therefore were not included in the main section. Two very commendable features are the inclusion of the personal archives of leading turners and published material. Archival guides often omit them under the assumption that post-Civil War imprints are readily found through the National Union Catalogue or OCRL, but this is not true for many German-American imprints. There is also a 200-item annotated bibliography of secondary works about turners.

The only shortcoming noted by this reviewer is the guide's lack of full coverage of German-Swiss turnvereins. Nineteenth-century immigrants from Central Europe socialized as much by ethnicity as by passport nationality. Some Swiss turnvereins are listed, Chicago, Cleveland, and Paterson, New Jersey, being prime examples. But coverage is so spotty that it seems at times that the authors debated whether to include them. Many Swiss turnvereins are not even listed. Still others are slighted. Under Milwaukee, for instance, the local Swiss turnverein is noted (235). It is still active, therefore it must still have some records. Yet there is no entry, only a cursory note in the same line that mentions the local Czech *Sokol*. Also missing is any mention of the Swiss Turnerbund of North America, created in the fall of 1892 by four New York City area Swiss vereins (New York, Hudson County, Newark and Paterson); the latter three were in New Jersey, and only the Paterson chapter is listed in the

guide. By 1897 it had nine members in the New York area alone, including some former ATB members, and survived for a few decades. Its records, should any still exist, would be important for our understanding of the social dynamics tearing at the German-American turner movement before World War I. After all, no other German-American regional group created its own turner federation, as opposed to individual societies, and the split seems to have involved ideology as well, for the break-away Swiss turners strongly objected to the lingering leftist political stance of the ATB (see *New Yorker Staats-Zeitung*, 5 November 1892) which was seen as a burden in times of intense red-baiting. If to many workers, as the overview notes, the ATB had become too bourgeois, to others, such as those Swiss who left, it still was not bourgeois enough. This, too, should have been mentioned. But these observations should not detract from a praiseworthy piece of painstaking labor.

This guide will hopefully inspire further ones. There is a great need for similar works on other major German-American federations, such as the singing societies or cultural-fraternal associations such as the Deutscher Orden von Harugari. This guide also serves as a reminder that the records of so many German-American societies have been lost, as is the case in my area, that of the turnvereins of Albany and Amsterdam. The main surviving source, the local German press, will remain underused as long as scholars have to browse through reel after reel. We also need more newspaper indexes.

Albany, New York

Thomas Reimer

German Immigrant Artists in America: A Biographical Dictionary.

By Peter C. Merrill. Lanham, MD: Scarecrow, 1997. vii + 341 pages. \$49.00.

The 1990s have given us some major publications on German-American painters. Nancy Anderson and Linda Ferber's work on Bierstadt set a new standard for the treatment of an artist's activity in its economic as well as social context (*Albert Bierstadt: Art and Enterprise* [New York: Hudson Hills, in association with the Brooklyn Museum, 1990]), while Rick Stewart, Joseph D. Ketner II, and Angela L. Miller brought scholarship on Carl Wimar up to date with their exhaustive publication *Carl Wimar: Chronicler of the Missouri River Frontier* (Fort Worth: Amon Carter Museum; New York: distributed by Harry N. Abrams, 1991). Balduin Möllhausen has been recognized not only as a painter, through Ben Huseman's exemplary documentation *Wild River, Timeless Canyons: Balduin Möllhausen's Watercolors of the Colorado* (Fort Worth: Amon Carter Museum, distributed by University of Arizona Press, 1995) and the catalog to the Potsdam exhibit edited by Wilma Otte, *Balduin Möllhausen (1825-1905): Ein Preuße bei den Indianern: Aquarelle für Friedrich Wilhelm IV* (Berlin: Stiftung Preussische Schlösser und Gärten, 1995), but also as a writer in studies by Andreas Graf (*Der Tod der Wölfe* [Berlin: Duncker & Humblot, 1991];

Abenteuer und Geheimnis, Freiburg: Litterae, 1993). In the fall of 1996 the Deutsches Historisches Museum in Berlin mounted a major exhibition on German-American connections between painters in the nineteenth century. The copiously illustrated, 471-page catalog accompanying this exhibit contains eighteen research essays, including one by Merrill (Katharina and Gerhard Bott, eds., *Vice Versa: Deutsche Maler in Amerika/Amerikanische Maler in Deutschland 1813-1913* [Munich: Hirmer, 1996]). The emphasis of this catalog is American relations with the Düsseldorf and Munich academies, but such topics as exploration, Native Americans, African-Americans, everyday life, landscapes, historical and genre painting are also covered. It is a worthy complement to the standard of two decades ago, *The Hudson and the Rhine: Die amerikanische Malerkolonie in Düsseldorf im 19. Jahrhundert*, edited by Wend von Kalnein, Rolf Andree and Ute Ricke-Immel (Düsseldorf: Kunstmuseum, 1976). And to this impressive company we may now add Peter Merrill's biographical dictionary.

