

## BOOK REVIEWS

William W. Newcomb, Jr., with Mary S. Carnahan. *German Artist on the Texas Frontier: Friedrich Richard Petri*. Austin: Univ. of Texas Press, 1978. Pp. xviii, 240, 1st edition. Cloth \$19.95.

One should read *German Artist on the Texas Frontier* even if for no other reason than to get an other side of the social geography and regional history slants on the Texas Germans which we have been reading for so long. The Germans in Texas have been largely ignored by German and American scholars because, until recently, these people have been treated by their own best writers in only the most parochial and superficial manner. This biography addresses itself to matters of the mind, human aspirations, and the perception of reality—admittedly not subjects that can readily be quantified and plotted on graphs but which exert as much claim over human destiny as any of the more demonstrable determinants such as droughts, depredations, crop failures, and patterns of dispersal.

This book is especially remarkable as a biographical accomplishment. Despite a paucity of such materials upon which a biographer normally relies—correspondence, journals, diaries, and early published accounts—Newcomb and Carnahan have written a richly textured, stylistically pleasing, and penetrating story of Petri viewed within the context of his times. “An attempt is made here to describe the social, political, and aesthetic world within which Petri was raised and trained, the raw frontier community to which he immigrated, and its Indians” (xvi).

Friedrich Richard Petri has always been considered the most tragic and the most sensitive of the five major German emigre artists in Texas—most tragic because of his short, sad life, and most sensitive because of the intensity and subtlety found in paintings, sketches, and figures which at best shown the work of an artist who had barely reached his mature capability. Born in 1824 in Dresden at the son of well-to-do tradespeople, Petri went on to study for eleven years under the tutelage of J.C.C. Dahl, Adrian Ludwig Richter, and Julius Hübner (of the “Nazarine” school) at the Dresden Academy, from which Caspar David Friedrich had just retired. There he was trained in the tradition of these Northern Romantic artists to produce an art that “could convey sensations of overpowering mystery . . . with explicit religious associations.” [Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (New York: Harper & Row, 1975), p. 197]

Although the authors perhaps mistakenly attribute more of Petri's development to the Nazarinians than to other Northern Romantic artists and teachers, they make no errors of judgment in their portrayal in “Chapter 1: The German Heritage” of the socioeconomic, cultural, political, and intellectual currents of the period between the Revolutions of 1830 and 1848.

The remainder of the book is devoted to Petri's life and career within the context of nineteenth-century American art and the paintings of contemporaries like Alfred Jacob Miller, Seth Eastman, Charles Bodmer, Peter Rindisbacher, Charles Bird King, George Catlin, and others. This portion—generously illustrated with plates, sketches, and figure studies (reproductions of about one-fourth of Petri's extant work)—gradually shifts from an emphasis on the artist's life to a critical interpretation of his work. This transition was encouraged by the lack of routine biographical data. The final part of the book shifts entirely to the Indian subjects of many of the artist's most interesting paintings and drawings and what these works imply about Indian life on a receding frontier (the major research areas of William Newcomb).

William Newcomb, director of the Texas Memorial Museum in Austin from 1957 to 1978, is currently professor of anthropology at the University of Texas. He has published extensively on the Indians of North America. Mary Carnahan is in charge of collections at the Texas Memorial Museum.

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Alice Hutson. *From Chalk to Bronze: A Biography of Waldine Tauch*. Austin, Texas: Shoal Creek, 1978. Pp. xvii, 172, 1st edition. Cloth \$15. Illus., with an appendix of the sculptor's major works. No notes, no bibliography.

Waldine Tauch is an artist who consciously and relentlessly sacrificed her life to her art. Born in 1892 in the German immigrant town of Schulenberg and reared in the West Texas town of Brady, her background provides a curious blending of artistic sensibility, rural and agrarian outlooks, feelings of parental rejection and sibling rivalry, creative energy, emotional hypersensitivity, divergent loyalties, and a fear of failure—in short, what has been identified by Getzels and Csikszentmihalyi in *The Creative Vision* (1976) as the ingredients of a successful artistic personality.

