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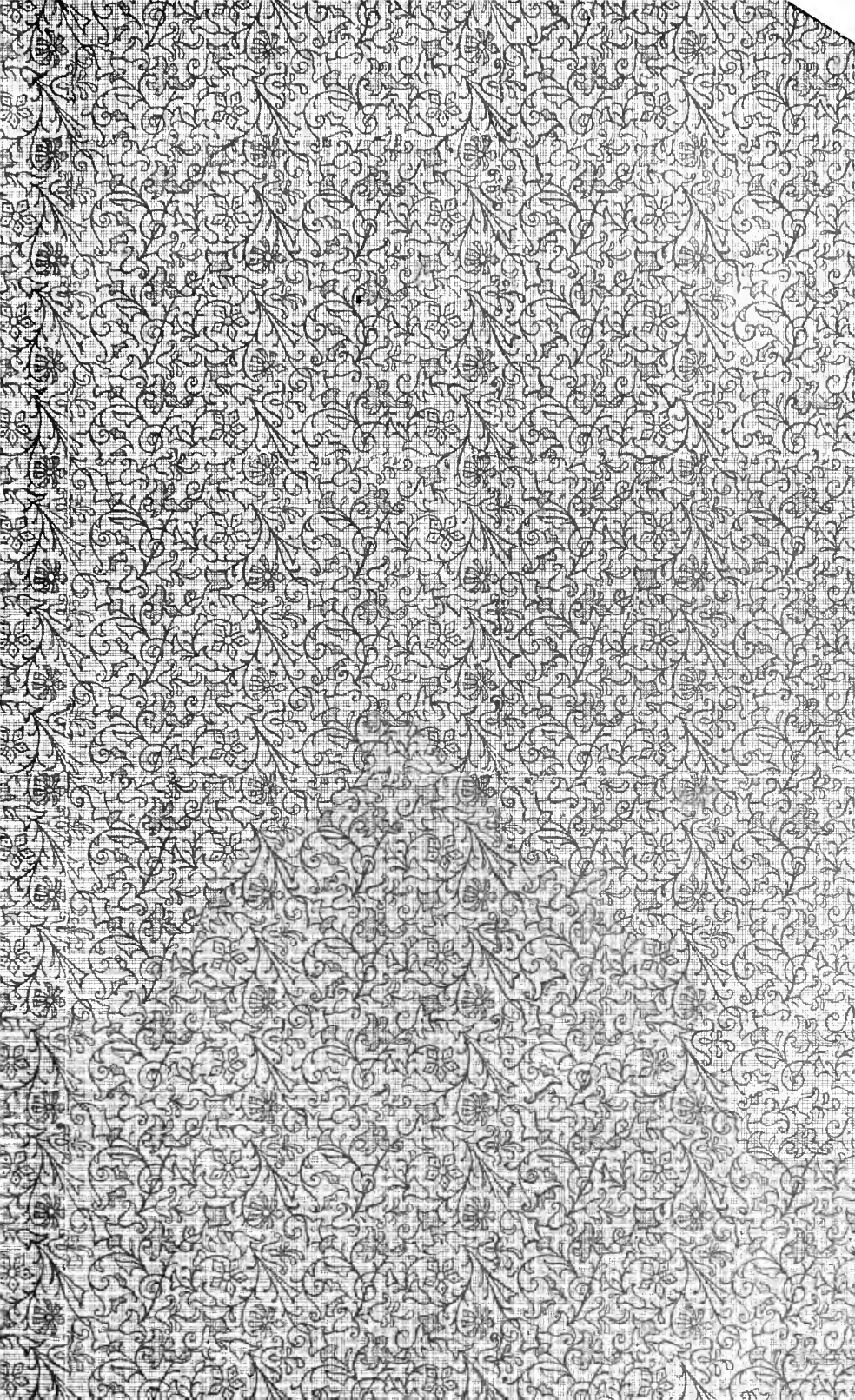
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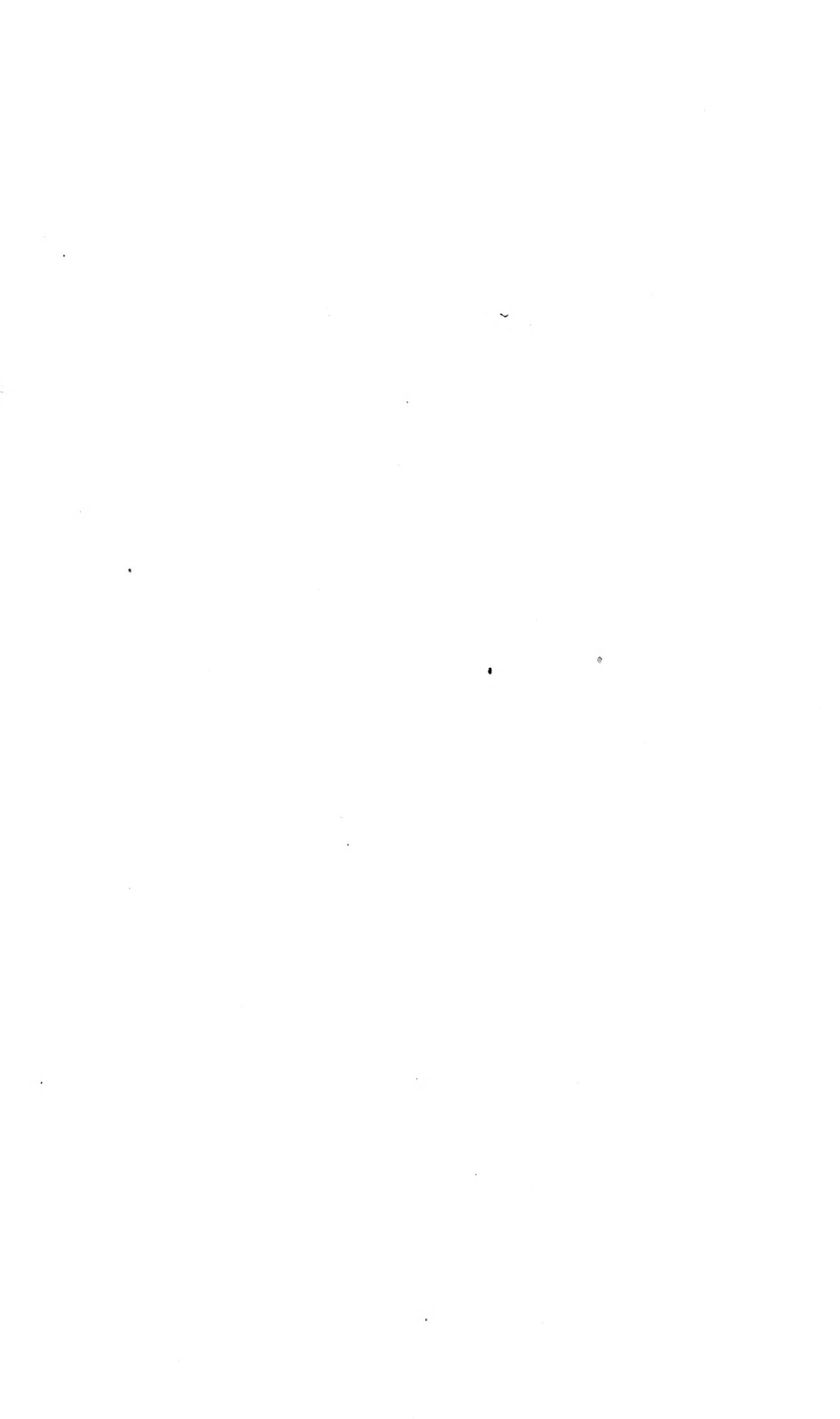
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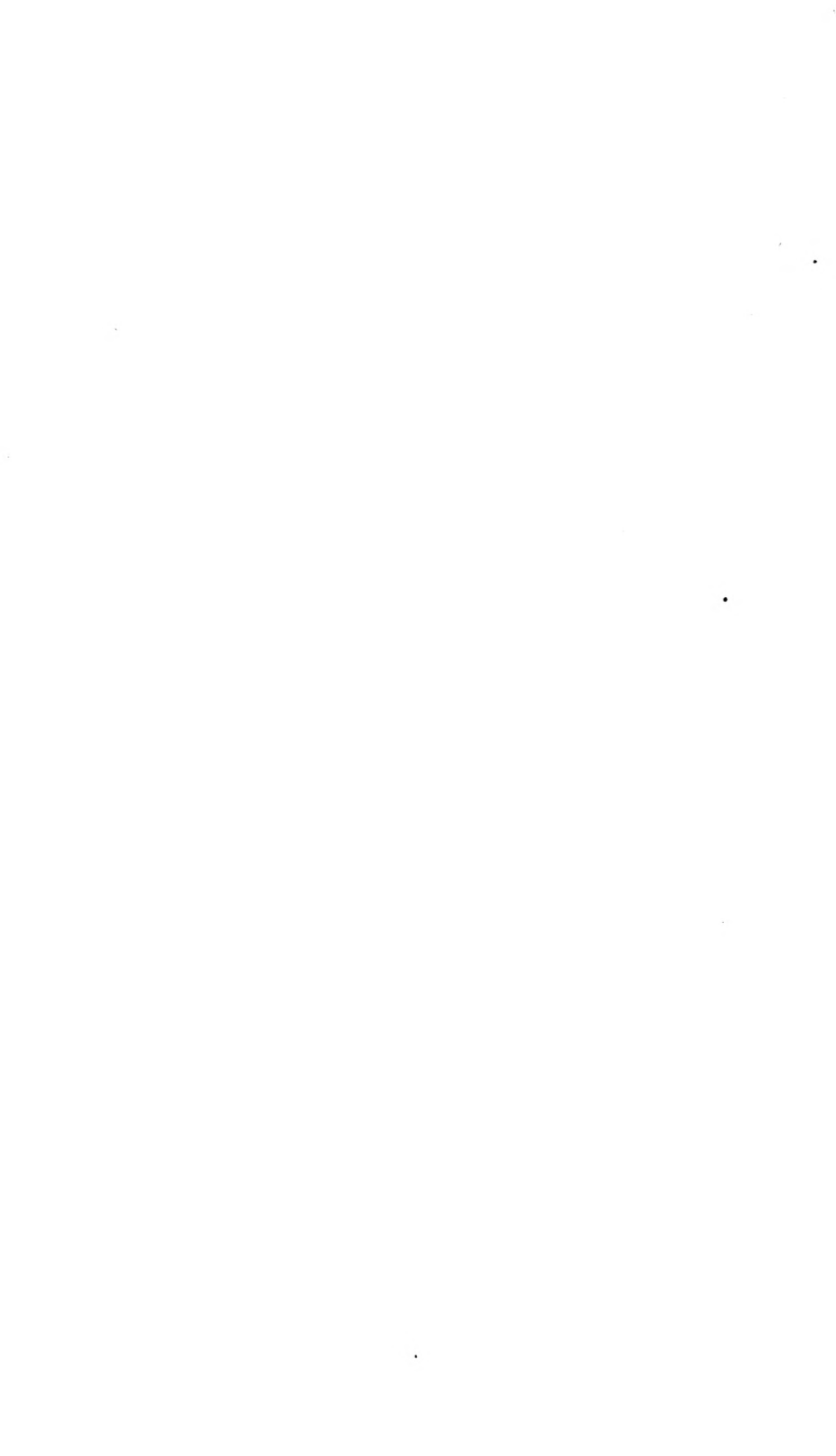
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CHARLES SEALSFIELD

(CARL POSTL),

MATERIALS FOR A BIOGRAPHY; A STUDY OF HIS STYLE; HIS
INFLUENCE UPON AMERICAN LITERATURE.

A DISSERTATION

PRESENTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS
UNIVERSITY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

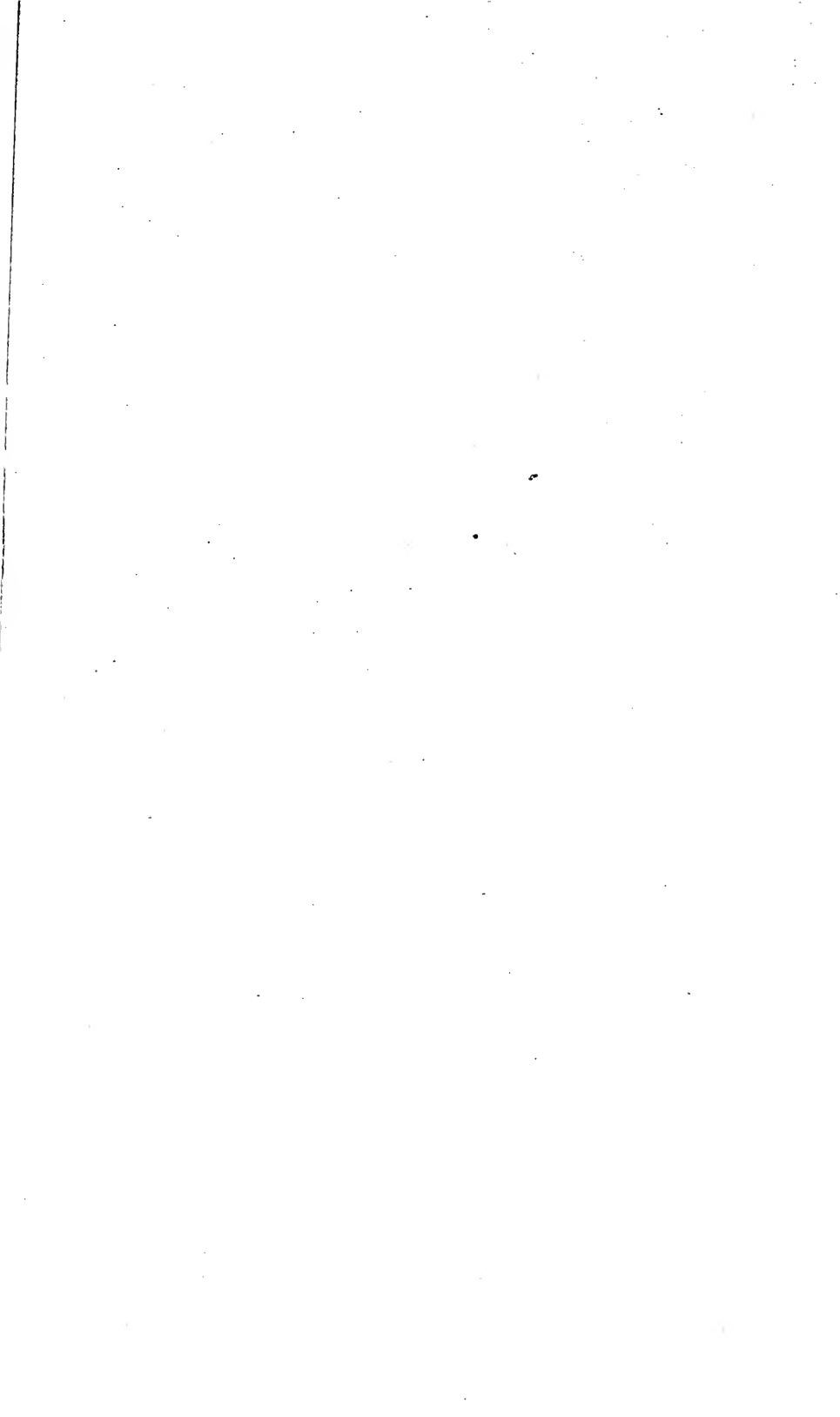
ALBERT B. FAUST.

1892



BALTIMORE :

PRESS OF THE FRIEDENWALD CO.



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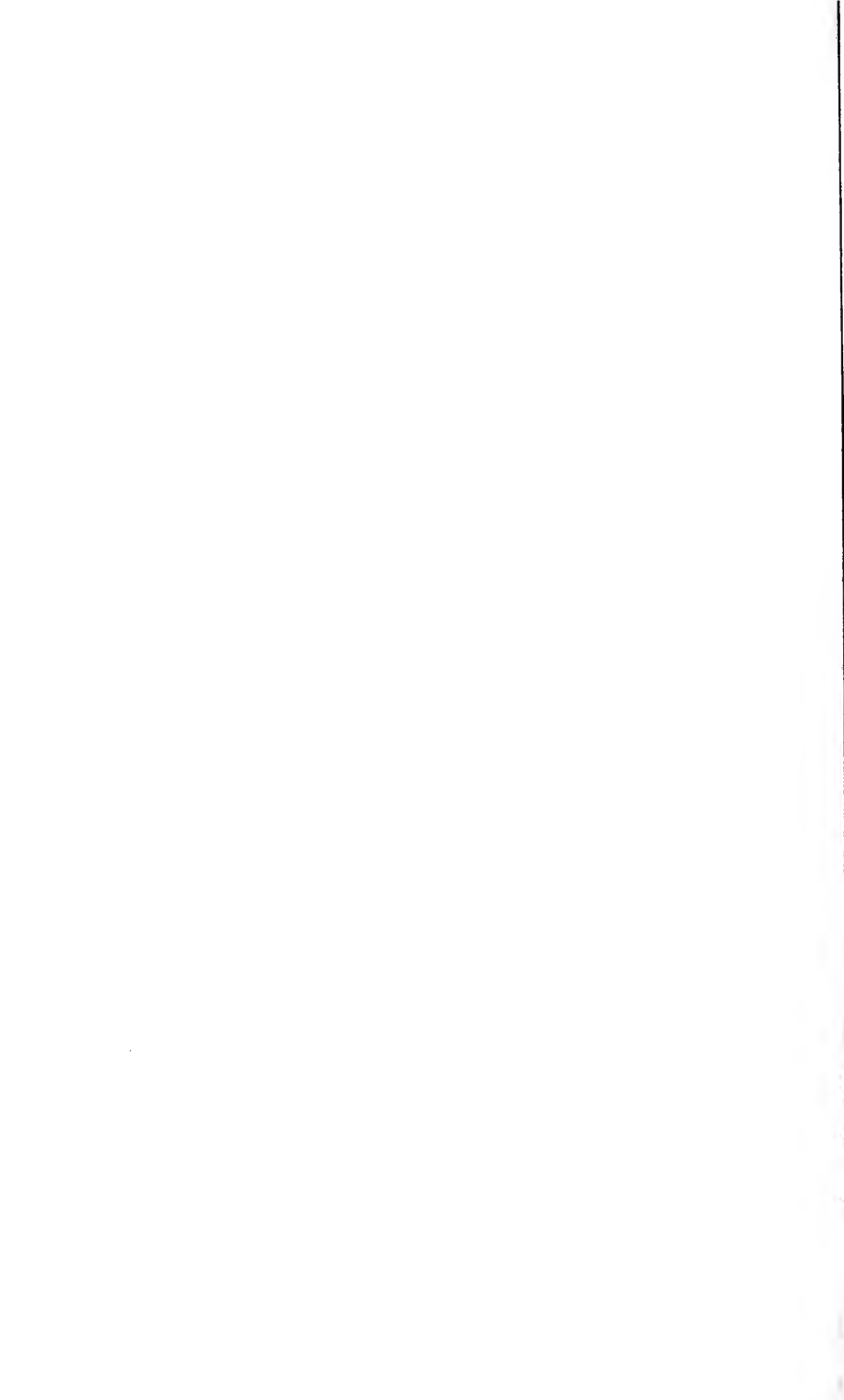
PREFACE.

