

GOETHE IN CHICAGO

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THAT Chicagoans, keenly interested in and busily occupied with the stirring events of Civil-War days, nevertheless did not lose their contact with German literature and their admiration for Goethe reveals itself strikingly in a poem found in the issue of the *Chicago Sonntags-Zeitung* for December 14, 1862.¹ It is entitled *Der Erlkönig* and cleverly applies the central theme of Goethe's poem to the political affairs of that memorable time. In this poem Abraham Lincoln is the father riding through the night with his child Seward, his secretary of state, in his arms. Jefferson Davis, tempting Seward with promises of favors from the rich Southland, takes the place of the Erlking, who lures the child in Goethe's poem. Davis, as the Erlking, succeeds in drawing Seward to a compromise and destroying him in the eyes of the people. The poem is as follows:

Wer reitet so spät durch Nacht und Wind?
Es ist Herr Lincoln, der milde gesinnt,
Er hält den Seward wohl in dem Arm,
Er hält ihn sicher, er hält ihn warm.

“Sag', Seward, was birgst du so bang dein Gesicht?”
“Siehst unten du den Jeff. Davis nicht?
Jeff. Davis mit seinem Rebellen Schweif?”
“Mein Sohn, es ist ein Nebelstreif.”

“Du lieber Seward, komm' geh' mit mir,
Gar viele Dinge versprech' ich dir.
Viel Baumwolle wächst in unsrem Land,
Ich drücke dir Vieles zum Dank in die Hand!”

“O Lincoln, Lincoln, hörst du denn nicht,
Was Davis mir so kühn verspricht?”
“Sei ruhig, bleibe ruhig, mein Kind,
Die ganze Geschichte ist nichts als Wind!”

“Willst, feiner Kunde, du mit mir geh'n,
Der Süden soll deiner warten schön,
Wir führen zusammen den festlichen Reih'n,
Und theilen das Land dann zwischen uns Zwei'n!”

¹*Sonntags-Ausgabe der Illinois Staats-Zeitung.*

"Mein Vater, mein Vater, ich seh' es gewiss,
 Am düstern Orte, ein Compromiss!"
 "Mein Sohn, mein Sohn, ich seh' es genau,
 Jeff. Davis ist für dich bei Weitem zu schlau!"
 "Ich lieb' dich, mich reizt deiner Ansicht Gestalt,
 Und bist du nicht willig, so brauch' ich Gewalt!"
 "Mein Vater, mein Vater, jetzt ist es gewiss,
 Jeff. Davis zieht mich zum Compromiss!"

Dem Vater grauset's, er reitet geschwind,
 Er hält in den Armen das ächzende Kind!—
 Bekam Energie mit Mühe und Noth—
 Im Auge des Volkes der Seward war todt.

(N. Y. Kladd.)

The end of the year 1862 may, upon first consideration, seem rather late as an evidence of interest in Goethe on the part of Chicagoans. However, when we consider that it was only in the forties that the Germans began to come to Chicago,² that the census of 1845 gave the number of Germans as only about 1000,³ and that by 1854 in a population of 45,000 there were only about 5,500 Germans,⁴ it is surprising that we have tangible evidence at this date. Yet there is a still earlier mention of interest in Goethe to be found in volume I of the *Deutsch-Amerikanische Geschichtsblätter*,⁵ and this is in the year 1858. In that year the second German theater established in Chicago and known as the Kinzie-Strassen Theater, gave as its opening performance Goethe's "Faust" under the direction of Alexander Pfeifer, formerly at the Milwaukee Theater. Unfortunately the Kinzie-Strassen Theater broke up in the late autumn of 1858, and the first German theater established, that of "Das Deutsche Haus," did not last much longer. With the close of the war, Heinrich Kenkel returned and again joined the theater group. The noteworthy event of the theater season of 1864-65 in "Das Deutsche Haus" was the appearance of a young English actor Daniel

²Gustav P. Körner, *Das deutsche Element in den Vereinigten Staaten von Nordamerika 1818-48*, Cincinnati, 1880.

³Illinois State Historical Society Library Publications," 1905, page 251.

⁴Roth, E., *Die Stadt Chicago, ihre Söhne und ihre Bürger im Allgemeinen*. Chicago, 1894.