Miss Tauch's father was a photographer and occasional landscapist as well as a half-hearted farmer. As a child, Waldine Tauch drew pencil sketches from her father's photographs, and she regularly helped him in his studio. After the family moved from Schulenberg (between San Antonio and Houston) to Brady (near San Angelo), she devoted considerable effort toward art and sculpturing. Her local reputation as a child prodigy encouraged the townswomen of Brady to raise money for a scholarship so she could become a pupil of the Italian sculptor, Dr. Pompeo Coppini of Italy, San Antonio, and New York.

The condition of her study with Coppini was that she resolve never to marry and to devote herself entirely to sculpture as his assistant and successor. Gradually her art became independent of Coppini, but she re-

mained a strict representational sculptress, expressing on frequent occasions her antipathy toward the abstract art that followed the Armory Show.

The heroic, monumental works which Tauch executed were her way of demonstrating that women could sculpt whatever men could sculpt. Her problems as a very small woman doing extremely large-scale sculpture were agonizing tests of strength and endurance.

World War I disillusioned Tauch and interrupted her income. Later, under the Works Progress Administration, she started her own public career. In 1930 she was accepted into the National Association of Women Painters and Sculptors, and in 1936 she was one of the major artists selected by the Texas Revolution centennial commission to commemorate key events in state history.

Miss Tauch began teaching in 1939 at the San Antonio Art Academy and at Baylor University. During most of World War II she was on the art faculty at Trinity University. In San Antonio she was instrumental in founding the Academy of Fine Arts to perpetuate an "ideal of classical art through association and exhibition" (113). This later became the Coppini Academy of Fine Arts. Finally, in 1966, she was elected a fellow of the National Sculpture Society in New York City.

*From Chalk to Bronze* is Alice Hutson's first biography, and her relationship to her subject is very close. Writing the book, she admits, was "a marvelous experience for me, and . . . a nostalgic adventure for her, another symbol of her success" (xiv). Though adequate in length and purpose, the biography is neither as informative nor as deep as the reader might wish or as Waldine Tauch's relationship to the national scene in the fine arts would suggest. It is entirely chronological, somewhat too regional and congratulatory, and far too reticent on the subjects of feminism, public reception of the arts, government sponsorship, the artist's relationship to society, and finally, the artist's aesthetic and social values.

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Rüdiger Wersich: *Carl Schurz. Revolutionary and Statesman. His Life in Personal and Official Documents with Illustrations*. 172 pages. Heinz Moos Verlag, Munich.

This book is published bilingually with German and English in parallel columns. The left hand German and English solid text is always illuminated by illustrations on the facing right hand page, thus giving a reader a very living picture of Schurz's life and times. The book presents a carefully arranged overview of the great German-American's entire life rather than an intense critical analysis of the life and deeds of the subject. There is a very helpful chronology of his life, a selected bibliography, and a table of contents at the end of the volume. It is an authentic and beautiful production that bears the Heinz Moos mark of excellence. We recommend it highly.

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*Exploding Star: A Young Austrian Against Hitler.* By Fritz Molden. Translated by Peter and Betty Ross, New York: William Morrow and Co., 1979. vii, 280 pages. \$10.00.

*Wooden Monkeys.* By Anneliese Forster as told to Ingram See. Academy Chicago Limited, 360 North Michigan Avenue, Chicago, Illinois 60601. 1979. 158 pages. \$7.95.

*Flee The Wolf: The Story of a Family's Miraculous Journey to Freedom.* By Marianne Schmeling.

The Donning Company/Publishers, 5041 Admiral Wright Road, Virginia Beach, Virginia 23462. 1978. xii, 290 pages. \$5.95 paperback.

The experiences of the German people during World War II and after have not to date been a favorite topic of research for historians, especially those in English speaking countries. Residual hatreds and antagonisms stemming from Nazi aggressions and from the monumental crime of the Holocaust have even now not subsided to an extent which would aid in the presentation of balanced and perhaps even sympathetic accounts of a people caught in torment and travail. The Germans have only recently begun detailed examinations of their daily lives during this period. Some of these accounts are fortunately beginning to appear in English. The authors of these three works, for instance, all endured the war and its aftermath as citizens of Germany. Their works contain considerable material of interest and documentary value. Their books are therefore well worth reading, especially by persons fortunate enough to have escaped the ordeal of dictatorship, war and defeat that has been the twentieth century lot of so many of the people of the world.