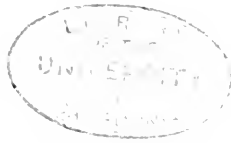
The name of Charles Sealsfield is now rapidly disappearing from even the best books on literature. Thirty years ago the author was still much read by the German people, to whom he dedicated his life work. Though he wrote in German, translations into English were frequent, and their influence upon American literature has been significant, though unrecognized. To trace the historical value of Sealsfield's work, to attempt an estimate of the greatest genius that has ever described typically American scenes and characters and inspired them with romance—a discussion of 'Sealsfield, the Man and his Work'—is a subject too large for the limitations of a thesis, and must be set aside for a future effort. Sealsfield's merit is not recognized in America principally because his works are unfamiliar and almost inaccessible; the few existing translations are very poor representations of their originals. This situation is a serious loss to American literature.

The limits of this dissertation are necessarily restricted; the object is to renew, if possible, the acquaintance with the scope and charm of the subject of 'Charles Sealsfield, der grosse Unbekannte,' and to dwell upon matters of special importance and interest to American readers. The material has been divided into three parts, as follows: Chapter I, "A Biographical Sketch of the Author," pp. 5-21; Chapter II, "The Style of Charles Sealsfield," pp. 22-42; Chapter III, "His Influence upon American Literature," pp. 43-49. For a subject so obscure, a list of sources for investigation becomes the more valuable. A "Bibliography" (pp. 50-53) has therefore been appended, which aims at approximate completeness.

A. B. F.

BALTIMORE, *May*, 1892.





CHAPTER I.

A BIOGRAPHICAL SKETCH.

The chief sources for a biography of Charles Sealsfield are the following :

1. A. HARTMANN.

Gartenlaube, 1864, p. 53: "Der Deutsch-Amerikanische Romantiker." Gart., 1865, p. 94: "Ein aufgeklaertes Literaturgeheimniss." Hartmann, the author of "Kiltabend-geschichten," "Hans Ritter von Staal," possessed a large estate in the neighborhood of Sealsfield's home, "Unter den Tannen"; he was one of the very few intimate associates of the author in his old age.

2. KERTBENY.

"Silhouetten und Reliquien," 1863, Prag: "Besuche bei Sealsfield; Erinnerungen an Sealsfield." Bruessel u. Leipzig, 1864. A Hungarian writer, who visited Sealsfield at his home, "Unter den Tannen," and reported his conversations with the aged author in the manner of Eckermann.

3. ELISE MEYER.

Said to have written the article in Daheim, 1865, p. 295, containing letters of Sealsfield to her. A young girl, whose literary assistance and companionship brightened Sealsfield's old age. These letters are very valuable.

4. ALFRED MEISSNER.

"Die Grabesschuld," nachgelassene Erzählung von Charles Sealsfield, preceded by a biographical sketch of 93 pages; an interview with Sealsfield's housekeeper. Leipzig, 1873.

5. HAMBURGER.

"Sealsfield-Postl." Wien, 1879. Apparently a journalist; has had access to the records of the monastery from which Carl Postl fled, throwing light on the cause for his flight. Contains also: (1) A letter to H. Brockhaus, an autobiographical sketch; (2) Thirteen letters to Freih. J. F. v. Cotta; (3) Fifteen letters to H. Erhard, J. B. Metzler.

The biography of Charles Sealsfield has never been written. The sketches named above are personal reminiscences and reports for journals; a sufficient number of Sealsfield's letters have not yet been discovered to form a separate publication. What might be called the principal source for a biography, Sealsfield's works, has been entirely neglected. It is my intention to attempt a complete biography of Sealsfield, on the basis of the material here offered

and of such as is not yet ready for presentation. The present attempt does not venture beyond the limits of a brief sketch, which may, however, claim for itself a greater degree of correctness than any of its predecessors.

The life of Charles Sealsfield may be divided into four periods: 1) 1793--1823, from his birth to his flight from the monastery; 2) 1823--1832, his transatlantic travels and residence in America; 3) 1832--1848, the period of his greatest literary activity; 4) 1848--1864, decline in popularity, seclusion and old age.

I. FROM HIS BIRTH TO HIS FLIGHT FROM THE MONASTERY, 1793--1823.

The village of Poppitz is situated in the center of a wine-growing district near Znaim, in Moravia, Austria. In this place, opposite the parish church belonging to the order of the Knights of the Cross, there is a tile-roof farm-house, No. 56, that bears a memorial tablet of iron with the following inscription in gold letters:

P

dem Dichter
Charles Sealsfield
(Carl Postl)
Buerger von Nordamerika
geboren am 3. Maerz, 1793.
gestorben am 26. Mai, 1864.

In this house Carl Postl, son of Anton and Juliane Rabel Postl, was born. His father was mayor and justice of the town (Ortsrichter und Gemeindevorstand). Of proud, aristocratic temperament, he preferred being feared to being loved, as well at home as abroad. Carl, the eldest child among five brothers and two sisters, was sent to the "Gymnasium Znaimensis Societatis Jesu," where he absolved five courses, 1802--1807. In 1805 the school at Znaim was closed for two months, and it was probably during this interval that he witnessed the entrance of Napoleon, of the Garde du Corps and Chasseurs into Znaim. Such frequent stirring scenes during the Napoleonic wars may have early aroused a love for stirring epochs of history. The vacations that the boy spent at home probably brought him little pleasure, owing to the tyrannical

sway of the father and an inherited obstinacy in the son. He is said to have often sought consolation in the solitude of nature. The frequent sensational conflicts with his father, which some newspapers have taken pains to describe in detail, may be looked upon as entirely untrustworthy, on the testimony of some of the surviving members of the Postl family. The numerous mythical accounts that have in this way clustered about the name of Sealsfield-Postl, though not lacking in interest, must be omitted in this sketch.

The "liber calculorum" of the gymnasium informs us that Carl Postl was a boy of ordinary ability, obstinate and quarrelsome in his dealings with his companions at school. In 1808 he entered the "Kreuzherrenstift" as "convent student," and there completed the philosophical course of studies. He must have eagerly imbibed the new principles to which he refers in 'Austria As It Is,' page 227, note 23: "By an imperial decree dated 1808, the chair of the Religious Philosophy was erected, and attached to the philosophical studies. The most erudite men were selected to fill this chair. Its effects were astonishing. An intellectual progress was felt throughout, far above what can be imagined. The Austrian academical youth became, through these lectures, in fact Protestants in mind, though professors of Catholicism. I will, said his Majesty, in a cabinet writing to his Minister of the Interior, Count Sarau, that my youth shall believe and not dispute the 'Articles of Faith.' Accordingly, every one had to regulate himself. Those who did not comply immediately with the new command were dismissed from their chairs or imprisoned. The students who revolted were sent to the Turkish frontiers as private soldiers," etc.

This new school of philosophy was probably inaugurated about 1809, when Postl studied as convent-student. We can now better understand his unwillingness to take orders in 1813, under the tyranny of Metternich's system. Being undecided what profession to choose, he sought counsel of his mother, who replied very bitterly: "Muesst' ich glauben, dass du jetzt noch zweifelst, was aus dir werden soll, so wuerde mich jeder Kreuzer reuen, den wir an dich wandten und jede Entbehrung, welche wir uns auferlegten, deine Studien moeglich zu machen." "Nun, Ihr Wille geschehe," her son replied, however much it grieved him. It was the mother's ambition to see her son wear the black 'talar,' adorned with the red silk cross on his breast, the insignia of the Kreuzherren von Poeltenberg. This order, like that of the Templars and Knights

of St. John, had been founded for the protection of pilgrims to the Holy Land, but had now become simply a chapter of monks, sustained by large endowments. Accordingly, he entered the Order as a novice in 1813. He was soon ordained priest, and in 1815 became adjunct secretary. In 1816, on account of his knowledge of modern languages and his qualifications to look after the business interests of the Brotherhood, he was appointed secretary of the Order, which position he held until his flight in 1823.

The life at the monastery was far removed from asceticism; it was comfortable, even luxurious in a time of trouble. The causes for his dissatisfaction must have lain deeper than has generally been supposed. Nothing short of visits to foreign countries could force him to realize the bondage in which he lived. In 'Austria As It Is' the author remarks: "Since the fourteen years I last saw their country [France] and capital [Paris]," etc. The book was written in 1828, and fourteen years back would bring us to 1814, the year in which the Allies entered Paris. It would not be far-fetched to imagine Postl sent by the Order on hospital service in the allied army. His knowledge of the rudiments of medicine is apparent from his works; the descriptions of fever-dreams, of the slow stages by which a man is rescued from starvation, point in the same direction. Again, Morton 7, introd.: "Ich habe England zu diesen verschiedenen Zeiten (vor Walter Scott) besucht, und obwohl damals noch sehr jung, steht mir doch John Bull vom Jahre 1816 und 1817 noch lebhaft vor Augen." The first passage has never been noticed, the second only by Meissner, who discredits it. The author, he says, wishes to lead us astray. Such a theory must be at once rejected for Sealsfield. Assuming such successive periods of travel in foreign countries, authorized by his Order, it is natural to suppose that upon his return Postl, now arrived at manhood, looked upon his surroundings in a new light. His eyes were opened to the abuses at home and his discontent grew greater from year to year. 'Austria As It Is,' which may be looked upon as the confession of these years, gives us many instances of his feelings of bitterness against Austrian espionage and oppression. He thus characterizes the University of Prague, p. 75: "The only scientific branch allowed a free range is medicine; the others in 1822 received a warning which will cut off all redundant study during the Emperor's life. Of the members of this university, the Professor of Philosophy, Bolpano, was universally admitted to be one of the very first. Several works which he

published showed him to be a very liberal and eminent thinker. This gentleman was suddenly arrested, his writings seized, himself placed before an ecclesiastical tribunal, at the head of which was an archbishop, to answer the charge of heterodoxy. The archbishop succeeded in clearing him of this charge, but all his endeavors, together with those of the nobility, to obtain his re-admission to the philosophic chair were unsuccessful. 'Let me alone,' said the Emperor, when the P—ss L—y interceded in his behalf. 'He has dangerous, extravagant principles.'

P. 77. The System of Studies at the University of Prague: "The youth, during the time of his studies, is watched with the closest attention. His professors are ex-officio spies. Six times in a year he has to confess himself to his teachers of religion! His predilections, inclinations, his good and bad qualities, every movement is observed and registered in their catalogues, one of which is sent to Vienna, the other to the government, the third deposited in the school archives. This observation increases as the youth advances into the higher classes, and a strict vigilance is paid to his reading; trials are made with classic authors, his opinion is elicited about characters such as Brutus, Cato, and the account thereof faithfully inserted. If the youth applies to law, the scrutiny is still more vigorous, and his principles about the natural rights of man and the government are extorted under a thousand shapes and pretenses. The youth having finished his academical course, whether he be a lawyer or a divine, is entirely in the hands of the government. His past life and conduct serve his superiors as a guide. Has he given the least cause of suspicion, shown the least penchant towards liberal ideas, then he may be sure that the higher his talents, the less his capacity to serve the Emperor, or to obtain a license as an attorney. Should he apply to the government for a non-commissioned office, his superiors become again his watchmen. An unguarded word is sufficient not only to preclude his advancement, but to deprive him even of his station."

Carl Postl's relations to his brethren of the Order were similar to those with his school-companions of the past,—there was mutual dislike. In addition to this, he was much envied because of the rapid advancement that his superior talents brought him, and because of the intimacy and patronage of many noble Austrian families in Prague and Vienna. Through his own conduct he likewise estranged Grossmeister Koehler, who had appointed Postl secretary of the Order. In the official report of the flight of Carl

Postl, June 9th, 1823, Koehler says: "Die Ursache dieses aerglichen Schrittes kann nur in der Unzufriedenheit mit dem geistlichen oder Ordensstande liegen, auch soll er sich darueber auswaertig oefter und deutlich ausgesprochen haben, im Ordenshause selbst vor Gefertigtem und allen Conventsmitgliedern hat er diese Unzufriedenheit nie, auch nicht durch ein einziges Wort geaeussert. Uebrigens muss der Gefertigte der Wahrheit gemaess beifuegen, dass er seit beinahe zwei Jahren mit diesem Ordensgliede unzufrieden zu sein gerechte Ursache hatte, ihm sein traeges Besorgen der Ordensgeschaefte, seine Launigkeit und Kaelte in geistlichen Funczionen, sein keckes Eindringen in hoehere Familienkreise, sein stolzes Benehmen gegen die Brueder, sein anmassendes Urtheil ueber private und oeffentliche Angelegenheiten wiederholt und streng verwiesen und Letzteres im Monate Februar mit dem Beisatze gethan habe, einem anderen Ordensbruder die Secretariatsgeschaefte anvertrauen zu muessen, falls in seinem Betragen keine wesentliche Aenderung erfolgen sollte."

On account of illness, Postl, about the middle of April, 1823, obtained leave of absence for a few weeks to use the healing waters of Carlsbad. He was accompanied by one of the brethren, Kirschbaum. The story runs that on the evening before his departure he visited his brother Joseph, who studied law at Prague, and in a high state of excitement described to him the inner struggles which he had endured. He declared that he had long ago broken with the dogmas of the Catholic Church; that he loved a lady of noble birth in Vienna and that his love was returned; that he had definitely resolved to leave the religious Order, and in conclusion he said: "If you wish to bid me adieu, come to the monastery to-morrow morning at eight; there I shall take a carriage to Carlsbad with Kirschbaum. What I shall then do I do not know, but I will never return to the cloister." Joseph Postl the next morning found everything as predicted; the parting was a sad one and proved to be the only farewell Carl Postl gave to any of his relatives.

On the ninth of May Postl mentioned to his friend Kirschbaum that he had received an appointment as Court secretary in spiritual affairs through the instrumentality of the Minister of the Interior, Graf von Sarau; that he was to be presented to his Majesty on the first of June and then to take the oath of office. His leave of absence had already been prolonged, and now Postl for a second

time applied to Grossmeister Koehler for an additional furlough. He finally made known to him his chances in Vienna and asked for the use of the 'Ordenskutsche' to convey him thither. Neither of these petitions seems to have been granted; if they were, the announcement came too late. After considerable delay Postl at last resolved to make the journey to Vienna on his own responsibility, in spite of orders to the contrary.

In Vienna he visited a family, Gruenwald, and met the young lady of noble birth, Sidonia von Boehm. Graf von Sarau, to whom Carl Postl had been introduced by his patron, Graf Laszausky of Prague, had, however, by this time heard of Postl's disobedience and gave him a cold reception. He was told that the position was no longer vacant, that he had better return to his monastery and await the next opportunity, when he should surely be remembered. But a return was now only to be bought by penance and degradation, and to go back under these conditions was impossible for Postl's proud spirit. Flight was now the only refuge, and as the name of America was at that time synonymous with Liberty, he chose America for his journey's end.


A banker of Prague, who was one of a whist party to which Postl also had belonged, stated when asked, that Carl Postl had in his possession means sufficient to travel comfortably for a year or more. Even if this were untrue, his numerous patrons would have supplied him with the necessary funds. The question of Postl's unlooked-for resources led certain journals to scandalous charges, to the effect that Postl had robbed the treasury of the Knights of the Cross, or that he had embezzled an inheritance of 80,000 fl. which he was ordered to transfer,—all these have been successfully disproved. After some weeks had passed, Grossmeister Koehler reported the flight of the monk to the Austrian police, who instituted an ineffectual search. Traces of him were found as far as Switzerland. Thence he most probably journeyed through France, taking passage at Havre for the United States.