⁵*Deutsch-Amerikanische Geschichtsblätter*, Chicago, Jhrg. 1, Juli 1903, Heft 3, Heinrich Kenkel, "Der Bau des 'Deutschen Hauses' und die Gründung des Theaters in Chicago."

Bandmann in the rôle of Mephistopheles in Goethe's "Faust." The year 1865 furnishes two interesting announcements in the *Illinois Staats-Zeitung*: the first, a performance of Gounod's opera Faust for Tuesday, January 3⁶ and the second a repetition of the performance on Thursday, January 12,⁷ because of the request of many opera goers. In the early years, then, in the theater interest in Goethe held its own. That this situation was not peculiar to the sixties but remained fairly the same later, a few more details from the *Staats-Zeitung* will show. The "New Chicago Theater" presented Carl Gutzkow's "Der Königs-Lieutenant oder Aus Goethes Jugendzeit" (From the Period of Goethe's Youth) September 19, 1875.⁸ The year 1879 brings announcement of two performances of the opera Faust and later short favorable criticisms.⁹ More unusual is the announcement in *Der Westen* of December 9, 1883 that "Egmont," Goethe's masterpiece, with music by Beethoven, is to be presented in McVicker's Theater. The drama "Egmont" is advertised as not one of the most mature but yet the most beautiful and most national in character and appeal among the dramatic masterpieces of the great German poet. The year '84 keeps pace with a performance of Goethe's "Faust" on April 27 in McVicker's with Daniel Bandmann as Mephistopheles and another performance on May 11 in the Pelissier Theater.¹⁰ On January 9, 1887 Mr. Hermann Raberg presented in the Chicago Opera House as a benefit performance Goethe's "Faust."¹¹ The following comment, which gives a slight characterization of the time, is interesting: "Mr. Raberg's choice of this drama shows how good an opinion he has of the taste of the German public." Although these data are not complete (owing to incomplete newspaper files) yet they are sufficient to indicate that the German theater-going public maintained a place for Goethe.

Nor does the theater alone reflect the influence of Goethe's genius and personality. The quotations drawn from the great treasure chest of his works to solve practically every type of problem, serious and otherwise—such as, one's attitude toward life, history of criticism, the interpretation of dreams—the quotations to solve these

⁶*Illinois Staats-Zeitung*, den 3. Jan. 1865.

⁷*Ibid.* den 12. Jan. 1865.

⁸*Der Westen*, den 19. Sept. 1875 (Continuation of *Chicago Sonntags-Zeitung* from 1868).

⁹*Illinois Staats-Zeitung*, den 13. Okt. und den 21. Okt. 1879.

¹⁰*Der Westen*, den 27. April und den 11. Mai 1884.

¹¹*Der Westen*, den 9. Jan. 1887.

problems are too numerous to permit more than mere mention of them here. It is, however, gratifying to note that Chicagoans were not behind the rest of the country in their appreciation of Goethe. Just a few lines from Haertel's "German Literature in American Magazines from 1846-1880," will clarify this statement. He calls the period from '54 to '68 the period of decreased interest because of the lesser number of articles to be found and states that in the period from 1870 on "interest in Goethe never flags," that "he is not only recognized as a great poet and philosopher . . . but his character as a man is being freely praised." While no magazine material of the sixties for Chicago is available, yet at the very early date of December 10, 1862 in an address on "Schiller as a Dramatic Poet,"¹² delivered in the Concordia Club, Mr. B. Felsenthal renders tribute also to Goethe's literary genius. Since, as he puts it, these two great writers are inseparable in our thoughts, it will perhaps be in place here to present his appreciation of Goethe, although included in his appreciation of Schiller. Primarily through the influence of Goethe and Schiller aesthetic culture in Germany became purer and better. The *Xenien*, published jointly by Goethe and Schiller, cleared the literary atmosphere, says Felsenthal, and, under the blows of these stinging distichs, the petty poets whined and shrieked and tried in vain by their parodies to destroy the effectiveness of these epigrams. Thus, he says, these two geniuses, Goethe and Schiller, by negative criticism and positive teaching, by theory and example, developed and ennobled German taste. But Felsenthal is not unaware that in many respects these two great personalities are utterly opposed to each other—that Schiller could never have written a *Tasso* or an *Iphigenia*. For such a theme we need, he says, the nature of Goethe, that nature which could maintain its inner calm and undisturbed equanimity amid the seethings of the outer world, that Hellenic temperament which, completely absorbed in its themes, attained a clearness and perfection of poetic and prose form that will be admired for all time.