All of the authors of these volumes plead anti-Nazi sentiments for themselves and their families. Their stories substantiate their positions. The personal ordeals which each of them underwent owing to their expressions and even actions of an anti-Nazi nature dictate that they be placed in the category of having been "good Germans," to use a rather condescending term employed by Americans and others to differentiate between the yea- and nay-sayers of the Hitler era.

The anti-Naziism of Fritz Molden was dictated by his upbringing, familial connections and by his intensely Austrian patriotism. His father was a leading journalist in the Vienna of the pre-Anschluss era who actively supported Chancellor Dollfuss and other non-Nazi conservative or even reactionary alternatives to Socialism and Communism. As a young coming of age at the time when German troops marched into Austria and Hitler declared that his homeland was now part of Grossdeutschland, Molden took part in various anti-Nazi gestures of a public nature in association with fellow members of conservative youth groups. While this was going on, the elder Molden was gradually pushed out of meaningful journalistic work. The latter was compelled to seek the good offices of his acquaintance Arthur Seyss-Inquart, a rather paradoxical Nazi chieftain who flattered himself as being a representative of the "moderate" wing of

the Nazi movement. Despite the fact that Seyss-Inquart's influence only temporarily benefitted the Moldens, the family continued to live in fairly comfortable circumstances throughout the war.

As the war progressed, Fritz Molden's active opposition to the Nazis brought him to the interrogation chambers of the Gestapo and to a short period of imprisonment. Inducted into the German army, Molden was sent to a punishment battalion on the Eastern front where he and other malcontents acted in concert with S.S. troops seeking to eliminate the swamp strongholds of partisans. Molden narrowly escaped death in these ventures. Luck and helpful interventions on his behalf caused Molden's transfer to France and later to Italy. It was in Italy that Molden deserted the army and went underground, eventually making contact with Italian partisans and helping to form the basis of an active Austrian resistance to the Nazis. In his highly readable account Molden relates his meetings with Allen W. Dulles and other members of the O.S.S. who supported his at time almost quixotic efforts to establish the basis for a democratic Austria amid the disintegrating ruins of a Reich faced with total defeat.

Sensitive and acutely intelligent, Molden was ever aware of the ambiguity of his position as an Allied agent whose efforts materially injured his fellow countrymen. It was true that the Allies accepted Austria's status as a victim of Naziism, at least on paper, but given the German nature of the population and the receptivity of the Austrians on the whole to Hitler. The Allies were not hesitant to destroy Austrian cities and towns in their campaign of aerial *Schrecklichkeit*. To Molden's credit he was able to gain approval for an ending to massive air raids on the part of the western Allies on Austrian cities in the waning days of the war. Molden realized in his own mind that his efforts were hurting his own people, but at the same time he felt that by working to curtail the war and by demonstrating the existence of a democratic Austria he was substantially aiding his Austrian compatriots in the long run.

The story of Anneliese Forster is one of almost unrelieved anguish and torment. Born in eastern Germany, Forster's parents were openly anti-Nazi, with her father sacrificing a prosperous contracting business through his bitter public comments against Hitler and his minions. Forster's father ended up as a member of the Wehrmacht in Italy at the age of fortythree for his pains; a turn of events which ironically probably saved his life as he was absent from his homeland during the terrifying days at the end of the war.

Forster's unwillingness to join the Hitler Youth in her home town turned public opinion against her as it had turned against her father. She lived in a state of virtual ostracism which finally reached the stage of active retaliation on the part of the townspeople against her nonconformist presence. During the war Forster was accused without grounds of having sexual relations with Belgian prisoners quartered in her home. She was sentenced to a girl's work camp, where Forster endured conditions which, in her graphic descriptions, closely emulated in some respects those found