I. SEALSFIELD = POSTL.

When Sealsfield appeared in Germany as a great author, his parentage and early life were entirely unknown, and his own silence on this subject discouraged all efforts to clear up the mystery. It was only through the publication of his will after his death in 1864 that a clue was found. The bulk of his estate,

worth upwards of \$50,000, he willed to the seven children of Anton and Juliane Postl, "who between 1810--1820 and later possessed considerable landed estates about Poppitz, Moravia; Anton Postl being mayor and justice of the town." He makes a further provision, "that if any of the five sons and two daughters should be deceased, 'oder sonst abhanden gekommen sind' (by the missing member he means himself), then his legacy should be equally divided among the survivors." The Postl family at once recognized in this strange benefactor their lost brother; the early life of Carl Postl became from this time on a subject of universal interest.

Certain eccentricities of the author's old age were at once explained through this identification: his celibacy, the refusal to allow his portrait to be circulated, his stealing away from Catholic priests, his uneasiness on hearing the cloister-bells about Solothurn.

The date of the birth of Carl Postl corresponded precisely with the date on Sealsfield's tombstone. Again, he ordered a curious monogram to be cut into the stone, viz.:  (= C. S. and also C. P.) A still more convincing proof was the great family resemblance between the features of the deceased author and those of Joseph Postl, who visited Solothurn to settle the estate. The autographs of Sealsfield were found to be very similar to the handwriting of the lost Carl Postl. Kertbeny's attempt to make out of Sealsfield an Austrian Jew is ridiculous. The portrait of the author (see *Gartenlaube*, 1864, p. 53) shows none of the characteristics of an oriental type.

The origin of the assumed name, Sealsfield, seems to be correctly explained by Hamburger, *Sealsfield-Postl*, p. 21: "Ich glaube, dass Postl sich Sealsfield aus Seafeld bildete. James, Earl of Findlater and Seafeld, ein Abkoemmling der angesehenen schottischen Familie der Ogilvies, lebte seit dem Jahre 1790 auf dem Continente, besonders in Dresden und im noerdlichen Boehmen. Er war ein leidenschaftlicher Liebhaber der Bau- und Gartenkunst, und sein enormer Reichthum gestattete ihm ueberall, wo er sich aufhielt, seiner liebenswuerdigen Schwaeche in uneigennuetziger Weise zu froehnen. In Dresden legte er 'Findlater's Weinberg' an, welcher, seitdem er in den Besitz des Prinzen Albrecht von Preussen ueberging, 'Albrechtsburg' genannt wird. Die Stadt Carlsbad, welche er durch Bauten und Gartenanlagen verschoenerte, widmete ihm einen Obelisk. In Teplitz erbaute er

mit dem Grafen Clam das Armenhaus. In Prag wollte er den Rossmarkt zu einem Park auf eigene Kosten umgestalten. Er starb 1811 und der Titel eines Grafen von Seafield ging auf die Familie Grant ueber. Postl vernahm ohne Zweifel das Lob seines humanen Wirkens und kannte, wie Jedermann in der Gegend, den Namen und die Plaetze und Erfolge seiner Wohlthaetigkeit. Als nun Postl an die Wahl eines falschen Namens denken musste, erinnerte er sich gewiss, da er sonst keine Gelegenheit hatte mit Englaendern zu verkehren, und daher nur wenig englische Namen kannte, alsbald an Seafield, aus welchem er durch Einschlebung des 'ls' Sealsfield bildete."

2. THE PERIOD OF TRANSATLANTIC TRAVELS, RESIDENCE IN AMERICA, ETC., 1823-32.

Carl Postl, bearing the new name Sealsfield, arrived in New Orleans late in the year 1823. We find frequent confirmation of this statement in Sealsfield's book, 'Nordamerika' (N. A.), Cotta, 1827; *c. g.* N. A., II, p. 169: "Diese Stadt [New Orleans] hatte in den drei Jahren, in denen ich sie nicht gesehen, ungeheuer zugenommen." This was written in 1826. He did not tarry long in the South, chiefly on account of his abhorrence of slavery. It is a very interesting fact in Sealsfield's career, that during the first years of his residence in America he was a violent abolitionist (see N. A., II, pp. 66, 112, 113, etc.), and gradually, as he became acquainted with Southern planters, like his own Graf Vignerolles ('Lebensbilder,' 12, 13), he grew more tolerant and finally possessed slaves himself.

Sealsfield settled in Armstrong Co., Western Pennsylvania, probably as early as 1824. Cf. N. A., I, 145: "Ich erinnere mich hier eines Falles, bei dessen Verhandlung ich zugegen war. Im Jahre 1823 wurde in Indiana Co. [adjacent to Armstrong Co.], im Staate Pennsylvanien, einem gewissen Shara Schulden halber, ein Joch Ochsen gerichtlich verkauft," etc. This trial could not have taken place later than 1824. Again, N. A., I, 182: "Vor mehreren Jahren [written in 1826] besuchte mich Mr. R., der fruher in franzoesischen Diensten stand, und wir fuhren zur Revue von Armstrong Co." Sealsfield resided in Kittanning on the Alleghany river (cf. N. A., II, p. 1). What his occupation was during this period I have not yet been able to ascertain; his mercantile ability and capabilities of making money, however, will not be

disputed by any one who has seen the thousand and one points of advice given on this topic in 'Nordamerika.' He mentions a neighbor B—, N. A., II, 14. Through the kindness of Mr. William Egle, State Librarian of Pennsylvania, I have ascertained that the person meant was probably Robert E. Browne, a very prominent personage in Kittanning before and after 1830. Sealsfield seems to have had a great number of acquaintances in the neighboring districts. Cf. N. A., II, p. 10: "...das Staedtchen Celienopel, 37 Meilen von meinem Wohnsitz. Ich stieg im Hause meines Freundes P—t ab, dessen Schwiegervater Gruender dieses Staedtchens war, das den Namen seiner Tochter, der gegenwaertigen Mrs. P—t, fuehrt." I learn from the same source that P—t stands for Pavanant P. S. His father-in-law, Dr. Dietmar Basse, founder of the town, named it Celienopel after his daughter Celia. This shows how closely we can rely upon biographical notes in Sealsfield's works.

In October, 1825, Sealsfield left Kittanning for a trip to the Southwest, in order to recover his health and settle some business accounts; see N. A., II, pp. 1, 2. His early love, the State of Pennsylvania, Sealsfield in course of time exchanged for his later favorite, Louisiana. He says N. A., II, 160 f.: "Von Indolenz und Traegheit, die man dem suedlichen Pflanze so haeufig vorwirft, ist hier nicht die Rede. Der Pflanze des Suedens gibt dem des Nordens an Thaetigkeit und Energie wenig oder gar nichts nach; selbst arbeiten kann er zwar nicht, er braucht jedoch dieses auch nicht zu thun, und er hat hinlaenglich Beschaeftigung, wenn er seine Wirthschaft gehoerig nachsieht. So fand ich die Verhaelt-nisse daselbst nach reicher Pruefung, und man wird mir um so mehr Glauben beimessen, da ich, obwohl ein Feind aller Sklaverei, mich selbst in diesem Lande niederlassen werde, das allem Rechte nach, das freie Aegypten des Westens zu werden verdient."

In 1826 Sealsfield returned to Europe and there published his work 'Die Vereinigten Staaten von Nordamerika, nach ihrem politischen, religioesen und gesellschaftlichen Verhaelt-nisse betrachtet.' Cotta 1827, Stuttgart. He was also engaged by J. G. Cotta as American correspondent for the 'Augsburger Allgemeine Zeitung' and for the 'Morgenblatt fuer Gebildete Staende.' One of the patrons of his book on America was Prinz Bernhard von Sachsen-Weimar. In London Sealsfield brought out an English version of 'Nordamerika,' published by J. Murray, London, 1828; also 'Austria As It Is,' published by Hurst, Chance & Co., 1828.

This anonymously published work is now known to be Sealsfield's chiefly through a reminiscence of Kertbeny, 'Erinnerungen,' p. 27: "Eines Tages bei nachherigen Besuchen holte er mir ploetzlich ein englisches Buch aus dem geheimnissvollen ersten Stockwerke herab. Da er mich als gedaechtnisscharfen Bibliographen wusste, so belustigte es ihn, mein Erstaunen zu sehen. Es war das, nun laengst vergessene, einst aber wie eine Brandfackel verschrieene Buch 'Austria As It Is,' London, 1828. Dies merkwuerdige, hoechst ruecksichtslose und von seltener Kenntniss der Verhaeltnisse zeugende Werk, ward in den dreissiger Jahren in alle europaeischen Sprachen uebersetzt,—in die franzoesische bei Bossange, und dann kenne ich noch eine schwedische und eine spanische Ausgabe,—aber eben so entschieden auch von der Wiener Staatskanzlei verfehmt, demnach sich der ganze deutsche Bund beeilte, diese Ketzerei bei Tod von Henkershand zu verbieten. Vergeblich suchte man nach dem Autor.—Sealsfield erwiderte trocken: 'Nun, dies war das erste Buch das ich je drucken liess.'"

Sealsfield being delayed in London by the publication of his works, was compelled to request a loan of £40 from J. G. Cotta, which was granted after much hesitation. The bold but respectful manner in which the stranger makes this demand in his letters to Cotta is very interesting; there is nothing of the poverty-stricken author about it, the picture that Hamburger attempts to force upon us. In 1827 Sealsfield returned to America and resided at first in Philadelphia, 236 Spruce St. There he worked day and night for seven weeks, a correspondent for Cotta's German journals. Not receiving the support which he thought was due to him, he left for his old home, Kittanning, and there began to write his first historical novel, 'Canondah,' published in the following year under the title, 'Tokeah, or the White Rose,' Carey, Lea & Co., Philadelphia, 1828.

In 1828–29 Sealsfield visited Mexico, and the journal which he kept was in part published as 'Sueden und Norden' (1842), the description of a tour through Southern Mexico. The literary fruit of the first part, the journey through the principal cities of Mexico, appeared in 'Der Virey und die Aristokraten, oder Mexico im Jahre 1812.' Hon. J. R. Poinsett, a personal friend of Sealsfield and to whom he dedicated his 'Cajuetenbuch,' plays an important part in the book 'Sueden und Norden,' as ambassador of the United States to Mexico, which appointment he received in

1825. Sealsfield was never a sentimental traveler; we may assume with Meissner, as the immediate object of his expedition to Mexico, some mercantile project. Almost all the characters in 'Sueden und Norden,' notably "Hardy," who tells the story, are merchants; the trade in cochineal is an important element in the book.

In 1829, through the aid of his friends, as he declared, Sealsfield was appointed editor of the 'Courrier des Etats Unis' in New York, which had been bought by Joseph Bonaparte, Count de Survillieus. He said to Kertbeny, concerning his work on this journal: "Unser Wirken glich, schon der geographischen Distanz wegen, einem Duell von Standpunkten aus, die zweitausend Meilen von einander entfernt waren. Schrieb ich heute einen moeglichst scharfen Artikel, so hatten wir alle ihn schon laengst vergessen, als drei bis vier Monate darnach uns franzoesi-sche Journale mit ebenso heftiger Antwort zukamen. Das schien auf die Dauer kindisch. Der Ex-Koenig sah das endlich auch ein." In 1830, Sealsfield gave up his editorship and was for some time an agent in the interests of Jos. Bonaparte. He again visited the Southwestern States. Hartmann says (*Gartenlaube*, 1865) that Sealsfield at this period had determined to become a planter in Louisiana, on the Red River. Intending to buy a number of slaves, he first visited his banker in New Orleans, where his money was deposited. The banker, after having entertained his depositor very hospitably for three days, announced his insolvency on the fourth, and thus ruined entirely Sealsfield's prospects of becoming a Southern planter. There is also a record of Sealsfield's having bought in 1831 an interest in a cotton firm in Alexandria on the Red River. This may have been purchased with the collected remnants of his wrecked capital.

In 1831 Sealsfield once more crossed the Atlantic and visited England with letters of introduction from Joseph Bonaparte to Lords Aberdeen, Brougham, Palmerston and others. Whether he had any commission from Girard, as the novel 'Morton' has led some to suppose, I have not been able to ascertain. Permission to examine the business accounts of the late Stephen Girard, kept at Girard College, Philadelphia, was refused me by the 'Board of City Trusts' of that city. Sealsfield was at the same time correspondent of a leading American newspaper, the 'New York Morning Courier and Enquirer,' and also of the 'Englishman,' but did not continue his contributions beyond the year 1832.

In this year he settled in Switzerland, at first in Tegeruweilen near Arenenberg, the home of the exiled Queen Hortense and her son Louis Napoleon. He was introduced to the royal family by Jos. Bonaparte and was soon made the confidant of all secret plans of the Bonapartists; he seems to have acted as private secretary to Ex-Queen Hortense. His memoirs of Arenenberg were never published, cf. Kertbeny p. 40: "Sie wuenschen die Erinnerungen an Arenenberg zu sehen? Diesen Wunsch kann ich Ihnen nicht erfuellen. Das Lebensbild datirt vom Jahre 1832, in welchem ich zuerst durch den verstorbenen Ex-Koenig von Spanien eingefuehrt, die Bekanntschaft Louis Napoleons und seiner Mutter machte. Ich wurde freundlich, ja ausgezeichnet aufgenommen und eines Vertrauens gewuerdigt, das sich in diesem Lebensbilde ausspricht. Der ungeheure Contrast zwischen den Jahren 1808-1824 und 1832 tritt in diesen Aufzeichnungen, in den Aeusserungen der nun verstorbenen Koenigin so lebhaft hervor, dass es unzart von meiner Seite waere, dieses Bild nach dreissig Jahren wieder aufzufrischen,—fuer sie aber selbst gefaehrlich werden koennte, etc.—Wohlverstanden das Lebensbild enthaelt keine Silbe, die unehrenhaft oder geringschaetzig von Sohn oder Mutter spraeche. Aber ein Kaiser liebt es hoechstwahrscheinlich nicht an seine Dunkelheit, Exil u. s. w. erinnert zu werden, und seiner Mutter geheimste Gedanken der Welt vorgelegt zu sehen. Mit Recht wuerde es von Seite Napoleons als unzart, als Missbrauch genossener Gastfreundschaft,—von Seite meiner uebrigen Bekannten aber wuerde es sehr leicht als Kriecherei oder Schmeichelei ausgelegt werden, und Beides waere nicht wohl passend fuer den Republikaner, der die Grundsaeetze des Republikanismus als sein Hauptbanner sein Leben durch verfochten!" Kertbeny's anxiety to get these memoirs probably induced Sealsfield to burn them the sooner.

3. THE PERIOD OF SEALSFIELD'S GREATEST LITERARY ACTIVITY, 1832-1848.

From 1832--37 Sealsfield resided for the most part in Switzerland and devoted his entire attention to literature. His books were well received in Germany and elsewhere; the fame of the anonymous author gradually became as wide-spread as that of Cooper and even rivalled that of the 'Wizard of the North.' A list of Sealsfield's works in chronological order is given in the Bibliography, pp. 52--53.

In 1837 the author again visited America, as Hartmann says: "Nicht diesmal als gefeierter Taenzer, wie in 1830, sondern als gereifter Mann, beruehmter Schriftsteller, er sah objectiv die grossen Schlagschatten im amerikanischen Staats- und Privatleben. Im Weissen-Hause vom Praesident empfangen; die Hoechsten verschmaechten nicht seinen Rath anzuhoeren; er zaehlte unter seinen persoenlichen Bekanntschaften die hervorragendsten Maenner jener Zeit." President Jackson was at that time in the White House, but Sealsfield's acquaintance with him may date from an earlier period. "The house of Major-General Jackson is always open to every respectable citizen" (N. A., I.); this remark leads us to suppose that Sealsfield had also enjoyed that hospitality.

On this trip to America Sealsfield made investments in United States railroad bonds, and gathered new materials for a story published in 1839, 'Die Deutsch-amerikanischen Wahlverwandschaften.' Upon his return, he again resided in Switzerland, at first in Tegernweilen, then in Zuerich and Feuerthalen; from 1847--50 in Schaffhausen. His literary activity continued unabated. Yielding to the demands of his publishers, he disclosed his anonymity in 1845. The two large editions of about 10,000 vols., published in Stuttgart, 1843--47, mark the period of the author's greatest popularity. In 1848 the attention of the world was drawn away from literature by political events, and the demand for Sealsfield's works soon ceased. The author's failing eye-sight made it difficult for him to enjoy his favorite pursuit, and this discouraged his further efforts in literature.

4. THE PERIOD OF DECLINE IN POPULARITY; THE AUTHOR'S SECLUSION AND OLD AGE, 1848-1864.

In 1850 Sealsfield again visited his beloved America, but returned in the fall of the same year. During the summer of 1851 he resided in the house of a merchant in Schaffhausen, by the name of Meyer, whose daughter Elise was the most intimate friend of the author's old age. It became the dearest occupation of this delicate young girl to listen to the discourses of her paternal friend on social, religious and political topics; and it was she who stimulated him to further literary pursuits. When, in 1853--58, the author visited America for the last time, he kept up an uninterrupted correspondence with Elise Meyer. These letters in all probability still exist, but they are inaccessible.

During his stay in New York an offer was made to him by Appleton & Co. for the publication of a complete set of his works in English, parallel to the German (Stuttgart) edition. For some unknown reason Sealsfield refused. In his old age, the author thought his works were doomed to a speedy death, since they no longer represented the present time. He seems never to have appreciated the historical value of his own work, and took no care to improve the original editions of his books. He returned to Switzerland with new plans for further activity, and hoped to find in Elise Meyer his literary assistant. His approaching blindness and bodily weakness, however, prevented him from completing a single work. We cite a few extracts from letters to his young friend, written at this period (*Dahcim*, 1865):

I. (No date, 1860?): "Es kam mir vor, als ob Sie schliesslich noch einmal der Vermittler zwischen mir und dem Publicum werden sollten—aber es geht, so wie es ist, nicht an—und werde ich wohl den Gedanken an schriftstellerische Wirksamkeit aufgeben muessen."