An unsigned contribution to the *Chicago Sonntags-Zeitung* in the year 1865¹³ contains a bit of humorous criticism: "In a recent periodical Casper has a rather long article on 'Goethe, Werther Reminiscences and Friederike,' the daughter of the Sesenheim minis-

¹²*Chicago Sonntags-Zeitung*, den 14. Dez. 1862. B. Felsenthal, "Schiller als dramatischer Dichter."

¹³*Chicago Sonntags-Zeitung*, den 6. August 1865.

ter. Of course, everyone knows of Goethe's youthful love affair with Friederike Brion, but, in the words of the contributor, the discovery that the frivolous Goethe forsook poor Friederike when she was eight or nine years old, is entirely new." The writer quotes from Casper: "In August of the year 1771 Goethe left her. For several years she taught school in Steinthal and later went to Weissenheim. She died there in 1815 at the age of fifty-three." The contributor, being of a mathematical turn of mind, notes that between 1771 and 1815 there are 44 years and since Friederike died in 1815, she was just nine years old in 1771 when Goethe left her. But the writer's sense of humor, appreciation of Goethe, and ridicule of Casper is best conveyed by the rhyme with which he concludes his article:

Goethe schreibt von Werther's Lotte,
Dass sie Butterbrote schmierte,
Casper schreibt von Friederike,
Das sie früh schon carresirte!
Goethe war ein grosser Dichter,
Aecht in Form und aecht im Brauch;
Wie die Kohlköpf' sind Gesichter,
Ist es wohl der Casper auch!

In the June 1863 issue of the *Sonntags-Zeitung* the title "Schenkendorf oder Goethe"¹⁴ arouses our curiosity and we find that we have here a question as to the authorship of a part of Goethe's elegiac poem *Hermann und Dorothea*, 1797, which prefaced the epic of that name. The writer calls this work one of the purest gems of German literature which, he had always believed, could never be forgotten by a cultured German. To his astonishment he finds that Professor A. Hagen of Königsberg attributes the last four lines of the elegiac poem to Max Schenkendorf. The quotation from Professor Hagen is to this effect: "German verse (in autograph albums) in ancient meter is rare. The only verse of this type that Schenkendorf composed he wrote to his intimate friend Friedländer in 1816"; and then follows the quotation of the four lines in question beginning:

"Blicket heiterer nun auf jene Schmerzen zurücke, usw." The writer concludes correctly that it is easy to see from the content that these four lines are not independent but refer to a preceding thought and further asks if this is the only case in which a German poet

¹⁴Chicago *Sonntags-Zeitung*, den 28. Juni 1863. The article is unsigned.

expresses his sentiments in an autograph album by the well-known lines of another, and we know he needs no answer. This article shows not only a knowledge of Goethe's works but also the alertness necessary for literary criticism.

Similar keenness is evident in a discussion by H. A. Rattermann in volume XIV of the *Deutsch-Amerikanische Geschichtsblätter*.¹⁵ He calls attention to an error in a book entitled *Deutsch in Amerika*, (Chicago, 1892) and edited by Dr. G. A. Zimmermann. Lines 2911-17 of the first part of *Faust*, beginning "Und wenn der Sturm im Walde braust und knarrt" are cited as the composition of a German-American poet, Johannes Kelpius. Rattermann settled the controversy which ensued by showing conclusively that the style and spirit of Kelpius' works, twelve religious songs in all, are absolutely different from the lines of *Faust*—so different that no Kelpius could have written them; and further, that the article in *Der Deutsche Pionier*, which was cited as attributing the lines to Kelpius, was incorrectly interpreted; that is, Dr. Seidensticker, the writer of the article in *Der Pionier* describes the clearing in the forest at Wissahickon, where the hermit Kelpius lived, as the refuge where his struggling spirit may have cried out the words in these lines from *Faust*:

"Und wenn der Sturm im Walde braust und knarrt"—

A *Faust* article of an entirely different nature is found in a report of a lecture on Goethe's *Faust*, delivered by William Vocke before the Philosophical Society of Chicago, April 9, 1876.¹⁶ Prefacing his lecture with the statement that, with the exception of Dante's *Divine Comedy* and Shakespeare's *Hamlet*, probably no other literary production has been so much discussed and so generally admired, he presents the origin of the *Faust* legend and then points out the differences between the *Faust* legend, Marlowe's *Faustus* and Goethe's portrayal of the problem. With the master's touch Goethe developed from the legend the figure of an ideal life as also the striving of humanity toward the Infinite. Within himself he had the consciousness of victory over all opposing forces and therefore he felt that *Faust*, though damned in the legend, in his drama had to be saved. How Goethe develops this fundamental idea, leading *Faust*

¹⁵*Deutsch-Amerikanische Dichter und Dichtungen des 17ten und 18ten Jahrhunderts* von H. A. Rattermann.

¹⁶*Der Westen*, den 9. April 1876. "Goethe's *Faust*—eine Vorlesung" von William Vocke.

by means of untiring scientific investigations and the study of all the arts to the purification of his spirit, to the realization that work for the welfare of humanity is the real task of life, the lecturer points out by a detailed analysis of the drama. He presents a very thorough, careful, and clear piece of work.

A few words on Denton J. Snider's *Faust* cannot be omitted. The author calls his book "A Commentary on the Literary Bibles of the Occident."¹⁷ The work is in two volumes of about 400 pages each, published in Chicago in 1886. The first volume contains a history of the Faust legends and of Goethe's *Faust*, critical standards, structural outline and a commentary on the first part of *Faust*. The second volume contains an introduction and a commentary on the second part.

"Faust in the Viennese Forest" by Z. K. Lecher¹⁸ is an account of a presentation of the old puppet play, which, Lecher says, had some hundred twenty-five years before inspired the young Goethe in Frankfurt to the most sublime and profound literary production which the German nation can boast. Still more interesting is W. Marr's story of how Goethe's *Faust* came to be presented on the stage.¹⁹ As the story runs, Duke Carl of Brunswick was very fond of the theater. On October 31, 1828 there was presented in the court theater of Brunswick "Faust—Dramatic Legend in Five Acts." The author, whose name did not appear, was none other than Dr. August Klingemann, the director of the ducal court theater. After this performance Duke Carl hastened behind the scenes and enthusiastically clapped Klingemann on the shoulder, saying: "Fine, my friend! That was great! Splendid play!"—whereupon Klingemann very modestly replied: "Your Highness, it is not a Goethe's *Faust*." Serenissimus, one of the actors, cried out: "Goethe? Goethe? Did he also write a *Faust*? We'll have to produce it!" Klingemann, stunned by these words, immediately explained that Goethe's *Faust*, though a dramatic work, was not for stage production. "Why not," rejoined the duke; and thereupon insisted that it be staged. Klingemann, fearful of making the attempt, wrote a deferential letter to Exzellenz von Goethe, explaining the situation and asking for suggestions in staging the drama. After several days, Goethe, in a

¹⁷Denton J. Snider, *Goethes Faust*, Chicago, 1886. For an outline of this work, see *Deutsch-Amerikanisches Magazin*, Vol. 1 (1887) page 628.

¹⁸*Der Westen*, den 23. Jan. 1887. "Faust im Wiener Wald," Z. K. Lecher.

¹⁹*Der Westen*, den 14. Nov. 1875. W. Marr, "Wie Goethe's *Faust* auf die Bühne kam."

rather curt note, acknowledged Klingemann's letter and added that, since he had for some time not concerned himself with the theater, he (Klingemann) should do as he pleased with his *Faust*. Deeply disappointed, Klingemann set to work with unusual vim and produced the excellent stage edition of *Faust* that is still used. On January 19, 1829 Goethe's "Faust" was produced for the first time on the stage of the Brunswick Court Theater. After the marked success of the production, Goethe acknowledged the Klingemann edition. Not until some months afterward, on August 29 to be exact, was "Faust" produced in the Weimar Court Theater.