in German concentration work camps. Family influence finally resulted in Forster's release from prison but her ordeal had just begun. A temporary romance resulted in Forster bearing a child out of wedlock, and she and her offspring faced an uncertain future as the war ended and the Americans moved in. The "Amis" were by and large tolerable in their actions but the population's fears and apprehensions reached fever pitch as the Americans moved out of the area and were replaced by the Russians. The familiar litany of looting, rape and pillage was intoned as the conquerors from the East avenged themselves for Nazi sins on the hapless German population. Forster fell victim to a mass rape, but, unusually enough, not to complete despair. She decided to act against the Russians in retaliation for what they had done to her and became a *Grenzgänger*, smuggling men and women in and out of the Soviet Zone of Germany. For years Forster worked at this trade, taking no money for her services but amassing, one might assume, a tremendous store of psychological vengeance in the process. Forster's account of her life is of immense human interest and constitutes in fact a saga of the ability of humans to endure no matter what the conditions of survival.

The Schmelings of Gumbinnen, East Prussia, were, like the Forsters, known anti-Nazis. Again in a manner similar to the other family, the Schmelings were by and large scorned and termed as outcasts by their fellow townspeople. They were, however, sustained in their position by their deep spiritual faith which allowed them to endure war, a dreadful peace and the necessity to build again as refugees. Marianne Schmeling's narrative of the experiences of her family and herself during and after World War II is replete with fascinating details of the daily lives of persons torn from their seemingly permanent moorings and cast upon the seas of drift and uncertainty. Harassed by the pro-Nazi townspeople, the Schmelings were forced to endure the rigors of the war regardless of their political stance. As the Russians advanced, they fled towards the West, always managing to keep one step ahead of the invader. The family finally reached sanctuary in western Germany where they set about to painfully rebuild their lives. Schmeling's story is well told and is especially revealing in its description of refugee life in the waning days of the war and in the long, often dispiriting, years of the peace.

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Larry O. Jensen. *A Genealogical Handbook of German Research*. Rev. ed. (The Author: POB 441, Pleasant Grove, Utah 84062; 1978).

Jensen's handbook is the first comprehensive practical work on German-American genealogical methodology. The Smiths' recent en-

cyclopedia on German-American genealogy is an excellent contribution to the field, however, it lacks the practical how-to-do-it approach that American genealogists of German descent desperately need. Konrad's manual is helpful, but lacking in detail. The same may be said for Wellauer's recent handbook. Jensen has adequately treated most areas of German genealogical research methodology, including excellent advice on how to use L.D.S. sources. He touches on several areas not adequately treated in the aforementioned publications, e.g. the French Republican Calendar, handwriting problems, German genealogical terminology, determining the place of origin in L.D.S., American and European sources, using *Meyer's Orts- und Verkehrs-Lexikon*, the parishes of Memel (East Prussian area) and their present Lithuanian city and county names, and so forth.

Unfortunately, Jensen's German form letters and references to German sources, etc., contain several spelling grammatical, and punctuation errors. Here are some corrections that should be noted:

Page 63: duchy; Kirchenbücher

Page 64: Wohnplätze

Page 68: Gebrüder; Herlegrün-Königstein

Page 69: eingepfarrt; nördl.; schriftsässig (first letter should be lower case)

Page 78: Müllers

Page 94: Armenregister; Familiengeschichten

Page 95: Staats- und Land(es) archive; Stadt- und Kriegsarchive; Werks- und Wirtschaftsarchive

Page 96: Kirchen-Zweitschriften; Polizeiregister; Abendmahlgästelisten; periodical (Zeitschrift)

Page 134: Hildesheim

Page 174: festgestellt, dass; Gesellschaft; habe, sind; wissen, ob schon; obengenannten

*A Genealogical Handbook of German Research* must be considered the best publication on this subject printed in the English language. Jensen succeeds in explaining difficult topics for the beginning genealogist, e.g., the confusing patronymics once followed in Schleswig-Holstein and other German areas which adopted the Dutch naming system. He also mentions several historical facts that are not commonly known and the knowledge of which is important when solving certain genealogical problems.

Had Jensen given more details concerning the existence and use of strictly German sources, e.g. the guild records which are a veritable goldmine for the genealogist, researchers would seldom need to seek out supplemental material for the initial stages of their investigations. Perhaps Jensen will do so in a revised edition of this outstanding work. If one is forthcoming, it is hoped that it will be set in a typeface easier on the eye.

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