II. May 8, 1862: "Ich bin vielleicht undankbar gegen die Vorsehung, die mir in meinem Alter verhaeltnismaessig ruhige Tage giebt; aber ich bin nicht heiter, ein drueckendes Gefuehl, eine Abspannung hat sich meiner bemeistert, auch fuehle ich dass meine Kraefte zu schwinden anfangen. Das ist Naturgesetz, werden Sie sagen, allein eben dieses Naturgesetz sich recht lebhaft einpraegen und mit philosophischem Gleichmuth den Lebensfaden duenner und duenner werden sehen und dabei mit heitrem Frohmuth seinem endlichen Schicksale entgegen treten, das ist nur sehr grossen Seelen gegeben. Zuweilen wandeln mich nun auch wirklich heitere Gedankenfluege an, aber dann kommen wieder Schatten."

III. July 3d. 1862: "Ich bin wirklich, wie Sie sagen, Einsiedler geworden. Ich bin am liebsten allein. Im hoeheren Alter—and ich habe dieses nun seit mehreren Jahren angetreten,—im Greisenalter ist es geziemend, sich von der Welt zurueckzuziehen, in die sich der Juengling stuerzen muss, wenn er zum Manne reifen soll. Die Einsamkeit ist da an ihrem Platze, es draengen sich Fragen auf, die keine Buecher beantworten, die man selbst aber beantworten soll und muss. Sie sehen, ich bin ganz ernsthaft geworden in der That. Der letzte Winter hat mich aelter gemacht als die zehn fruheren. Nicht dass ich koerperlich sehr gealtert haette,—aber ich fuehle, dass meine Laufbahn keine lange mehr sein wird

und ich bin es ganz zufrieden. Ich wuerde es fuer kein Glueck erachten, noch zehn Jahre zu leben, obgleich ich immer noch nicht die eigentliche Altersschwaeche fuehle. Der Geist ist noch jung."

These letters were written from Sealsfield's home 'Unter den Tannen,' situated at the base of the Jura Mountains near Solothurn. Here he had purchased an old farmhouse, commanding a beautiful view and imbedded in a group of pine-trees. He lived the life of a recluse, and the fact that he kept the house dark at all times, which was due to his weak eyesight, spread the notion among the people that the old man was a misanthrope, a 'Timon.' Besides frequent visits from Swiss acquaintances, he received here his literary friends, Alfred Hartmann and Kertbeny, and they have praised highly the old author's hospitality and conviviality. The anecdotes of his intercourse with Swiss peasants, and the other stories about his eccentricities and daily habits, are as numerous as they are interesting. The free outpourings of his soul on all topics to Kertbeny and others reminds us of Goethe in his old age. Kertbeny, pp. 20--22, thus describes his personal appearance: "Die Figur war nicht gross aber auch nicht klein, nicht mager, nicht fett. Der Kopf dagegen schien kleiner als die Schultern erwarten liessen. Der Blick zeigte sich tiefliiegend und durch die Augenglaeser mit Anstrengung scharf erscheinend. Die Stirne gab sich hoch, aber der Untertheil des Gesichtes breiter. Stark war die Nase aber plump, der grosse Mund schien, wahrscheinlich durch Mangel an Backenzaehnen, eingekniffen, dadurch das Kinn vorstehender. Das kurze Kopflhaar war noch nicht weiss, blos salz- und pfeffergrau. Charakteristisch wiess sich der kurze mit der Scheere zugestutzte Schnurrbart.—Er trug—ein Greuel fuer Englaender!—eine hohe steife, schwarze Seidenkravatte, von rueckwaerts zuschnallbar. Dazu so schlecht gemachte Hemden wie der aechtteste Deutsche; einen alten verblichenen Hausflaus, und Zwilchbeinkleider, auch ehrenwerthe, ausgetretene Stiefel.—Im ganzen machte er mehr den Eindruck eines alten quiescirten Militaers, haette ihm die Brille nicht—daheim eine silberne, auswaerts eine goldene—das Aussehen eines alten Schreibers gegeben."

In 1862, Sealsfield became the victim of a chronic abdominal disease, which left him no opportunity for active work and finally ended his life on the 26th of May, 1864. Before his death he is said to have burned all his private papers and unpublished literary works; his will was left in the hands of 'Nationalrath Peier' in

Schaffhausen, his intimate friend, whom he designated administrator of his estate.

Sealsfield's will is a work of art, as well as a monument to his character. His last wish is to endow the sons of his near relatives, provided they prove themselves worthy, with the means to emigrate to America and enable them to make for themselves a name respected and honored in the land of his own adoption.

CHAPTER II.

THE STYLE OF CHARLES SEALSFIELD.

A short time after the appearance of the two complete editions of Sealsfield's works (Stuttgart, 1843-47), the current of political events swept away all sympathy for literature, and turned into other channels the great interest that had been manifested for the author's transatlantic stories. When the flood of revolution which the year 1848 brought with it had subsided, Charles Sealsfield seemed almost entirely forgotten. The revelations made after the publication of the author's will in 1864,—the discussions that followed in all leading German newspapers as to the identity of Charles Sealsfield and Carl Postl,—all this sufficiently revived the interest in his personality, but was unable to re-establish the bygone popularity of his works. Other writers, such as Gerstaecker, Ruppis, Armand, Wachenhusen, etc., members of the same school that Sealsfield had created, the school of 'Exotic Romance,' (*der exotische, culturhistorische oder ethnologische Roman*), now became the fashion of the day. Though inferior in genius, they wrote romances of more artistic construction, with carefully finished plots; not like those of their predecessor, broken off in the midst of the narrative. Besides possessing these popular elements, the new romances were written in a style that flowed more smoothly, unobstructed by such masses of foreign words and phrases, by strange sentence-constructions, which were incomprehensible and—principally for that reason—offensive to the great body of German novel-readers.

Sealsfield's style has been generally made answerable for the obscurity which has enveloped the author from 1850 to the present day. His name bears the stigma of a careless and slovenly writer, who, partly owing to his long residence in America and partly through a lack of feeling for language, was unable to write even a marketable German prose. Such criticism has heretofore stood in the way of any attempt at a closer investigation of Sealsfield's style. To a German-American reader a large class of Anglo-American expressions will at once appeal as masterly touches, which to German readers would seem only tedious and pedantic.

Careful study will show that there is method in Sealsfield's style, that there is conscious art in the use of language spoken by individual characters, and that the author is not unwilling to set up his own German against classic models and to challenge the test of time. Max W. Goetzinger, professor in Schaffhausen, 1827--51, glowing with an enthusiasm for good and correct literature, offered Sealsfield his services "das unvollkommene Deutsch der Personen zu corrigiren." "Das ist eben amerikanisch," was Sealsfield's reply. He was not a little provoked at the frequently proffered advice of reviewers and publishers to have his books revised by some one who could write 'standard German.' The following extract from a letter to H. Erhard (J. B. Metzler), dated Schaffhausen, Aug. 17, 1847, will illustrate the author's position: "Danke ich fuer die uebersandten Reviews—und werde sehen was sich in dieser Hinsicht machen laesst. Es ist hier in Schaffhausen naemlich ein Professor Goetzinger—den Sie ohne Zweifel kennen und der seine Dienste angeboten. Doch haben diese einen kleinen Haken, und es gehoert einige Ueberlegung dazu, ehe man sich entschliesst. Schriftlich kann ich mich deshalb nicht wohl erklæren, weil diese Erklærung viel zu viel Schreibung verursachen wuerde. Vielleicht giebt sich die Gelegenheit, es besser muendlich zu thun." The only book that Sealsfield submitted to the hand of a corrector was 'Nordamerika.' Of this he says in a letter to J. F. von Cotta, Frankfurt, Sept. 16, 1826: "Einige der geschicktesten Maenner in Frankfort haben die Auspolirung, wenn ich so sagen darf, uebernommen, da meine Schreibart etwas ins Englische schlaegt und es wird in reinem Deutsch erscheinen."

Sealsfield's German is not influenced by any German-American dialect. From his long residence in Pennsylvania we might be led to suppose this. But the author is conscious of his superiority to such dialects; he even imitates Pennsylvania German with a humorous effect. (See e. g., p. 37.) In the preface to 'Der Legitime,' Vol. I, p. xx, there is the following apology for Sealsfield's style: "Sollten Sie in dieser meiner Verdeutschung Amerikanismen finden, so bitte ich schonend umzugehen, da es ohne diese schwer sein duerfte, dem Geiste, der durch das Englische weht, vollkommene Gerechtigkeit widerfahren zu lassen, oder dieselben rein dem Leser wiederzugeben. Diesem duerfte der Stil anfangs auffallen; aber er wird sich um so besser daran gewoennen, als er ihn zugleich mit dem Tone und der Sprechart der grossen Republik, deren Sitten hier zum Theile geschildert werden, vertraut

macht und *ihn mit ihren Worten sprechen lehrt.*" A key to Sealsfield's style is to be found in his confessions to the Hungarian writer Kertbeny. Cf. 'Erinnerungen an Sealsfield,' p. 77: "Ich frug S. einmal: 'Am merkwuerdigsten fuer mich ist es, dass Sie, der in fruehester Jugend schon deutschem Boden, somit deutschem Klange entruueckt wurde, solch ein merkwuerdig urechtes Deutsch schreiben, ja sich schufen, wie es fast seit Goethe in deutscher Prosa nicht vorkommt? Es ist wahr, Sie gebrauchen Fremdwoerter in buntschaeckigster Art und Fuelle wie nur je Pueckler-Muskau. Aber das sind eben wirklich fremde Worte. Dagegen was Sie deutsch sagen ist in Ihrem Stile so conzis urdeutsch, in der Konstruktion und in den oft willkuerlichen Beugungen, so deutsch gedacht, wie seit Justus Moeser nicht so bald ein zweites Beispiel sich auftreiben laesst.' 'Sehr einfach,' erwiederte er, 'das literarische Deutsch seit wenigstens zwei Jahrhunderten ging aus latinisirter Bildung hervor, ahmte des Roemischen, oder gar des Kuechenlateins [Kirchenlatein?], dann des Franzoesischen Beugungen nach. *Ich dagegen ging aus dem Englischen zurueck ins Deutsche.* Das Englische aber, trotz seiner Vermischung mit gallischen Worten, ist in seinem Grundbau angelsaechsisch, daenisch, oder weiss Gott was sonst, aber jedenfalls reiner germanisch erhalten. Ich machte daher nichts, als *ich schrieb mit deutschen Worten englisch, nach englischen Konstructionsbedingungen, und siehe da, das war denn deutscher, als das latinisirte Gelehrten-deutsch.*'"

The passages quoted show that Sealsfield's style is based on well conceived principles. The author in his old age was pleased to be told that he had succeeded so well in inventing what he thought was a useful departure for German prose. The phenomena that appear in Sealsfield's style are manifold and complex, but may be subjected to grouping and definition. The following is a first attempt at classification:

Section I.—The Use of Words and Phrases:

A. Anglo-American and English words which have assumed grammatical gender; printed in German script.

B. Untranslated English words and phrases, many with a local American coloring; printed in Roman type.

C. Instances where the author's acquired tendency towards English construction has led him to usages especially revolting to the German ear.

D. Words and phrases peculiar to Sealsfield. Mannerisms; pet words; hybrid word-formations.

Section II.—Sealsfield's Sentence. Rhetorical Effect.

a. A heaping up of verbs and other parts of speech.

b. The use of superlatives.

c. Reiteration.

d. Antithesis; turns of thought; asyndeton.

e. The infinitive. f. The participle.

g. Uninflected adjective used adverbially.

h. The use of numerals. i. Als, dies, um, etc., dative of possessor.

Section III.—“Die Sprache der Personen.”

Imitations of dialects. The speech of individuals.

Section IV.—General Remarks on Sealsfield's Style.

1. Recapitulation. 2. Development of style. 3. The Journalist. 4. Richness of Sealsfield's style.

SECTION I.—THE USE OF WORDS AND PHRASES.

A.

Anglo-American and English words; characteristic, familiar and technical terms. All words under this head are printed in German type and have been given grammatical gender. The object of the author seems to be, if not to force them upon the German language, at least ‘to accustom and to teach German readers to speak in the language of the Great Republic.’ The large collection of words coming under this head may be subdivided as follows:

1. The familiar surroundings and occupations of daily life.

Drawingroom—“Im Drawingroom sass Margareth . . .” *Leb.* 9, 44.¹ **Framehaus**—“Das Framehaus,” *Mor.* 7, 95. **Parlour**—“Das Parlour ist stets auf dem Lande im Erdgeschoss,” *NA.* II, 99, 175. **Office**—“Um die Medizin kommst du auf die Office,” *Mor.* 7, 94. **Porch**—“Wenn wir in der Jasminlaube unter dem Porch sassen,” *S. u. N.* II, 279; also *Leb.* 13, 208. **Bar**—“Die Bar-Schenktisch,” *NA.* I, II. **Sideboard**—“Ein Sideboard (Schenktisch) ist jedoch ueberall zu finden,” *NA.* I, 175. **Farm, Farmer**—“Eine Farm,” *NA.* II, 2; “Farmer,” *Leb.* 9, 39. **Steam-mill**—“Eine am Ohio liegende Steam-mill” (Dampfmuehle), *NA.* II, 157. **Creek**—“Das Gemurmel der

¹ Citations are made from the most accessible editions of Sealsfield's works, viz. the following: *Gesammelte Werke von C. Sealsfield*, Stuttgart, 1845-47, 15 vols., 12mo, Metzler, Vols. 1-3, *Der Legitime und die Republikaner*, (*Leg.*); Vols. 4-6, *Der Virey und die Aristokraten*, (*Vir.*); Vols. 7-8, *Morton oder die Grosse Tour*, (*Mor.*); Vols. 9-13, *Lebensbilder aus der Westlichen Hemisphaere* (*Leb.*); Vols. 14-15, *Das Cajuetenbuch*, (*CB.*). *NA.*=Nordamerika nach seinen politischen, etc., Verhaeltnissen betrachtet, Cotta, 1827. *S. u. N.*=Sueden und Norden, Stuttgart, Metzler, 1842-43, 8vo, 3 vols. *Wahl.*=Die Deutsch-Amerikanischen Wahlverwandtschaften, Zuerich, 1839-40, 4 vols. *Grab.*=Grabesschuld, edited by Meissner, Leipzig, 1873.

Creek," CB. 14, 64. **Street**—"Die Waterstreet," Mor. 7, 22. **Lot**—"Ein Lot fuer ein Haus," NA. II, 35. **Riffe**—"Eine kapitale Riffe" (capital riffe), CB. 14, 268; Leb. 9, 201. **Inexpressibles, Shawls** (now commonly used in Germany)—"Einen neuen Rock oder Inexpressibles," Leb. 9, 30; "Shawls," Leb. 9, 140. **Help**—"Alte Naerrin, schrie die Help," Mor. 7, 134. **Society**—"Fuer die benevolent Society," Mor. 7, 135. **Shopping**—"Ma gaeht und will von unserm Shopping nichts wissen," Leb. 9, 9. **Bachelor**—"Gleich allen alten Bachelors zeichnet er lieber Schatten- als Lichtseiten," NA. I, 54. **Luncheon**—Leb. 9, 140. **Jelly**—NA. II, 16. **Crackers**—Leb. 9, 140. **Haunches**—Leb. 9, 198. **Gin, Whiskey, Toddy**—Leb. 10, 112; do. 9, 77. **Smaller** (a small one)—"Ein kleines Glas mit gebranntem Wasser," Leb. 9, 77; Mor. 7. **Quid**—"Bei den Worten schob er den Tabaksquid aus seiner linken Backenhoehle in die rechte ueber," CB. 15, 58. **Shake**—"Wuerde mir nicht gedacht haben (=would not have thought of bringing) mir da Gaesfe mit der Shake ins Haus zu bringen," Leb. 13, 167. The words **Gentleman, Genteel** (CB. 15, 151), **Backwoodsman, Yankee**, and many others found in the works of other authors as well, are used by Sealsfeld as a matter of course.

2. Words used in American legislation and politics.

Committee—"Selbst die Schulbuecher werden nebst einer Bibel von der Committee unentgeltlich ausgetheilt," NA. I, 88. "Abgeordnete von der Comitee," Leb. 11, 340. **Meeting** (feminine and neuter)—"Mit uns zum Meeting zu gehen," CB. 14, 276; "Wir muessen zu einer Meeting," Leb. 11, 256. **Assembly**—"Wir liegen immer und ewig mit der Assembly in den Haaren," CB. 14, 242. **Motion**—"Die erste Motion die auf Veroeffentlichung antrug," CB. 14, 299. **Deed** (Besitzurkunde)—NA. I, 64. **Lawyer**—NA. I, 146. **Jury**—NA. I, 146. **Reglaehter=Regulator**—Leb. 13, 27. **Stumpfrede** (stump speech)—Leb. 11, 182.