From a later unsigned article (June 1876)²⁰ we learn that, according to the *Berliner Blätter*, the production in Weimar lasted from six until twelve o'clock, that not a scene was omitted, and that, notwithstanding the length of the performance, interest never flagged. Our informant continues, however, that the *Berliner Tageblatt* was not quite so enthusiastic but agreed that the producers must be congratulated as thoroughly successful.

While *Faust* seems to have received the most attention, as is generally the case, acquaintance with Goethe's works is not limited to it. The title "Goethe's Freudvoll und Leidvoll auf der Völkerwanderung"²¹ or "The Migrations of Goethe's Freudvoll und Leidvoll" calls attention to an unusual piece of work entitled: "Freudvoll und Leidvoll—A Polyglot Attempt" by J. F. H. Schlosser. Six of twelve translations of this song from *Egmont* are quoted from Schlosser, first the Dutch, the English and the Swedish as the most successful, and then the French, the Italian and the Spanish versions, of which the Spanish is the best. The other versions, not quoted, are the Low German, Portuguese, Latin, Modern and Ancient Greek and Polish.

Others of Goethe's poems are recalled by parodies. The poem "Gefunden" appears in two rather frivolous versions; "Heidenröslein" forms the basis of a Saxon Kaffeelied, and "Der Fischer" under the pen of Jochen Grobian, the realist, is changed into a criticism of Goethe's poem of that name. Grobian's contribution follows:

Das Wasser rauscht, das Wasser schwoll,
Ein Fischer sass daran!

²⁰*Der Westen*, den 4. Juni 1876. "Faust in Weimar." No author is given.

²¹*Der Westen*, den 19. März 1882. Unsigned article.

In dieser Weise, wie bekannt,
Fängt Goethe's "Fischer" an.

Und weiter heisst es: "Aus der Fluth
Stieg da ein feuchtes Weib."
Natürlich, wer im Wasser liegt,
Kriegt einen nassen Leib.

"Halb zog sie ihn, halb sank er hin,
Und ward nicht mehr gesehen."
Der Mensch ertrank. Was ist dabei?
Das ist schon oft gescheh'n.²²

With the approach of the nineties criticisms and interpretations of Goethe's works become more numerous. Marion V. Dudley's *Poetry and Philosophy of Goethe* 1887, Professor R. G. Moulton's *Story of Faust* 1892, Paul Carus' *Goethe and Schiller Xenions*, translated 1896 and later a work on the philosophy of Goethe, Martin Drescher's "Goethe und die Neue Welt" in *Die Glocke* 1906-07, Professor von Klenze's work on the Italian Journey 1907—these few titles will serve merely to indicate the continued and growing interest in Goethe.²³ The scope of this paper, however, will not permit a more detailed discussion.

But was it only Goethe, the great literary genius, that interested Chicagoans? By no means. From the earliest period, Goethe the man, in the little intimate details of life, makes, it seems, at least from the sixties to the nineties an equally strong appeal. The extravagances of unlimited praise and bitter condemnation that appeared, some abroad and some in the eastern section of our country, have, for the most, passed over; and Chicagoans respect and esteem the great genius and enjoy the man, accepting him as he was—and realizing that he was, as they, just human. No more intimate picture could be given than one by Neumann Strela (1884) entitled "Goethe bei Tisch"—Goethe at his Meals.²⁴ We read that Frau von Stein prepared sausage so deliciously flavored that Goethe wrote her at times asking her to prepare some especially for him; and that for many years his mother sent to him every week in Weimar a "Frankfurt Delicacy" known as *Schwartenmagen*. Goethe enjoyed

²²*Der Westen*, den 13. Mai 1888. "Herbe Kritiken des Realisten und Anti-Lyrikers Jochen Grobian."

²³The works mentioned and many others were all published in Chicago.