German Immigrant Artists in America duplicates none of the projects listed above. Indeed, it is not only unique in its parameters and compass, it is a sorely needed tool for the developing discipline of German-American studies. As Merrill states in his preface, this dictionary seeks to be both more and less than its many sources. More, because it assembles information to be found in no other single place; less, because it systematically omits certain types of detail. Scholars will find in this book a trusty friend and a reliable starting point for more in-depth study of individual artists and topics. Though Merrill does not make it explicit in his preface, the primary condition for inclusion in the dictionary appears to be German ethnicity with a birthplace in Germany, Austria (including the Danube monarchy), Switzerland, Alsace, or Luxembourg, and subsequent immigration or travel to the United States. This rule is adhered to strictly, for the most part. Thus Lyonel Feininger can be omitted since he was born in New York, and Bierstadt may be included, even though he was but three when he "immigrated." However, one wonders how Carl Friedrich Lessing (157), who, for all his importance to the work of Emanuel Leutze and Worthington Whittredge, never visited the United States and J. F. Voigt (277), who was born in the Virgin Islands, qualified.

The author has clearly drawn on many years of dedicated work on German-American art, and this biographical dictionary is the product not only of persistent *Zettelkastenarbeit* but also of decades of original research. This has clear advantages for the strength of this reference work: Merrill has toiled through newspaper, registry, and census archives in Milwaukee and other American cities, he has investigated the enrollment registers at the Düsseldorf and Munich academies, and he has spoken with remaining family members and scholars about artists he has included. Merrill brings together sources published and unpublished, both from the United States and Europe, with a thoroughness that previous documentations have not approached. The degree of detail assembled for many of the entries, especially those on whom the author himself has worked, is considerable. We find out such minutiae as, for instance, that "[a]

landscape painting, *Passing Storm* [by Wilhelm Schröter], was exhibited in Milwaukee and praised in a letter to the *Milwaukee Sentinel* in 1888." But there are disadvantages here for the balance of the compendium as a whole. Several artists whose importance is generally regarded as being substantial receive only brief entries, for instance Leutze and Carl Wimar, whereas others, such as Edmund Kinziger and Richard Lorenz, receive more generous space. The author may choose to defend this disparity by arguing that information is readily available on Leutze, whereas it is not on Lorenz. This reviewer is quite happy to accept that defense, but we must then acknowledge that the agenda of this work includes a crusading gesture on behalf of under-recognized artists. Again, this is acceptable, but it affects the internal equilibrium of the dictionary and calls for some justification in the preface.

The completeness of Merrill's work is beyond reproach. Upwards of 1,600 artists are included in his inventory, dating from Hermann (born ca. 1605), Haidt (born 1700), Schley (born 1712), and Theus (born 1719) to Ursula Rydingsvärd (born 1942). This reviewer was unable to identify any omissions. The community assembled between the covers of this book includes portraitists, landscape artists, muralists, panoramists, lithographers, engravers, etchers, print makers, cartoonists, topographic artists, stained glass artists, movie and circus poster designers, medalists, sculptors, stamp designers, coin and banknote designers, medical illustrators, botanical illustrators, marble cutters, carvers, miniaturists, porcelain designers, and stage designers. Merrill's thoroughness is also reflected in his full documentation of all his sources, which, in addition to archives mentioned above, include standard reference works, general art publications and journals, and treatises on specific topics (such as cigar-store Indians and paintings of almshouses). A researcher may therefore use this work as a point of departure for further exploration, since precise citations (including page numbers) are given for all entries. In some cases the list of citations exceeds in length the text of the entry, e.g., for Richard Lorenz (164).

In a work of this sort, some inconsistencies and typographical slips are inevitable. I will not list the twenty-seven typographical errors individually, but some of the quirks of content merit mention. The similarity in their entries suggests that Max Brendel (29) and Max Broedel (31) might be the same individual. The revolutionary activities in Dresden took place in May 1849 (as correctly stated for Döring, Müller, Nitschke, and Petri), not in 1848 (as stated for Kaufmann, Kummer, and Lungkwitz). Conspicuous imprecision mars entries on these three explorers: What were the dates of expeditions joined by Egloffstein and Möllhausen? Preuss accompanied Frémont on three of his five expeditions, not just one. No explanation is given for the frequently used abbreviation WPA (Works Progress Administration). Sources are missing for the entry on Storck (261). Vernon Nelson's work on John Valentine Haidt is listed in the bibliography but not among the sources for the Haidt entry. Some details in the entry on Friedrich Richard Petri seem to have become confused with facts about Hermann Lungkwitz. Petri never moved to Austin, nor did he die in

Austin, but in a drowning accident near Fredericksburg (207). These aberrations can easily be corrected in later editions of this important reference work. It is hoped that later editions will also include updated birth and death dates; many death dates one would expect to find, given the birth dates listed, are missing. Where place of birth is listed simply as Germany or Austria, one would hope to see more complete information as research fills these gaps. Shortcomings such as these should not be allowed to detract from the magnitude of Merrill's accomplishment. He has made a contribution to our field for which scholars will be in his debt for years to come.