3. Technical terms.

Bottom—"Ein ungeheurer Bottom" (Fluss ausschwemmung; jede fette Niederung oder Thalweite), Leb. 9, 60. **Upland, Rolling Prairie**—Leb. 9. **Sawyer**—Leb. 9, 101 (glossed). **Dug-out, Canoe**—Leb. 9, 71. **Pilot**—Leb. 9, 101. **Stern und Stem**—Leb. 10, 116. **Polkatzen** (=polecat)—Leb. 10, 157. **Mustang**—CB. 14, 40. **Eirisch**—"Der deutsche Amerikaner heisst die Anglo-Amerikaner gewoehnlich die Eirischen (Irishmen, Irlaender), wofuer der Anglo-Amerikaner sich wieder mit dem Dutchman (Hollaender) raecht," NA. II, 29, note; "Von der Genuegsamem Ansicht ausgehend, ja nicht mehr zu lernen, als ihre Vaeter und ja nicht Eirisch zu werden, sind sie (Pennsylvania Germans) mit dem Deutschen zufrieden," NA. I, 73. A technical phrase like "Eirisch" has a right to existence; cf. the German-American "nativistisch." **Lynchen**—"Sie wurden so ruhig einig ihn zu lynchen," CB. 14.

4. Some characteristic American and idiomatic English phrases, retained in German script.

Spunk—"Sie hatten mehr demokratischen Spunk als ihren Souveraenen lieb war," CB. 14, 182. **Capers**—"Da haben sie nun eine unserer volks-souver-

anen Capers," CB. 15, 62. **Chance**—"Eine Staatsform in der jeder, auch der Aermste seine Chance findet" (eine guenstige Gelegenheit), CB. 15, 36. **Humbug**—"Ist alles Humbug" (blauer Dunst), S. u. N. II, 212. **Trouble**—"Trouble in eine Versammlung bringen," Leb. 13, 168. **Mushroom-Aristokratie**—"Diess ist die Art und Weise wie sich unsere Mushroom-Aristokratie gestaltet," Leb. 9, 21. **Rough and Tumble**—"Lust zu einem Rough and Tumble," Leb. 11, 170. **Small Talk**—"Im Small Talk sind sie (Philadelphierinnen) unuebertrefflich," Leb. 9, 15. **Notion**—"Ehe sie alle ihre Notionen vorgebracht," CB. 14, 273; "Notionen die wie ihr wisst, einmal in einem Yankee-schaedel fixirt, absolut nicht mehr herauszubringen sind," CB. 15, 189. **Niceties und Notions**—"Euere Spitzfindigkeiten und Ideen. Das Wort Notions wird ueberhaupt in vielfachen Beziehungen gebraucht. 'I have the notion' = Ich bin der Meinung. 'Yankee notions'—Yankee Spitzbuebereien" (also Yankee wares, nicknacks), Leb. 10, 298, note. **Oddities**—"Selt-samkeiten, Unanstaendigkeiten," Leb. 13, 206. **Fagend**—"Glaubt ihr das es (Texas) immer Fagend, fuenftes Rad am elenden mexikanischen Staatswagen bleiben wird?" CB. 14, 192; "Fagend nennt man das ausgezupfte Ende eines Strickes, das werthlose an irgend einer Sache, die Canadas, z. B. werden ganz richtig das Fagend von Amerika genannt, etc.," Leb. 9, 197, note. **Tantarum**—"Lasst weiter hoeren, Mann, calculiere, ist doch weiter nichts als einer eurer gewoehnlichen Tantarums," CB. 14, 158. **Squandary**—"Darum sind wir in einem Squandary mit unserem General Congresses," CB. 14, 242. "Durch irgend eine Squandary, eine Teufelei den Kopf verruecken zu lassen," CB. 15, 197. **Frolic**—"Wir waren diesmal zeitlicher, um bei der Clearing Frolic nicht die letzten zu sein," Leb. 13, 370; do, note: "Dieser Frolics, Unterhaltungen, Zusammenkuenfte, giebt es mannigfaltige,—'Quilting frolics,' wo sich Maedchen und Frauen zum Steppen der Bettdecken versammeln; 'Husking frolics,' zum Aushuelen des Waelschkorns, u. s. w." **Jampartie**—"buchstaeblich Balkenpartie—bekanntlich sitzen im Winter Gesellschaften in einem Halbzirkel um den Feuerplatz dessen oberer Marmorbalken 'Jam' genannt wird; eine langweilige Gesellschaft, die daher den Balken ansieht, wird daher Jamparty genannt," Leb. 9, 36, note. **Indian File**—"Der Alte bedeutete uns in bisheriger Ordnung, d. h. im sog. 'Indian File' zu folgen," Leb. 13, 20. **Palaver**—"Aber wozu das ewige Palaver? (Geschwaetze)," CB. 14, 258. **Old Woman (wife)**—Leb. 13, 168, where the use of the word is the starting-point for a scene full of humor.

5. Sentences, idiomatic in English, are translated verbatim, thus forcing the idiom upon German.

"Er stand blos sechs Fuss vier Zoll auf seinen Absaetzen," S. u. N. I, 44. (He stood but six feet, etc., on his heels—ironical.) "Freies Feld und keine Gunst, verstehst du?" S. u. N. II, 216 (A clear field and no favor!). "War vergessen in weniger denn keiner Zeit" (In less than no time), Leb. 13. **Alle Tage unseres Lebens**—"Haben Lecke davon getragen an denen wir alle Tage unseres Lebens zu kalfatern haben werden," S. u. N. I, 371; cf. CB. 14, 81 (almost a mannerism).

B.

Anglo-American and English words and phrases retained without modification; printed in Roman type. The words treated in the previous division were without exception printed with German letters, showing a more conscious effort to make them part of the German language.

1. Phrases with an American local coloring.

Set to—"Bin ich nicht der fechtende Jack Cockley, dem ein 'Set to' das Herz vor Freude springen macht?" S. u. N. I, 139. **Sparkers**—"Und ich sagte ihr sie waere ja auch noch nicht dreissig und haette doch schon Sparkers zugelassen." "Sparkers = Liebhaber, von sparkle, funkeln, mit den Augen gluehen—daher 'spark,' zu Nacht besuchen," Leb. 10, 121. **Bluestockings**—"Ist wahr, koennen (diese Indianerinnen) nicht lesen, nicht schreiben, keine Romane lesen, keine Zeitungen ueber Literatur und schoene Kuenste und fashionable Wissenschaften und Prediger und Komoedianten, nicht plappern wie cure Bluestockings in New England. Aber sage euch, wollte nicht diese Fehler fuer die Tugend eurer Bluestockings austauschen," S. u. N. II, 286. **Blue Laws**—"In die Klauen ihrer Blue Laws bringen," CB. 14, 207. **Petticoat Government**—Leb. 10, 238. **Petticoats**—"Woher kommt es, dass wir Maenner vor den Petticoats einen so gewaltig maechtigen Respect haben?" Leb. 10, 143. **Locafocos**—Wahl. II, 345, n. "**Spleen and Blue Devils**—gedeihen wenigstens da nicht; selbst John Bull muesste aus der Art schlagen," S. u. N. I, 197. **Care the Devil**—"Mit echt kentuckischer 'Care the Devil' Miene," CB. 14, 253. Translated Leb. 11, 263, "Mit ihren kuemmere mich den Teufel Mienen." **Sawder**—"Wenn es ihm (dem Jankee) daran zu thun ist, einem guten Freunde 'Sawder' in die Augen zu streuen," CB. 15, 254.

2. Idiomatic phrases.

The Whole Hog—"Jefferson brach ihre Apostel, die Hamiltons und Adams, ging 'the whole hog' mit ihnen," CB. 14, 179. "Let's go the whole hog! eine etwas vulgaere Hinterwaeldlerphrase; will soviel sagen als 'zur Hauptsache,'" Leb. 9, 92. "The Whole Hog=ad hominem, durchgreifend, scharf," S. u. N. II, 97. **By a long Chalk**—"Ueberbietet, sag' ich, den Sea-islands (cotton) by a long chalk," CB. 15. **Hand and Glove**—"To show how 'hand and glove' they were with the imperial interest," Austria, p. 32. "Waret ja noch gestern 'hand and glove,'" Wahl. II, 307. **Take it Cooly (coolly)**—CB. 15, 168. **Matter of Fact**—"Nun ihr seid sonderbare 'matter of fact' leute," Leb. 9, 80. **Milk of Human Kindness**—"... den unendlichen Reichthum ihrer Guete und was wir milk of human kindness nennen," CB. 15, 379. **Misses in ihren Teens**—"Wir stehen und schwatzen wie 'Misses in ihren Teens,'" S. u. N. III, 382. **Love at First Sight**—"Aber bei euch Soldaten ist ja 'love at first sight' herkoemmlich," CB. 15, 285. **I won't**—"Sie sprach dann lachend und mit ihrem kleinen Fusse stampfend, ein 'I won't,'" Leb. 10, 107. **With a Vengeance**—"Gastfreundschaft with a vengeance," S. u. N. I, 158. **Would-be**—"Auch uns fehlt es nicht an would-be Caesars," Leb. 9, 189. Some-

times an English clause is inserted as follows : “ Charaktere, wie die des Caleb, der Douglass, des Guy Mannering, des Antiquary, finden sie ‘with due allowance for the difference of the times,’ noch heutigen Tages in England und Schottland,” Mor. 7, Introd. 15. “ Und die Flagge der Republik (Mexiko) wallte schuetzend ueber ‘Brandy, Whisky, und Accomodation for Man and Beast’ herab,” CB. 14, 27.

3. A great variety of other words have been retained, untranslated; some are technical terms, some idiomatic, others eminently characteristic:

Go between—“ Die ‘go between’ Jacquito,” S. u. N. 152. **Airs**—“ Wir erlauben nicht leicht, oder vielmehr nie, Fremden sich in unserem Lande ‘airs’ zu geben,” Leb. 9, 259. **Leading Character**—“ Du weisst, Tante ist ein ‘leading character,’” Leb. 9, 81. **Escapes**—“ Seine haarbreiten ‘escapes’ ” (hairbreadth escapes), NA. I, 185. **Second Thoughts**—“ Keinen Verdacht, keine ‘second thoughts,’ wie wir sie zu nennen pflegen,” S. u. N. I, 309. **Second Sight**—“ Seherblick der Hochschotten,” S. u. N. III, 157. **Circulating Medium**—“ Nur dass sie nicht ueberfluessig mit dem ‘circulating medium’ gesegnet, auch ohne **Scripts** kamen; uebrigens nichts weniger als empfindsame Jorickreisende,” CB. 14, 29. **Simpleton**—“ mich fuer einen jener Simpletons nehmen,” S. u. N. III, 142. **Godsend**—“ Wir wurden wie eine Art ‘Godsends’ (Gottesgaben) begruesst,” S. u. N. I, 49. **Sneer**—“ Um die schlaff herab hangenden Lippen zuckt ein Ueberrest des brittischen Sneer,” Wahl. II, 24. **Shrewd**—“ Ein blatternarbiges Gesicht (Henry Clay), graue scharfgeschnittene Augen voll tueckischen Feuers, bezeichnen den ‘shrewd’ verschlagenen und in der Auswahl seiner Mittel nichts weniger als delikaten Mann,” NA. I, 26. **High Glee**—“ Wir waren alle, wie wir sagen, in ‘high Glee,’” Leb. 10, 91. **Squeamishness**—“ Begannnen Symptome jener ‘Squeamishness’ heranzubrechen, mit der Neptun diejenigen heimzusuchen pflegt, die seiner Herrschaft spottend, Ceres u. Bacchus allzu freigebig opfern,” Wahl. II, 25. **Fastidiousness**—“ Frei von aller Fastidiousness,” Leb. 10, 237. **Chuckling, Coaxing**—S. u. N. II, 85. **Touchy**—“ empfindlich,” S. u. N. I, 53. **Flirt**—“ Dass er frueher fuer einen losen Vogel,—einen desperaten ‘Flirt’ nennen wir diese Geschoepfe, gegolten,” Wahl. II, 161. **Sky-light**—Wahl. I, 233, note. **Berths, Lurch**—Wahl. II, 3. **Matrimony**—“ u. dachte: Ei die Kaete, die lacht auch und wohl mag sie, denn hat Grund und Fundament zum lachen—frisches Blut u. reiches Gut und alles was zum Lebenlassen u. Lebengeben gehoert. Und sage euch, ei so sage ich, wo **Money** ist, da gibt es ein gutes **Matrimony** und ist **Matrimony** von allen **Moneys** das am leichtesten und angenehmsten erworbene,” S. u. N. II, 210.

4. Terms of address, exclamations, etc.

Boys—“ Ueberraschungen, Boys,” CB. 15, 165. **Sweety**—“ Ihr auch da, auch ihr, geistreicher oder vielmehr geistlicher Sweety?” CB. 15, 165. “ Dear **Chuckies** ”—Mor. 7, 35. **Honies**—“ Hochachtbare, ehrenhafte, tapfere, grossmaechtige honies, honies!” CB. 15, 119.

“ Bei **Jingo**—war das ein Ritt!” S. u. N. II, 244. **By Jove**—“ Das gehoert,

by Jove, in den Kalender!" CB. 2, 298. "**Bless us!** rief sie, entsetzt auf ihren Ehemann zurueckprallend," Leb. 10, 65. "**Bless me!** welche Unvorsichtigkeit!" CB. 15. **Well, Well!**—NA. II, 14. **Pon honour!**—CB. 171. Frequent in Morton. "**Hist! Hist!** Oberst Cracker, mahnten mehrere," CB. 15. "**By the bye!** ich bin so frei von eurer Meinung abzuweichen," CB. 15, 55.

C.

Sealsfield's long residence among English-speaking people created in him what may be termed a dual language consciousness (Sprachgefuehl). He leaned more and more towards English expression and idioms, and this seems to have blurred his perception of the capabilities of the German language. The result is that our author avails himself of modes of expression that are foreign and revolting to the German ear. These usages in most cases convey no definite meaning to a German reader, but appear bombastic and often ridiculous; sometimes the word in classic German prose has an entirely different meaning from that which Sealsfield attaches to it. An arrangement may be made as follows: (The words under this head appear, of course, in German type.)

1. Words whose sonorousness has beguiled the author into their use; again, such as have no exact equivalent in German.

Respectabel (respectable)—"Ihr seid gerade so respectabel, je nachdem ihr schwer seid," Leb. 10, 85. **Considerabel** (considerable, very great; ironical use)—"Die Ruhe des Mannes war, um mich eines unserer Lieblingsausdruecke zu bedienen, in der That considerabel," CB. 15, 214. **Imperturbabel**—"Der imperturbable Gleichmuth," CB. 15, 197. **Fashionabel** (fashionable)—"Es haengt ganz allein vom Prediger ab, ob die Englische oder die Presbyterianische oder die Methodistische Kirche die fashionable des Ortes sein soll," NA. I, 129. **Desperat** (desperate)—"Inneres und Aeusseres erschienen desperat," CB. 14, 97. **Glorios** (glorious)—"Wahrlich ein glorioses Volk dieses Mexikanische," S. u. N. I, 15. **Transparent** (transparent)—"Die unglaublich transparente Atmosphaere," S. u. N. I, 199. **Inficirt** (infected)—"Denn alle seine Sinne sind so afficirt und inficirt," Wahl. II, 3. **Stolid** (stolid)—"Ihre stoliden Blicke, wie sie in den Westen bohren, wo ihnen die neue Freiheit," etc., Wahl. I, 203. **Vacuum** (vacuum)—"Ein langer Traum, ein Vacuum, waehrend dessen ihr nicht gelebt," Wahl. II, 98. "Mit einem gutmuethigen Vacuum im Gesicht," Wahl. II, 332. **Dezent** (decent)—"Ich halte diesen Tanz nichts weniger als dezent," Leb. 12, 355. **Sensibel** (sensible)—"Scheint ein sensibler Mann zu sein," Leb. 13, 126. **Praesumtiv**—"Erwiderte der praesumtive Jankee," Leb. 9, 54 (whom we presumed to be a Yankee). **Pretioes** (precious)—"Wie heisst dieser pretioese Kapitaen?" CB. 15, 296. **Famoes** (famous)—"Vierzehn Tage nach unserer famoesen Nacht," Leb. 9, 99. **Luffen** (luff, here to move away)—"Koenntet wohl ein wenig luffen, seht das Weibervolk kommt," Leb. 11, 221. **Doppeln** (to double)—"Doppelten das Cap Horn," Mor. 7, 33.

2. Words whose meaning in modern German differs from Sealsfield's use.

Quer, English 'queer' (very frequent)—"Quer und calculiere wuerde unseren Maedchen quer anstehen wenn sie mit nichts als ihren Augen reden," S. u. N. II, 283; "Es kam uns gar so quer vor," S. u. N. I, 24. The correct use of mod. Germ. 'quer' (crooked, crosswise) is found CB. 14, 93: "Gute siebzig Meilen 'quer' ueber die Prairie." **Palme**—'the palm of the hand'; in German always 'the palm-tree.' "Der Miko wird die Palme seiner Hand oeffnen," Leg. 1, 194. **Momentan**—'momentous,' not as in German 'instant.' "Ein fuer mich momentaner Augenblick," Leb. 11, 351. **Fact** (fact)—"Will nicht, das ist ein Fact," S. u. N. II, 316; "Und ein Fact ist mehr werth, als tausend Argumente," Leb. 12, 133. **Flucht von Treppen**—'flight of stairs,' Leb. 11, 322. **Seebriese** (seabreeze)—"Von jedem Hauche der Seebriese gefaechelt," CB. 14, 25.

D.

Words and phrases peculiar to Sealsfield, or used by him to excess.