²⁴*Der Westen*, den 27. Juli 1884.

a good table and, therefore, during his first years in Weimar he usually ate dinner at the home of friends. But after Christiane Vulpius, who was an excellent cook, came into his home in 1789, he almost always ate at home. When there were guests, which was often—so often that Christiane was wont to say that her house was a hotel—Goethe designated the various foods and the number of courses and Christiane ordered the delicacies from Erfurt, Gotha, Dessau, or Leipzig. Some years later, when at Jena, he was going to leave because of the poor food served at the hotel; but the people of Jena, to prevent such a catastrophe, engaged a special cook for him and thereafter all was well and Goethe prolonged his stay for some time.

A lively tale from the court of Weimar gives expression to another aspect of Goethe's experiences.²⁵ It is said to be "Aus der tollten Zeit in Weimar" which means the period when the youthful Carl August and his favorite Goethe indulged in many an escapade. They particularly enjoyed going hunting and often disturbed the quiet countryside with the crack of their whips and the barking of their dogs. On one of these occasions the Duke and his poet companion had become separated from the rest of the party and entered a farmhouse to get a drink. While the comely matron, who had been engaged in churning butter, left the room to get her unknown guests some milk, the Duke grabbed a big tomcat, lying in front of the stove, stuffed him into the churn and carefully put the cover in place. When the woman returned, Goethe and the Duke in turn plied her with questions until both had emptied their glasses and then took leave before she had time to discover their mischief. Some time later, on another hunting trip, the Duke and Goethe looked up the farmhouse to reimburse their hostess. The Duke said: "We are the fellows who played that trick on you; but here is a compensation for the butter, which, of course, was spoiled." The honest woman silently accepted the goldpiece and then, with a twinkle in her eye, said laughingly: "Oh, that butter went to the Court of Weimar; there they eat everything" or in the German "da freten (fressen) sie alles!" For a moment the two hunters stood speechless and looked at each other. The Duke shuddered and Goethe with tragic pathos uttered just one word: "Nemesis." What vengeance that was to wreak on a person so particular about food as Goethe!

²⁵An unsigned article in *Der Westen* den 5. Nov. 1882.

In 1887 in an unsigned article, "Goethe über Mozart's Don Juan,"²⁶ the writer states that it is well known that Goethe was no authority on music but yet that no one understood better than he how to express the sentiments produced by music in the human heart. He was a lover of music all his life and an enthusiastic admirer of Mozart. He was so deeply impressed by the first presentation of Don Juan in Weimar on January 30, 1792 that at the time he wrote to Schiller that in it he (Schiller) would find the culmination of his hopes for the opera. He himself had been more than satisfied with it and it was his most ardent desire that his *Faust* should be set to music as *Don Juan* had been.

Another interesting article is Theodor Winkler's: "Auch Bücher haben ihre Geschicke."²⁷ While decrying the petty amounts paid to authors for their literary productions, he tells us that Goethe received from the publisher Mylius in Berlin only twenty thaler for his drama *Stella*, although already famous because of *Götz von Berlichingen* and *Werther*. Worse even than the treatment of publishers is that meted out by the critics. We need only recall in the case of Goethe, says Winkler, some of the adverse criticism of him in France and England (referring to the year 1881) and the discussion among the Germans themselves of the idle question: which is the greater, Schiller or Goethe?

Goethe's love of flowers and his custom of designating certain of his women acquaintances by them is charmingly portrayed in an article by Mr. H. Child.²⁸ He suggests that the custom in vogue in the Shakespeare garden at Stratford-on-Avon be adopted and plans made so that each year the plants and flowers that appear in Goethe's life and works should fill the garden behind the Goethe house in Weimar. Above all Goethe's favorites should be included—violets, poppies, hydrangea, the linden-blossom in *Werther* and Gretchen's Sternblumen. Violets signify Christiane Vulpius; the peony stands for the gossips of Weimar, Caroline von Herder and Fräulein von Göchhausen; the red poppy, or die Klatschrose, Goethe also used especially to designate Fräulein von Göchhausen, who by her spying and plotting filled Weimar with all kinds of gossip. Tulips, carnations, buttercups, geraniums, and mignonette should also be included as well as the lily, the modest cornflower, and the dainty forget-

²⁶*Der Westen*, den 27. November 1887.

²⁷*Der Westen*, den 11. Sept. 1881.