University of Texas at San Antonio

Christopher J. Wickham

Hopeful Journeys: German Immigration, Settlement, and Political Culture in Colonial America, 1717-1775.

By Aaron Spencer Fogleman. Philadelphia: University of Pennsylvania Press, 1996. 257 pages. \$34.00 (\$16.95 paperback).

During the past century, the immigration of Germans into British America, especially Pennsylvania, has attracted much scholarly attention. Since 1891, the Pennsylvania German Society has published annual volumes, as did the Pennsylvania German Folklore Society between 1936 and 1966. Numerous historians have written on the subject under other auspices. Most inclusive are Don Yoder's essay in the *Harvard Encyclopedia of American Ethnic Groups* (1980, 779-72), Frederic Klees's *Pennsylvania Dutch* (1951), and William T. Parsons's *Pennsylvania Dutch: A Persistent Minority* (1976). In a doctoral dissertation (Temple University, 1982) and in subsequent articles, Marianne Wokeck has discussed the German and simultaneous Scots-Irish migrations of the eighteenth century. Most recent is Anthony G. Roeber's thorough account entitled *Palatines, Liberty, and Property: German Lutherans in British America* (1993).

Nevertheless, Fogleman's treatment is distinctive. His chapters on the changes in Europe that contributed to the German-speakers' decision to leave Europe and on their migration patterns in America provide information that cannot be as comprehensively obtained from most earlier studies. Beyond this, however, the focus is more narrow. Most specific details on the emigrants' situation come from the northern Kraichgau which may not have been typical. Although those who migrated initially to the Hudson Valley of New York and later to the back country of the southern colonies of Maryland, Virginia, and North Carolina are not ignored, colonists who located in Pennsylvania, constituting approximately seventy percent of the German-speaking immigrants, validly receive the most attention. Conversely, Lutherans and Reformed (who should not be labeled Calvinists) were by far the most numerous German-speaking settlers, but the comparatively few Moravians seemed to serve more

effectively the author's desire to describe community development and consequently are discussed more fully.

The author provides numerous informative interpretations, some of which revise previously-held assumptions. He concludes that the destructive seventeenth-century wars that ravaged southwestern Germany were important in stimulating eighteenth-century emigration but that their greater significance lies in the immediate dispersal of the population that they caused. When the inhabitants of German lands left their homes, many more emigrated to the east than to the west. Furthermore, "without recruitment of some kind, there would have been no emigration" to anywhere (28). The practice in the Kraichgau of dividing scarce land among the heirs rendered the inhabitants especially susceptible to such allurements. Some emigrants scattered but "many . . . from a single village did settle together" in their new homes in Pennsylvania (74). While a number of German-speaking immigrants moved within Pennsylvania and beyond to southern colonies, Kraichgauers, Amish, and Moravians were geographically stable. Far from being politically unconscious, the German-speakers' "communal tradition of defending their property and other rights" in the Old World combined with "their experiences as non-British immigrants" (130) led them to participate actively in Pennsylvania's turbulent politics, during the 1740s, 1750s, and 1760s as a naturalized "ethnic voting block" (131) and by the mid-1770s as office-holders. Fogleman claims that Germans held thirty-eight percent of the seats in the 1776 Assembly, which is much higher than earlier estimates, and that in the "explosive campaign of 1788" all available candidates of "ethnic German origin on the Federalist and Anti-Federalist tickets" were elected to office (150). Their consistent objective in Pennsylvania as in Europe before their departure, he maintains, was to gain "land, prosperity, and security" (151). Of course, readers may disagree with what Fogleman has written. For example, this reviewer will quibble over his treatment of Mennonites and Amish as "Radical Pietists" (102-7) when they were Anabaptists, not Pietists, radical or otherwise. Nevertheless, none can charge that his conclusions are not stimulating.

An interesting and well-written narrative is characteristic of good history, and Fogleman's work qualifies on these counts. However, his is reinforced in several informative ways. He presents significant portions of his data statistically in charts, tables, and graphs. His clear maps indicate European origins, American destinations, and important locations. The illustrations of residences and churches, as well as a political cartoon, are not essential but add flavor to the book.

Fogleman's work is an outgrowth of his University of Michigan doctoral dissertation, and his conclusions proceed from his intensive research in American and European archives and libraries. His command of German sources, aided by a Fulbright grant that supported two years of study in Freiburg, is especially impressive. Five appendices contain additional statistics and explanations of his methodology. Forty pages of endnotes and an eighteen-page bibliography

include not only citations but also relevant information that he chose not to include in the text. For those who are familiar with German-American history of the Colonial Period, this scholarly paraphernalia may be even more illuminating than the preceding passages. They contain numerous references to many little-known works that deserve greater attention. For all of this, scholars and general readers should be grateful to Aaron Fogleman. In various and significant ways, he has increased our understanding of "German Immigration, Settlement, and Political Culture in Colonial America."

The Pennsylvania State University

John B. Frantz