1. Mannerisms; expressions current in good German prose, that through too frequent use become objectionable.

[The citations made under each rubric might easily be multiplied.]

Hielt inne—"Dann schickte er sich an, den Platz zu verlassen, hielt aber wieder inne," Mor. 7, 55. "Der Graf hielt inne, fuhr nach einer Pause wieder fort," Leb. 12. "Und nachdem der Alte so gesprochen, hielt er wieder inne," Mor. 7, 55. 'Hielt inne' is a mannerism especially objectionable in 'Morton' and 'Virey'; it is also spread over the whole of 'Lebensbilder.' In later works, *e. g.* the 'Cabin Book,' its use is not objectionable. **In seinen Grundfesten erschuettert**—"Das die Balken des Hauses in sein. Grundf. erschuetterte," Leb. 9, 95; "Und so tief in seiner Grundfeste erschuettert," NA. I, 18. **Eigen**—This word has two meanings in Sealsfield. 1) Eigentuemlich, sonderbar, peculiar: "Cockley war in diesen Tagen wieder etwas eigen," S. u. N. III, 386; "Bin ich doch eigen, mich zu Thraenen hinreisen zu lassen," CB. 15, 364. 2) Sui generis, unique, *e. g.*: "Es ist aber dieser unser Volksgeist ein ganz eigener Geist," CB. 14, 83; "Dass wir Amerikaner eigene Leute sind," S. u. N. III, 333. Both of these meanings are used to excess in the earlier works, similarly: **Nichts weniger als**—"Nichts weniger als haesslich," S. u. N. I, 74; "... als angenehm," Leg. 2, 82; "... als comfortabel," NA. I, 13. "... als zu wuerdigen," Leg. 3, 113, etc. **Schnellen**—"Bei uns kennt man keine Uebergaenge; in unserer physischen, so wie in der moralischen Welt, schnellt alles, wie von einer Federkraft geschnellte, empor, zurueck, keine Daemmerung, kein Zwielficht," Leb. 11, 66. "Und empor schnellt Psyche den Kopf," Leb. 11, 41. **Prallen**—"Prallten sie an den Verwundeten heran," S. u. N. III, 32; "Der Sitzende war bei seinem Eintritte aufgeprallt," S. u. N. III, 102; "Als wenn Daemonen in ihnen hausten, trieben, prallten," S. u. N. II. **Bohren** (to stare)—"Wie sie jetzt in die Zeitungen hinein bohren,"

Wahl. II, 104; “. . . aber diese Huetten, in diese bohren sie mit einem Verlangen, einer Sehnsucht hinein,” Wahl. II, 107. **Quirlen**—“Alles blieb anfaenglich ruhig, aber aus den Zehenspitzen schien es in die Glieder hinauf zu quirlen,” S. u. N. II, 175. **Alles zuckt an ihnen**—S. u. N. II, 175; Leb. 11, etc. **Silbergloeckchenstimmen**—Almost all of Sealsfield's women have this attribute; cf. S. u. N. I, 205, 266; II, 15; Leb. 12, 13. **Zwanzig**—Equivalent to English ‘score’; used like the German ‘dutzend.’ “Beso los manos a Ustedes, los pies de Ustedos! riefen zwanzig Stimmen entgegen und andere zwanzig kuessten die Saeume unserer Kleider und wieder zwanzig bueckten sich bis zur Erde und nochmals zwanzig hoben uns wie im Triumph auf ihre Ruecken,” S. u. N. I, 273; “Humbug! bruellten zwanzig Hinterwaeldler,” Leb. 10, 36; “Und wie ging es euch weiter? fragten zwanzig?” Leg. 3, 86. **Vermuthen, kalkuliren, etc.**—“Die schnellste Weise, auf welche sich der amerikanische Buerger der verschiedenen Staaten zu erkennen giebt, ist durch den Begriff, ich denke, ich vermuehe. Der Neu-englaender vermuthet, *guesses*; der Virginier und Pennsylvanier *thinks*, denkt; der Kentuckier kalkulirt, *calculates*; der Alabamer rechnet, berechnet, *reckons*,” Leb. 9, 53 note. Sealsfield uses these terms consistently as explained in this note.

2. Pet words.

-chen (ironical)—“Habt ihr je ein ‘muesterchen’ von Equinoctialstuermen erlebt?” S. u. N. III, 429. **Nicht**—“Mein Sein und Nichtsein” (Leben u. Tod), CB. 14, 96. “Ein Nichtamerikaner,” Leb. 10, 88. “Zwei und vierzig Tage herumgeschleudert, ein Spiel der Wogen u. Winde u. Nichtwinde,” Wahl. II, 98. **-ism, German -ismus**—“Fanatism,” S. u. N. III, 465. “Absolutism,” S. u. N. III, 153. “Despotism, Republicanism,” S. u. N. I, 37, 52. “Yankeeism, Quaeckerism,” Leb. 9, 30. “Americanism war der Brennpunkt, der alle seine Geistesstrahlen aufzog,” CB. 14, 297. “Utilitarianism, Materialism, Pantheism,” Wahl. II, 24, 25. Goethe uses the form *-ism* frequently; cf. ‘Briefwechsel zw. Schiller u. Goethe,’ and elsewhere. **Erbsenwasser**—frequent in Morton; cf. Mor. 7, 26. “So kamen wir mit einem tuechtigen Bade und einem Erbsenwasser-rausche davon,” CB. 14, 24. **Schaafzahn**—“Und die wildesten (Mustangs) werden schaa fzahn,” CB. 14, 41.

Provincialisms: Niedertraechtig—‘humble, herablassend,’ but in Modern German ‘base, low.’ “In der Art in welcher Sie sich dem Satrapen naeherten, lag etwas servil niedertraechtiges und wieder abstossend widrig arrogantes,” Vir. 4, 121; see also Mor. 7, 54. **-ung** for German *-en* (in the verbal noun)—“Die Muendigwerdung des jungen Kindes,” Vir. 4, 296. “Weil diese Erklaerung viel zu viel Schreibung verursachen wuerde,” Letter to Erhard, Aug. 17, 1847. **Bloect** for German *bleckt* (cf. *strenghochdeutsch* ‘loeffel’ for ‘leffel,’ ‘ergoetzen’ for historical ‘ergetzen.’) “Der Schwarze bloect for Freuden die Zaehne,” Leb. 11, 350.

3. Hybrid forms.

Nervighaertend—“Die aromatischen Duefte hatten etwas nervighaertendes,” S. u. N. I, 235. **Allenfalsig**—Leb. 2, 133. **Indefinisibel**—“Johnny schielte mit einem indefinisiblen Blicke nach dem Beutel hin,” CB. 14, 113.

Ebbens—"Trotz des Ebbens meiner Lebensgeister," CB. 14, 111. **Quaeckernd**—"Die Hartnaeckigkeit meines immer noch stark quaeckernden Freundes" (with a Quaker's peculiarities), S. u. N. I, 121. **Rindschnitt**, **Butterschnitt**—"Eine solche Wollust war mir der Genuss dieses Rindschnittes," CB. 14, 124. "Er rollte Rindfleisch-schnitte in die Butterschnitte zu 'Sandwiches' zusammen, wuerzte diese mit 'praeservirten' [preserved] Pflaumen u. Birnen und ass ganz behaglich," Wahl. II, 336. **Stoa**—"Eine gewisse Stoa hat sich um euch gelegt, euch mit sich fortgerissen," etc., Wahl. I, 218. **Rosslache** (horse-laugh)—"Und kraft welcher Autoritaet, bruellte der Juengling mit einer Rosslache," Mor. 7, 62.

SECTION II.—SEALSFIELD'S SENTENCE.

Care, exactness, or even consistency in sentence-structure cannot be claimed for our author. Accordingly, in searching for the principles that underlie Sealsfield's style, it will be of minor importance to dwell on points of syntax. All rules of construction are constantly violated to produce new and strange rhetorical effects. The methods employed are characteristic; among the more important are the following:

a. A heaping up of verbs and other parts of speech to heighten the impression given. A climax, which we should always expect, is not everywhere apparent. Examples:

"Es verschwindet in solchen Momenten alles *niedrige, gemeine* [tautology] so gaenzlich, *die edelsten, die hochherzigsten* [tautology] Gefuehle *treten so stark, gewaltig* hervor, treiben, draengen alles unwuerdige so tief in den Hintergrund zurueck," CB. 15, 235. "Die Maenner mit ihren humblesten Kratzfuessen, die Weiber knixend, alle God bless Massa, Maum *schreiend, gellend, bruellend*," Leb. 11, 48. "Gerade wie Schulknaben, die ihrem Paedagogen einen Streich gespielt haben, wie Affen herum *schnoppnern, taenzeln, blinzeln*," Leb. 11, 208. "Hinter ihm drein die Brut der jungen Squatters, und eine Heerde hemdeloser kleiner Neger,—Wechselbaelge beiderlei Geschlechtes, Hunde, Katzen, *alle heulend, schreiend, bellend*, die Reiter mit ihren Peitschen *knallend*," Leb. 13, 180. [Does 'bellend' have the same subject 'alle' as the other verbs?] "Die Glieder schienen ihm den Dienst *zu versagen, aus einander streben—reissen zu wollen, so verrenkt, schwankend, taumelnd*, waren seine Bewegungen," S. u. N. [The climax is inconsiderable, the construction is tautological.] The antithesis in the following is interesting, the verbs presenting a climax: "Zweihundert Koepfe, *jung und alt, blond u. grau, braun u. weiss, strecken* sich mit den Haelsen ueber die Verdecks-seiten hinaus, *draengen, treiben, stossen, zwaengen*, um Land zu schanen," Wahl. II, 99.

b. The use of superlatives. The author's tendency toward exaggeration, already noticed in the Use of Words, Sec. I., c. 1., appears more clearly here:

“Nichts weiter, lieber Mann, als euch zeigen, dass diese Normannen diese *absolutest, gewaltigst, maechtigst, heillosesten* Gesellen waren, die je existirten,” CB. 14, 215. “Wir sind das *nuechternste, reelste, am schaarfsten raisonnirende u. urtheilende* Volk, ein wahres Roemervolk,” Wahl. II, 124. “. . . die treuen Seelenspiegel der *gehasstesten, geliebtesten, gefuerchtetsten, bewundertsten, verlaestertsten, gesuchtesten* Belle unserer Manhattanstadt,” Wahl. II, 153. [The antithesis in the last example is striking.] “Etwas *majestaetischeres, ehrfurchtgebietenderes*, laesst sich nicht denken” (Der Patriarch), CB. 14, 138. Further examples of exaggeration are such as: “Siedendheisses Wasser . . .” Leb. 10, 34; “In einer Stunde hatte er die Bruderstadt zwanzig Meilen hinter sich” (on horseback!), Mor. 7, 38.

c. Reiteration.

Wer haette damals vorausgesagt, dass dieselben verachteten Kolonisten einige zwanzig Jahre spaeter ein Reich gruenden wuerden, dass in weniger denn sechzig Stolz des Menschengeschlechts werden, das dem maechtigen Mutterlande die Spitze *bieten*, siegreich zweimal *bieten* wuerde, nun den maechtigsten Nationen furchtlos *bieten* koennte, duerfte,” CB. 14. “Ah *haben* die Bastion herab geschossen *haben, haben*;—meinte der Kapitaen,” CB. 15, 225. “Wollen statt dessen euren Liederdichtern Stoffe liefern, faktische Poesie liefern. *Wollen, wollen, wollen* thun, was die Normannen thaten—*wollen*, sag’ ich euch, —nicht gerade auf dieselbe Weise, aber doch etwas aehnliches,” CB. 14, 202.

d. Antithesis is the most frequent of all Sealsfield’s figures of speech. A sudden turn of thought is very often met with, usually marked by asyndeton, the omission of connecting particles. The following examples supplement those already given:

“Die Anwandlungen von Ohnmacht meldeten sich haeufiger, staerker,” CB. 14, 78. “Ich schaute auf, um mich,” CB. 14, 87. “Es lag etwas so graesslich in der heimlichen und wieder unheimlichen Weise in der er die Worte herausschnellte,” CB. 14, 134. “Ich wandte mich bald schauernd von, wieder mitleidig zu ihm,” CB. 14, 134. “Wie ein Federball prallte sie an mich an, ab, wieder an, u. schaute mich an so unschuldig, u. ihre feurigen Augen ruhten so schelmisch auf mir,” Leb. 12, 272. “Und auf der Hoehe angekommen, werfen die jungen Leute nochmals burschikos die Koepfe auf, schiessen in zehn Richtungen hin—her—vor—zurueck—drehen sich;—nur Luitgarde war sinnend am Abhange stehen geblieben,” Wahl. I, 63.

e. The use of the infinitive in elliptical sentences, as below, is common in Sealsfield; it is an English construction.

“Die Maenner, mich zu ersehen, Oberst! James! zu schreien, ans Ufer zu springen, wir ihnen entgegen; das war eines,” Leb. 13, 407. “Lacalle mich zu erschauen u. mit dem lauten Rufe: Vive le Roi! le Roi ne meurt pas!—vom Pferde auf die Porch zu springen, mit einem zweiten Satze durch das Fenster, etc., . . . construction continues for eleven lines . . . das alles war Schneller gethan, als gesagt,” Leb. 13, 208.

f. The participle, present and past, is very flexible in Sealsfield's hands:

"Der *lieb seyn sollende oder wollende* Schwiegerpapa, will seine Wettverlusten mit meiner Baumwolle wieder ausgleichen," Leb. 9, 20. "Mexiko—diese *sein wollende* Republik," Leb. 9, 204. "Sein *muehsam erraftes* u. so gleichsam in seine Existenz *verwachsenes*—oder auch *begrueenden sollendes* Anfangskapital," CB. 14, 308. "Die ewig *umherschneppernden, zerrissenen, mit sich selbst verfallenen* Affen," S. u. N. II, 196.

g. Uninflected adjective used adverbially.

"Es war ein *wild schoener, schauerlicher* Anblick," Leg. 3, 90. "Ich finde in deiner Liebe etwas *unliebsam undelicates*," CB. 15, 307. "Ein Gesicht, das *considerabel*, ja *remarquabel schoen* ist," S. u. N. III, 377. "Ein *considerabel probates* Sprichwort," CB. 14, 59. "Sind *considerabel tolerabel*, die Cigarren," CB. 14, 268.

h. The use of a series of numerals, apparently to mark successive stages of development; the realistic effect aimed at is not realized:

"Kamen *zwei* weibliche Gestalten ueber die Thuerschwelle herein geflogen, dann *eine oder drei oder sechs oder zweielf*—ein Kranz von Gestalten," S. u. N. I, 260. "Zum erstenmale liessen sich auch Stimmen hoeren, *eine—zwei—drei* Stimmen," S. u. N. I, 201. "Ein Neger erschlagen! bruellte es nach einander aus *zwei, fuenf, zehn, zwanzig* und endlich *hundert* Kehlen und darauf ein Laufen, ein Rennen, ein Gepolter, Getrampel," etc., Leb. 10, 15.

i. Certain peculiar modes of expression. The dative of possessor (this is found only in the early works):

"*Rosa ihr Gesicht* mit ihrem Tuche verhuellt," Leg. 1, 74. *Als* = English as, conjunction. "Selbst im Staate New York hatten sich Kloester erhoben und das so schnell und offenbar mit so gewaltigen Mitteln, *als* Befremden u. Staunen erregte," CB. 14, 36. "Uns die Sache aus einem Gesichtspunkt darzustellen, der bald unserm Stolz *als* Patriotismus aufstachelte," CB. 14, 37. *Diese* (used in a patriarchal and explanatory tone, see Sec. III; this use not infrequent in German). "Und hatten wir nichts gegen *diese* ihre Meinung," Leb. 13, 147. "Er bequeme sich jedoch—zu *diesem* seinem Loose," Wahl. II, 164. *Von wegen* (used as 'diese' above). "Wollen es aber nicht so genau nehmen, *von wegen*, calculire ich, weil ihr Fremdlinge seid," Leb. 13, 348. *Um* (as above): "Es ist ein schoenes Ding *um* einen Creolenball," Leb. 12, 354. "Es ist doch einzig *um* die Religion; sie ist doch das Band, das Wesen und Wesen an einander verknuepft," Leb. 13, 348. *An* (incorrectly placed at end of sentence)—"Erst dann fing etwas wie Instinkt zu zeigen *an*," Leb. 13, 387.

SECTION III.—“DIE SPRACHE DER PERSONEN.”

Sealsfield in the introduction to ‘Lebensbilder,’ Vol. 7, 17, says of his own art: “Ich halte ueberhaupt wenig von Nachahmung. Nach meiner Ansicht muss die Natur des Gegenstandes, den wir behandeln, auch die Form und Weise der Behandlung bedingen, die Darstellung muss naturgemaess, so viel als moeglich natuerlich sein. Und nach diesem Grundsatz bin ich meinen eigenen Weg gegangen.” These efforts at realistic representation were not confined to the general plan and development of his work, they are also apparent in the author’s language. American dialects are represented by an artificial German dialect; characteristic individuals among Sealsfield’s heroes speak in a language peculiarly adapted to them. Since they always talk in their own manner, they are at once brought before our minds more vividly than if the author had attempted to write uniformly ‘good German.’ In the eyes of contemporaries such ‘dialect of individuals’ was a serious defect of style; and Goetzing had reference to it when he wished to correct “die Sprache der Personen.” This artistic product, however, is the most original and interesting feature of Sealsfield’s style; as such, it will require special attention. The most important examples of these artificial German dialects will be treated in order.