²⁸*Der Westen*, den 11. Sept. 1887. H. Child, "Goethe und die Blumen."

mé-not, typifying the little blue-eyed Countess von Fritsch. The garden Mr. Child describes would hold among its beautiful blossoms the secrets of several of the ladies at the Court of Weimar.

The close of Goethe's eventful life is described in two articles, one by Georg Horn in 1863²⁹ and another, unsigned, in 1882.³⁰ Nature seemed to have made an exception of Goethe, for in his eighty-third year he was still creatively active. In addition he devoted much of his time to the training of his two grandsons, the younger of whom, his Wölfchen, as he called him, was his favorite. For almost sixty years he had enjoyed fame; his name had penetrated to the most distant parts of the inhabited world. Next to Germany he enjoyed the greatest popularity in England, where Carlyle was his ardent admirer. But like all great men, continues Mr. Horn, he was not free from superstition. He considered the twenty-second of March, which ushered in the spring-time, unlucky, for on that day the Weimar theater had burned down and likewise a friend of long standing, Geheimrath Voigt, had died. Was there not perhaps in Goethe, asks Mr. Horn, a premonition that this day would be the Ides of March for him? Both writers give a picture of him in his last illness, his thoughtfulness for those associated with him, and his attention to his duties as Minister of the State of Weimar. At the news of his death, grief spread from Weimar through Germany and through all Europe.

It has often been said that great writers belong not to one country but to all humanity. The more one reads and studies in the Goethe field, the more one is convinced that this is true of Goethe. Not only in Germany, not only in Europe, but practically in every center of cultural influence homage is rendered to his memory. Here in the city of Chicago, at a very early date, 1844, one of the streets on the near North side was named in his honor. Many years later, September 3, 1899, at the invitation of the Schwaben-Verein, hundreds of individuals assembled in Sunnyside Park to celebrate the one hundred and fiftieth anniversary of his birth. That the tribute paid to Goethe might have permanency, an outline of the programs and the texts of a number of articles written for this occasion were published in a festival pamphlet.³¹

²⁹*Chicago Sonntags-Zeitung*, den 20. und den 27. Dez. 1863. Georg Horn, "Goethe's letzte Tage."

³⁰*Der Westen*, den 23. April 1882. "Wie Goethe starb," author not given.

³¹*Festprogramm und Denkschrift zur Goethe-Feier (1749-1899)*, Chicago, 1899. Goethe-Feier der Deutschen von Chicago zu Johann Wolfgang von Goethe's 150-jährigem Geburtstag.

On June 13, 1914 the dreams, long cherished by the Schwaben-Verein, of establishing in Chicago a lasting memorial to Goethe finally became a reality, for on that day in the presence of many thousands of Chicagoans there was dedicated the Goethe monument, the work of Professor Hermann Hahn, a member of the Munich Academy of Fine Arts. The celebration consisted of a monster parade, the unveiling of the monument, preceded by addresses by Professor William H. Carruth of Leland Stanford University and Count Bernstorff, the German ambassador, and an evening program under the auspices of the women of the city in the Auditorium, where Professor Kuno Francke of Harvard gave the principal address.³²

The imposing granite monument, bearing the inscription: "To Goethe, the Master Mind of the German People," stands as a permanent record of the admiration and appreciation of Chicagoans of Goethe's rare genius. Recalling all the struggles and strivings, all the enthusiasm, sacrifice and devotion that led up to this accomplishment, we are glad that in this year, the centennial of his death, the effort is again being made to pay fitting tribute to his memory. The German Club of Chicago and the Literarische Gesellschaft initiated their activities this year by inspiring Goethe programs. The University of Chicago has devoted these two days, March 8 and 9, to honoring Goethe's memory; and within the remaining days of this month the Woman's University Club of Chicago is to have a Goethe evening and the Schwaben-Verein, to whom great credit for stimulating and promoting interest in Goethe is due, will have its celebration. As we note the numerous expressions of interest in Goethe's life and works—on the stage, in the press and in public celebration in Chicago—we feel that the message in these words of his, inscribed upon the monument,

Was du ererbt von Deinem Vätern hast,
Erwirb es, um es zu besitzen!

has been and will continue to be a part of the cultural development of our people.

³²*Sonntagsblatt der New Yorker Staats-Zeitung*, den 14. Juni 1914.