1. Negro Speech.—The following comment on the speech of the American negro is found at *Leb. 12, 272*: “Es ist ihnen vielleicht nicht unbekannt, dass der Neger und selbst jene Farbigen, deren Blut mehrere male mit dem europaeischen gekreuzt ist, unserer Sprache selten maechtig sind, und das Zeitwort nie gehoerig anzubringen wissen. Ihre Sprache ist in der That mehr abgebrochenes Kindergeplauder und klingt unangenehm in den Ohren.” This ‘children’s prattling’ Sealsfield uniformly reproduces by short and broken sentences, bad grammar, wrong gender, and by the use of one mood, the infinitive, for all verbs, e. g.:

“Was, kleine Gentleman nicht artig gewesen sein! Fy! der Schande! ruft Taby, ‘kleine Gentleman doch sonst artig sein.’ ‘Yis Maum,’ versichert Dinah mit aller moeglichen Affektation, ‘sonst ganz Gentleman seyn, er so artig sein, aber ich ihm heute sagen: Viti, Viti! heute nicht mit Sulla (the dog) spielen. Er sagen, ‘Yis Maum. Ich ihm die neuen Hosen anziehen, und ihm’—die Neger haben lauter ihms—‘in einer halben Stunde darauf sich mit Marius im Kothe herum balgen. Ich ihm sagen, Viti kein Gentleman seyn, er sagen ‘damn your eyes Maum? Viti nicht mit Sulla, Viti mit Marius (other dog) spielen,’” *Leb. 11, 16. Cf. Leb. 11, 50 f.*

2. Creole Dialect.—The speech of the Creoles, a mixture of French and English, becomes a combination of French and German, similar to the jargon of Riccaut de la Marliniere in ‘Minna von Barnhelm.’

“Ah, Misthere Doughby, sie sagen, ein festes Gouvernement sollen wir haben; Plut au Dieu! Dasselbe aber haben gesagt viele vor ihnen, und doch haben wir nicht gehabt, werden nicht haben, ein festes Gouvernement,” Leb. 11, 251 f.

3. The Pennsylvania-German Dialect.—Although not found frequently in Sealsfield's works, the conscious imitation of this dialect shows that the author in his own judgment placed his own style infinitely above it.

“Und hab' ich *gekonsidert*, dass wenn ich zur *Law* geh, ich fuer die *Fees* zwei andere *Lots portschessen* kann und derofern hab' ich mit Mr. L. ‘geschwaetzt,’ er soll den *Lot* ganz haben. Ich hab wohl die *Notion* gehabt, er wird ihn nicht umsonst *hintecken*, und so war es auch *well*. Mr. L. gab mir nun 50 Dollar freiwillig heraus, und der Lawyer wollte for *Bile* aus der Haut fahren; das *trubelte* nich aber nicht,” NA. II, 29.

4. Swiss German.

“Ihr Strolche und Dondershageln ihr! Glauben schier gar, ihr haent euch s'Fischli, usm See schmecke lo! Ihr Dondershageln ihr! Aber zu den schoenen Maidlis sagten sie schon anders; denen sagten sie: ‘Seyd ja a gar schoens Maidli ihr!’ Sagten die Maidlis darauf: ‘Isch nuet so gar wichtig,’” Wahl. I, 20, etc.

5. Spreadeagleism.—When reproducing the American stump-speech in German, Sealsfield preserves all of its characteristics; it is bombastic, colloquial, incoherent, and abounds in the bold figures and asseverations of Jacksonian English.

“Ei brauchen Maenner—die sich nicht von der Ministration einen blauen Dunst vor Augen machen lassen, sondern unsere angebornen Souveraenitaetsrechte vertheidigen. Mag ich erschossen sein, wenn ich einen Zoll breit weiche, ei (= English aye), nicht dem Besten; vorausgesetzt, Jungens, ihr beehrt mich mit eurem Vertrauen und—ja eben das muesst ihr, sonst,” Leb. 9, 91. “Da haben sie einen Ginral Tariff¹ angestellt, der einer der tollsten Aristokraten ist, der je lebte. Und der hat ein Gesetz passirt, in Folge dessen wir nicht mehr mit dem Britten Handel treiben sollen. Jeden Strumpf, jeden Messerstiel hat der verhenkerte Aristokrat mit einem Einfuhrszoll belegt. Wo sollen wir nun Flanelle hernehmen?” Leb. 9, 93. See also Leb. 11, chapter IV, “Der Stumpf-Redner.”

¹ The ‘General Tariff’ the speaker takes to be a General by the name of ‘Tariff’ and a terrible aristocrat.

6. The Speech of Individual Characters.—Nathan der Squatter Regulator. His language is characterized by extreme simplicity and earnestness; it explains, repeats, narrates, and gives counsel in simple, unadorned sentences; it is a patriarchal tone. (For technic, see Sec. II, i; the normal word-order is also often changed.)

“Habt ihr nie das Saatkorn beobachtet, wenn ihr es ausgesaet in die befruchtende Erde? Nie Acht gegeben, wie dieses Saatkorn, das mehrere Zoll tief in die Erde geworfen, mit einer Schichte ueberdeckt wird, die, hundert Mal schwerer als das winzige Saatkorn, es mit ihrem Gewichte erdruecken sollte? Thut es aber dieses? Ist es im Stande das winzige Saatkorn zu ersticken, zu erdruecken? So wenig, dass das winzige Ding ruhig, gemaechlich seine Keime hervorschießt, sich Bahn bricht durch die Erdschollen, und hervor dringt ans Tageslicht, die Last wegschiebt, und siegend ueber die Scholle heraufwaechst und das todte Gewicht. Habt ihr das nie bemerkt? . . . wie das Waelschkorn den Klumpen so spielend zerreisst, und sich auf allen Seiten durchzwingt, und die schwere Last weghebt? Will euch sagen, sind wir die Waelschkoerner, und ist Louisiana die befruchtende Erde, und eure spanische Regierung der todte Klumpen, die Last, die ueber der keimenden Saat liegt, und sie gerne am Wachsen verhindern wuerde, wenn sie koennte,” *Leb.* 13, 294. “Wohl Mann! und wenn der allmaechtig truebe Mississippi oben unser Land weggefuehrt, und wie der Baer die Sau verzehrt, und darueber dick und schmutzig geworden, und diesen Schlamm wieder ausgeworfen—so wie der Baer auswirft, was stinkt und schmutzig ist, wem gehoert der Auswurf? Asa, sage mir das! Sage ich—wem anders; als dem, dem der Baer gehoert, und der Baer gehoert der nicht dem, in dessen Lande er ist? Sage mir das, Asa, sag’ ich, gehoert der Baer, der Mississippi nicht uns?” ‘Das behaupte ich auch, sagt Asa, und wollte ihn sehen, der da anders sagte. Wollte ihm die fuenf Knoechel in die Weichen druecken, dass ihm die Lust verginge.’ ‘Und wenn der Mississippi unser ist, und unser Land verzehrt, gehoert nicht sein Auswurf auch uns, und haben wir nicht das Recht auf diesen Auswurf? Sage ich; ein so gutes Recht und besseres Recht, als die Frenchers u. Spanier haben, sage ich,” *Leb.* 13, 75. [This argument was used in Congress to justify the annexation of Louisiana.]

In *Leb.* 13, chap. III, ‘Die Geschichte des Blutigen Blockhauses,’ the struggles and sufferings of the pioneers Asa, Nathan and Rachel (the most typical of Sealsfield’s women) are told in the same patriarchal style, and the tone is almost like that of a story from the Old Testament. Whenever Sealsfield desires to produce by means of language the effect of excitement or passion, the omission of the subject of a verb or of pronouns becomes more frequent; verbs are placed at the beginning of the sentence; the normal word-order is set aside; short words and broken sentences with frequent repetitions abound.

The Alcalde.—He usually speaks in a slow and dignified strain, narrative and didactic, but lacking the simplicity and naturalness of Nathan's speech.

CB. 14, 183: "Leider artet auch das Beste aus; das herrlichste, frischeste Wasser geraeth in Faelniss, wenn es lange in traeger Ruhe stagnirt," etc.

Compare with this a passage on the following page, p. 184, where the Alcalde is aroused:

"Er sprach mit entschiedener beinahe strenger Stimme: 'Bin ein Mann,— ein Mann, versteht ihr? und ist der erste Herzog u. Lord u. Peer auch nicht mehr, und der russische Kaiser auch nicht mehr;—und ist Alles, was er seyn kann, wenn er ein Mann ist. Bin ein Mann der Bewegung, ein Prinzipmann. Und war Napoleon, so lange er ein Mann, ein Prinzipmann blieb, Herr der halben Welt, und hoerte auf Herr zu sein, wie er aufhoerte ein Mann zu sein, ein grundsatzloser Schwaechling, ein falsches Weib wurde.'"

Another example of the change into the impassioned mode of expression is found at C. B. 15, 286. It is a dialogue between the young General Morse and his uncle, who tries to persuade his nephew into the hopelessness of his love for Alexandrine. The uncle is at first cool and collected, his sentences correct and witty; but when he sees what little effect they are producing, he becomes excited and enraged. The technic mentioned above is employed.

Ralph Doughby (Leb.) and the Kentuckian Cockley (S. u. N.) who are 'hot-blooded Southrons,' speak habitually in the impassioned tone.

"Pah, sag' ich, es ist nichts, wollen nicht wettrennen mit dem George Washington—wollen blos sehen, welches Schiff schneller geht. 'Das darf nicht sein, ich protestire, die Sicherheit unserer Mitbuerger, unsere eigene—wenn der Kessel springt?' Pah, Sicherheit unserer Mitbuerger, sag' ich, unsere Mitbuerger sind in Sicherheit. Wollen kein Wettrennen, Mister Warren, sage ich, wollen blos einen Augenblick sehen, welches Schiff schneller geht," Leb. 10, 149.

Similarly, the mode of speech of Bob, the murderer, cf. CB. 14, 129, is to represent his terrible pangs of conscience.

SECTION IV.—GENERAL REMARKS ON SEALSFIELD'S STYLE.

I. *Recapitulation.*—Section I, A—"English words given grammatical gender and printed in German type"—discloses the details of Sealsfield's plan, 'to accustom his German readers to the utterances of the Great Republic.' Section I, C, and Section

II, e, f, g, illustrate Sealsfield's method of 'writing English with German words,' ("ich schrieb mit deutschen Worten englisch") and the unhappy results which were in this way too often brought about.

Sec. III: "Die Sprache der Personen" has to do with our author's greatest artistic effort. His object was to give to his original characters a language as near as possible to their natural mode of expression. Here as well as in the divisions just cited, all serves to produce the greatest possible *realistic effect*. Sec. II, a, b, c, d, e, f, g, h, illustrates Sealsfield's straining after *rhetorical effects*. The evils of this tendency were also exemplified.

It appears from the present study that two principles are most prominent in their operation upon Sealsfield's style; they are his efforts, 1) at *realistic* and 2) at *rhetorical effect*. *No models of German prose restrain the operation of these laws. The capabilities and genius of the English language alone are taken as a guide.*

Sec. I, D, "Mannerisms and new word-formations," and Sec. II., i, might be used as criteria to determine from internal evidence whether or not a given work of unknown authorship was written by Sealsfield. Such aids may become necessary in future investigations.

2. *The Development of Sealsfield's Style*.—The great rapidity with which the author seems to have sketched his plots and written out his works without subsequent revision, has brought about frequent errors in the construction and word-order of his sentences, e. g.:

"Ich fand in einer Tasse schwarzen Kaffee, morgens genommen, und in baumwollenen Hemden, ein sicheres Bewahrungsmittel, und huetete mich sorgfaeltig Wasser zu trinken, das mir verdaechtig schien," NA. II, 43. "Sie denken also er 'sollte mir haben' ein Zimmerchen in der Naehc der Cathedrale, etc., anweisen lassen" (for haette mir sollen), Leg. 3, 44.

Such examples might be multiplied; some will be found in passages already quoted. It is important to notice, however, that the number of such errors steadily decreases as the author advances in his art during the twenty years of his authorship; what appear to be errors in later works have been shown to be part of Sealsfield's design. Again, inelegancies, so frequent in earlier works, occur less frequently at later periods. Cf. Leb. 9, 44:

"Im Drawing-room sass Margareth, eine frische Novelle *verdauend*." "Der Juengling schlug eine *entsetzliche Lache* auf, eine kurze, aber *empoerende*

Lache," etc., Mor. 7, 61. " Und kraft welcher Autoritaet *bruellte* der Juengling mit einer *Rosslache,*" Mor. 7, 62.

The 'laughing hero' is happily banished from the latest books of our author. From the examples cited in Sec. I, it is evident that the percentage of eccentric word-usages is greater for Sealsfield's earlier works. The mannerisms under D, Sec. I, disappear largely, though not altogether, at later periods. The early works are 'Nordamerika,' 'Virey,' 'Morton.' The highest development of the author's style is to be found in the 'Cajuetenbuch' and in 'Wahlverwandschaften.' The first two volumes of 'Lebensbilder' belong to the early period, the last three mark the transition from the early to the late type. 'Sueden und Norden,' though published latest of all Sealsfield's works, does not rank so high. Its style is that of a journal revised for publication. Sealsfield's 'Mexicanisches Tagebuch' dates back to 1828.

3. *The Journalist.*—The earliest works of Sealsfield, 'Nordamerika' and 'Austria As It Is,' reveal no distinctively literary ambition, but a journalist of the highest standing would not have felt ashamed of such performances. They give us news and facts that cost a vast amount of labor and expense to collect, and present them in a simple, intelligible style. 'Austria As It Is' lays bare the schemes of Metternich and the intricacies of court scandals apparently unknown before. The book is a wonderful journalistic feat. Sealsfield says of Randolph, NA., I, 54:

"Seine Charakterschilderungen sind treffend und er zeigt hierbei weder Schonung noch Delikatesse."

This may be applied to Sealsfield as well, especially to the two books under consideration, e. g., Austria, p. 112 (description of Emperor Francis I. of Austria):

"Let your eyes descend on a frame most loosely hung together, legs on which four consorts have scarcely left an ounce of flesh, and boots dangling about a pair of equally ill-provided feet,—and you have the descendant of nineteen emperors and the present sovereign of Austria." Again, "Unser Ideal im Norden ist Jacob, der Esau um das Recht der Erstgeburt, und Laban um seine Schafe betrog, und doch ein frommer Mann war. Und in dieser Aehnlichkeit, etc., finden wir den Schluessel zur innigen Anhaenglichkeit an einen so vollendeten Charakter, als Adams," NA. I, 51. "Der Teufel hole die eine Partei und seine Grossmutter die Andere" Shakespeare. (On the political parties in the U. S.), Leb. 11, 215.

Such keen characterization may be due to his work as a journalist.

4. *Richness of Sealsfield's Style.*—The charm of our author's style consists in the frequent use of similes. They flow naturally from the mouth of the speaker; they add to our knowledge of his daily habits, surroundings, or the locality from which he comes, e. g. :

“Hatte er aber einmal einen Entschluss gefasst, dann folgte die That so unaufhaltsam sicher, wie der Schall der Flamme aus dem Rohre seines Stutzers,” Leb. 13, 350. “Um welche (Acadier und Creolen) sie sich aber so wenig kuemmerten, wie er das Summen der Mosquitos im letzten Octoberviertel,” Leb. 12, 203, “Was will nun dieser alter Graf, der sich wie ein alter vermoderter Cottonbaum von der frischen Weinranke umfängen laesst,” Leb. 13, 379. “Als wir in Trinity wieder einstiegen, merkte ich wohl, dass der Miss Emilie meine Gesellschaft schier so angenehm war, wie unsern Gaeulen die Polkatzen, oder unsern Negern die Hetzpeitsche,” Leb. 10, 157. “Erlaubt mir euch einen so wackern Jungen aufzufuehren, als je in seinen eigenen Schuhen stand u. der wahrlich mehr Blut im kleinen Finger hat, als ein Pferd schwemmen koennte,” Leg. 3, 244.

American proverbs and mottos are very numerous in Sealsfield's works. A special chapter should be devoted to the author's frequent allusions to 'national characteristics.' The justice with which he criticises national customs and types, dealing out praise and blame impartially, has won him the name of 'the cosmopolitan.' A special chapter should likewise be given to Sealsfield's numerous and interesting 'American local hits.' His thorough sympathy with American life has enabled him to produce touches that would seem beyond the reach of a foreigner; e. g.:

CB. 15, 206 (Even the Almighty must obey the Constitution of the United States), “Ich schaute ihn erstantt an—der Mann war auf einmal so ausser sich gerathen. Es fehlte nicht viel, dass er es *unconstitutionell in Gott* gefunden haette, Bob nicht zu begnadigen.” The American law-abiding citizen; Wahl. II, 347: “Das Rom ist das nicht die Stadt, von der in meinem Buche steht, weisst du, dass Romulus den Remus erschlug, seinen Bruder, um allein Koenig zu sein? Was fuer eine Gottlosigkeit, seinen eigenen Bruder! Wundere ob denn *das Gesetz, aber muessen kein Gesetz haben*, diese Katholiken, etc.”

CHAPTER III.

SEALSFIELD'S INFLUENCE UPON AMERICAN LITERATURE.

This investigation owes its origin to the frequent allusions by American men of letters to 'a certain German writer Sealsfield, who borrowed copiously from our American authors and gained great fame abroad with his stolen goods.' It is the aim of the present considerations to render the opposite statement highly probable, that Sealsfield never borrowed:—a fuller investigation may be able to establish this as an axiom. His historical novels are based on original research; his tales of the present time give us the fruits of his own observation and personal experience, beyond which the author had no desire to go. His fragmentary work shows that he has suppressed a great deal that he could have told. A stronger basis for these arguments would be furnished by a comparison of each of Sealsfield's works of fiction with their scattered sources in his biographical notes, etc.; this work has for the most part been done, but cannot be presented within the limits of this dissertation. Sealsfield was too self-conscious in his own method of looking upon the world (*Weltanschauung*), he was too little an artist, to plagiarize. Though the belief is widespread that Sealsfield owes a debt to American literature, the truth is, that American literature is indebted to Sealsfield. Owing to the fact that for many years he published his own works anonymously, they fell an easy prey to plagiarists. In a letter to H. Erhard (J. B. Metzler), dated New York, April 25, 1854 (see 'Hamburger,' p. 143), Sealsfield expresses his opinion of the American publishers of that time: "Appletons waren uebrigens bereits zweimal bei mir, um mir Besuche zu machen, ich habe die Besuche aus dem Grunde nicht erwiedert, um die Jankees ein Bischen muerbe zu machen. Sie lachen ueber diese meine Einfalt, meine *pauvre diplomatique*, einen buchhaendlerischen Collegen so mir nichts dir nichts mitzuthemen. Wohl, ich sage Ihnen, dass gegen diese amerikanischen Piraten alles verschwindet was Europa an Buchhaendlern hat. Sie sind die durchtriebensten, systematischsten Blutsauger und Peiniger aller Schriftsteller, und solchen Leuten

die Daumenschraube anzusetzen wuerde ich fuer eine Gewissenspflicht halten." The following instances of 'borrowing' by no means exhaust the subject, but are given here as prominent and characteristic instances of plagiarism from Sealsfield by American authors.

I.—CAJUETENBUCH.

In the story "**Wild Life**," by **Capt. Mayne Reid**, published by R. M. De Witt, New York, 1856,—Chapters XVIII to XXVII (the end of the book) have been stolen outright from Sealsfield's Cabin Book, Vol. I, Chap. II--XI, "Die Prairie im Jacinto," and Vol. II, Chap. XIII and XIV (in part), "Der Krieg." This plagiarism was discovered by Mr. Edward Leyh, editor of the 'Deutscher Correspondent,' Baltimore, and an account of it was published in the 'Washington Sentinel,' 1887.

It has never been noticed, however, that Mayne Reid drew not directly from Sealsfield as a source but from 'Blackwood's Edinburgh Magazine.' As the 'Bibliography' shows, that magazine published in its December number, 1843, acknowledged extracts from Sealsfield's German works (translated probably by F. Hardman) as follows: "Adventures in Texas," No. 1, 'The Prairie of Jacinto,' pp. 551--564; do. No. 2, 'A Trial by Jury,' pp. 778--799." In January, 1844, Advent. in Texas, No. 3, 'The Struggle,' pp. 18--33." These selections are copied word for word by Reid and become pp. 186--287 of his book. Even the division into paragraphs has been left unchanged. He arranges the material in short chapters, and only in two cases inserts at the beginning of a new chapter a sentence of his own; these, as being very characteristic, deserve a place here:

Chap. XX, p. 210: "Reader, did you ever have your dearest hopes crushed at one fell moment? Were your fondest aspirations ever blighted at one unlooked-for disaster? If not, you can but feebly imagine my feelings in realizing the dreadful fact announced at the close of the last chapter." Chap. XXIII, p. 236: "Bob having taken a long draught of water—a beverage somewhat new to his palate—commenced the narration of his own crimes as follows, etc."

The story "Wild Life," previous to p. 186, is a harrowing tale of an entirely different character from Sealsfield's, and the two in no way harmonize; the only effort made, on pp. 287--88, to combine the two, is ridiculous. The reason for Mayne Reid's discontinuation of the story at that point was simply the fact that his source likewise ended there.

The Cabin Book has also been pirated in France by the French writer **Xaver de Montepin**, in his "**Adventures de William Whyte**," which is merely a bad translation of Sealsfield's work.

II.—LEBENSBLIDER.

In "**Guy Rivers**," by **William Gilmore Simms**, Chapter VI ("Code and Practice of the Regulators"), a Yankee peddler is brought to trial for having sold 'spurious' goods:

"Jared Bunce, is that your name? 'Why, lawyer, I can't deny that I've gone by that name, and I guess it's the right name for me to go by, seeing that I was christened Jared after old Jared Withers, that lives down at Dedham in the State of Massachusetts; he did promise to do something for me, seeing I was named after him, but he hasn't done nothing yet, nohow. Then the name of Bunce, you see, lawyer, I got from my father, his name being Bunce, too, I guess.' You are again charged, Bunce, with having sold to Col. Blundell a coffee-pot and tin-cups, all of which went to pieces, the solder melting off at the very sight of hot water. 'Well, lawyer, it stands to reason I can't answer for that. The tinwares I sell stand well enough in a northern climate; there may be some difference in yours that I can't account for, and I guess pretty much there is. Now your people are a mighty hot-tempered people and take a fight for breakfast and make three meals a day out of it; now we in the North have no stomach for such fare, so here now as far as I can see your climate takes pretty much after the people, and if so, it is no wonder that solder can't stand it. Who knows again but you boil your water quite too hot? Now I guess there's just as much harm in boiling water too hot as in not boiling it hot enough, who knows? All I can say is that the lot of wares I bring to this market next season shall be calculated on purpose to suit the climate.'"

Compare with this Sealsfield's 'Lebensbilder,' Vol. 2, Chap. 1. To make the correspondence more apparent, the quotation is made from a translation (Hebbe and Mackay, N. Y., 1844, p. 64 f.):

"'The teapots!' roared several voices from below, 'Hurrah! for the teapots of Jared Bundle! Look here! the teapots of Jared Bundle!' And a procession of backwoodsmen, six persons strong, the steward in their midst, who carried the coffee-pot, which the rascally Yankee had just sold for water-proof to the Missourian, came laughing and cheering up the stairs by the light of torches. The hot water leaked freely and in all corners and directions from the pot. For a moment the whole crowd stood staring and gazing, but the Yankee trick soon began to excite the risible faculties of all. 'Jared Bundle! What do you now say to your teapots? Jared Bundle's teapots! a cheer for the Yankee teapots!' The man had not lost his composure in the least. Earnestly, and without a motion in his features, he looked at the pot on all sides, all around, inside and outside, shook his head, and finally began: 'Ah, gentlemen—or rather ladies and gentlemen! Who would refuse, in this happy land—this enlightened country of freedom, the most enlightened

country of the world—to receive information of the strange occurrence, which just took place before your eyes? Who would not desire this explanation? I'll give it, ladies and gentlemen, this explanation, in which I have only to regret I am obliged to tell you that there are gentlemen who sell teapots, and sell them for the South, when they are only fit for the North; and again sell teapots for the North, which are only fit for the South, as is the case with these—which came from the store of the very respectable Messieurs Knock-down. These teapots, you must understand, have been made for the North, gentlemen, there is no doubt; for you know that many teapots could stand the cold of the North but not the heat of the South. And I presume the cause of it is that the gentlemen of the South are a very hot-tempered people, who eat their gougings for breakfast, just as we eat a mackerel. Now, we of the North have not so hot a temper, and the climate, mark me, governs men, and the tea or coffee-pots made for the North cannot possibly stand the heat of the South. I also wish to assert that your boiling water is too hot, and this Northern coffee or teapots could not stand.' 'Humbug!' roared twenty backwoods-men, etc."

The similarity, though most apparent in these passages, extends over the whole of the chapters in question. The name 'Jared Bunce' in Simms corresponds almost exactly with 'Jared Bundle' in Sealsfield. There is evidently a plagiarism somewhere. My attention was first directed to the works of Simms by a note in Griswold, 'Prose Writers of America,' 4th ed., p. 504: "It is worth mentioning that the German author Sealsfield has borrowed very largely from his (W. G. Simms') works and that whole pages which he has translated almost literally from 'Guy Rivers' have been praised abroad as superior to anything done by Americans in describing their own country." Wm. P. Trent, in his book 'William Gilmore Simms,' recently published by Houghton, Mifflin & Co., Boston, 1892 (American Men of Letters Series, edited by Chas. Dudley Warner), remarks, p. 88: "All (Simms' border romances) are successful in representing striking phases of backwoods-life; and they give one a better idea of that curious stage of existence, viewed as a whole, than the contemporary stories of Judge James Hall, or of the pseudonymous Sealsfield (Carl Postl). Sealsfield, indeed, gives the humorous side of the life he is describing better than Simms does, but the latter's work is less sketchy and more comprehensive." (This judgment is evidently not based upon a thorough acquaintance with Sealsfield's works,—the author would otherwise be obliged to acknowledge Sealsfield's superiority in more points, indeed, than in humor.) Trent, p. 88, note: "Sealsfield is said to have copied whole pages from Guy Rivers in one of his stories. This is an exaggeration.

Cf. *The Courtship of Ralph Doughby, Esq.*, Chap. I, with *Guy Rivers*, Chap. VI." The truth is that Sealsfield borrowed neither much nor little, he borrowed nothing. This is proved by the fact that Sealsfield's book appeared earlier than 'Guy Rivers.' 'Transatlantische Reiseskizzen,' 2 vols., was published in Zuerich late in 1833, and contained 'George Howard's' and 'Ralph Doughby's Courtship' entire, and with it the chapter under consideration. 'Guy Rivers' appeared in the following year, 1834. This fact has been entirely overlooked, nor has any one ever considered the possibility that Simms might have committed the plagiarism. It is not likely that Simms read the German work as published in Zuerich, although there is evidence that he often read translations from German, cf. Trent, p. 115. A translation of 'Transatlantische Reiseskizzen' could not have appeared, however, between 1833 and 1834. But there is Sealsfield's own statement to prove that he published in English almost the whole of 'Transatlantische Reiseskizzen' in American newspapers during 1827--28, long before the German book appeared; the 'New York Mirror' (see bibliography), for instance, published one of these sketches, 'A Night on the Banks of the Tennessee,' in 1829. It was in this way that Simms had access to the chapter, which, being one of the most characteristic, was undoubtedly among those published in English. The statement appears in Sealsfield's autobiographical sketch sent to Heinrich Brockhaus for the tenth edition of his 'Conversationslexikon': "Die 'Transatlantischen Reiseskizzen,' die nach einem neuen Plane verfasst, als ein Versuch herausgegeben wurden, der bereits in den Vereinigten Staaten angestellt, da nicht gelungen, in Deutschland zu gelingen versprach." "Er hatte dieses Buch wie gesagt in den Vereinigten Staaten bereits 1827 angefangen, im Jahre 1828 vollendet, einige Skizzen veroeffentlicht, sie hatten aber nicht besondern Anklang gefunden. So war er auch zweifelhaft geworden, war es selbst noch als die ersten zwei Baendchen 'Transatlantische Reiseskizzen' betitelt, eine sehr guenstige Aufnahme gefunden hatten. Diese Zweifel bewogen ihn, einige Zeit zuzuwarten, das Publikum gleichsam an diese neue Art Roman zu gewoehnen."

To complete the chain of proof, Sealsfield's English sketch must yet be found in a contemporary American newspaper; the evidence thus far brought forward, however, is sufficient to disclose a plagiarism by Simms.

III.—TOKEAH,

Or the 'White Rose,' Philadelphia, 1828 (republished in German under the title 'Der Legitime und die Republikaner,' Zuerich, 1833), though never a popular novel in America, seems to have been a book for authors. I have discovered certain similarities in the plots of some American Indian stories which, though by no means plagiarisms, point towards an influence of Sealsfield's pioneer work, 'Tokeah.'

a. The historical novel "**Ramona**," by **Mrs. Helen Jackson** (Roberts Bros., Boston, 1884). 'Tokeah' has been called 'the Tragedy of the Indian Race, east of the Mississippi' (Gottschall); similarly 'Ramona' represents 'the Decline of the Red Man beyond the Mississippi.' Both Tokeah and Alessandro, the last of a noble race, are by slow but inevitable stages driven to despair and death by the incursions of the white race. The aged father of Alessandro speaks prophetically, like the wise chieftain Tokeah. If 'Ramona' may be looked upon as a sequel to 'Tokeah,' it would seem as though the young and valiant El Sol,—the last promising hope of his race, who founded a new kingdom for the red man in the West,—had reappeared many ages after as Alessandro, only to meet the same fate as Tokeah in the past. The historical setting naturally differs. Ramona, the heroine, seems to combine characteristics of Canondah and of the White Rose. Ramona's life of self-sacrifice in the Indian village presents a striking analogy to Canondah, the model of Indian womanhood, who with her numerous arts of cookery and household usefulness is a goddess to the Indian warriors of her tribe.

b. The poem "**The Vigil of Faith**," A Legend of the Adirondack Mts., by **Chas. Fenno Hoffman**, New York, 1842. An Indian lover is about to be united with his betrothed, when an unsuccessful rival, burning with rage and envy, slays the girl, who has been deaf to his entreaties. The assassin hopes to be rewarded with death, by which means he desires to make the long pilgrimage in company with the soul of the dead Indian girl. But the bridegroom penetrates his scheme at the critical moment, and punishes him with life and life-long bondage. A similar code of ethics operates in a chapter of 'Tokeah.' Lafitte, the pirate and unsuccessful rival, surprises the Indian camp, where El Sol is celebrating his nuptials; Canondah is shot while she is being borne away in the arms of El Sol. The pirate is captured, but is allowed to

depart with his life. His soul is deemed too base to wander with the soul of Canondah.

The results thus far obtained give promise that a more comprehensive study would reveal a greater influence of Charles Sealsfield upon American literature than these few pages have been able to disclose.

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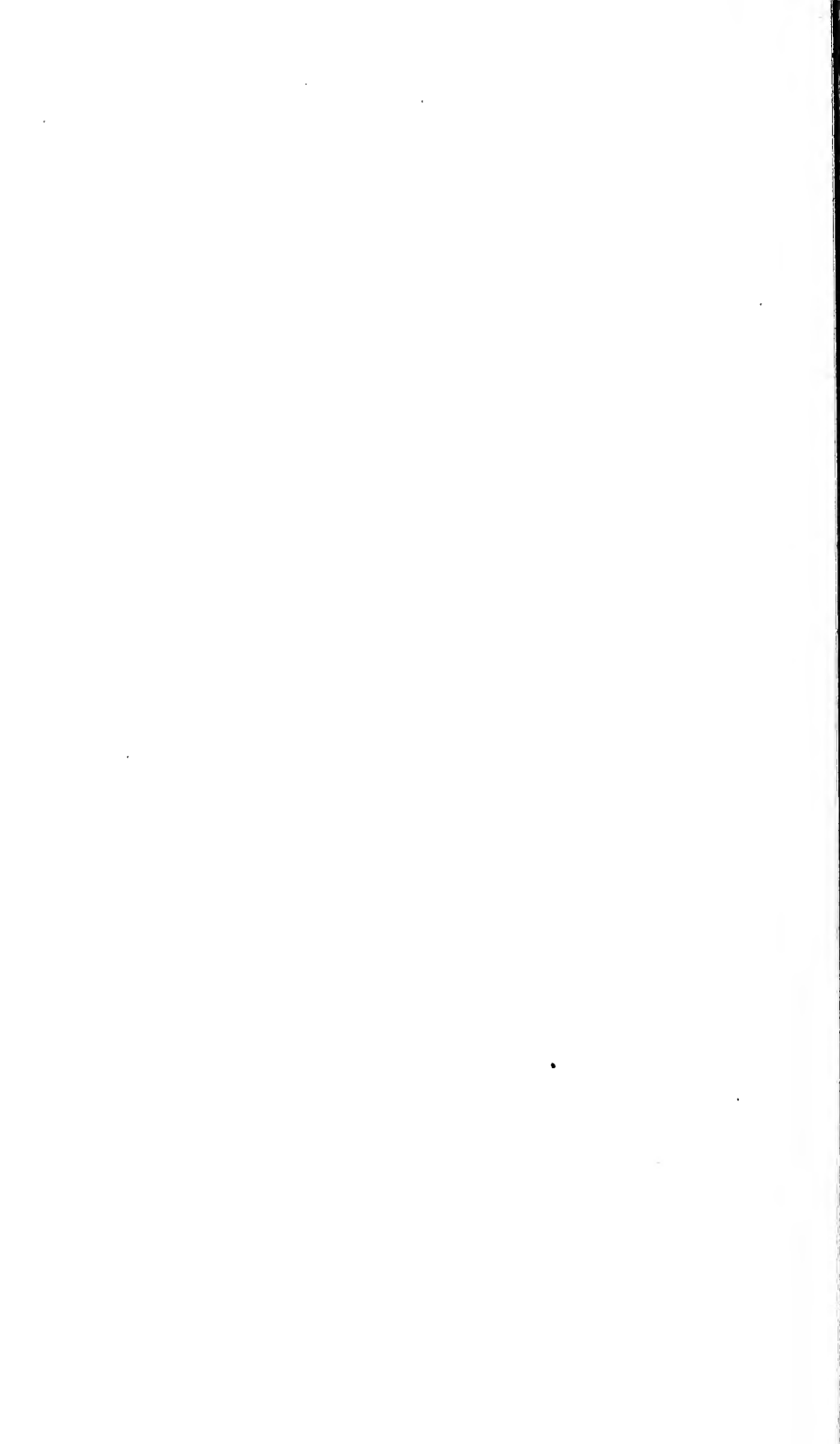
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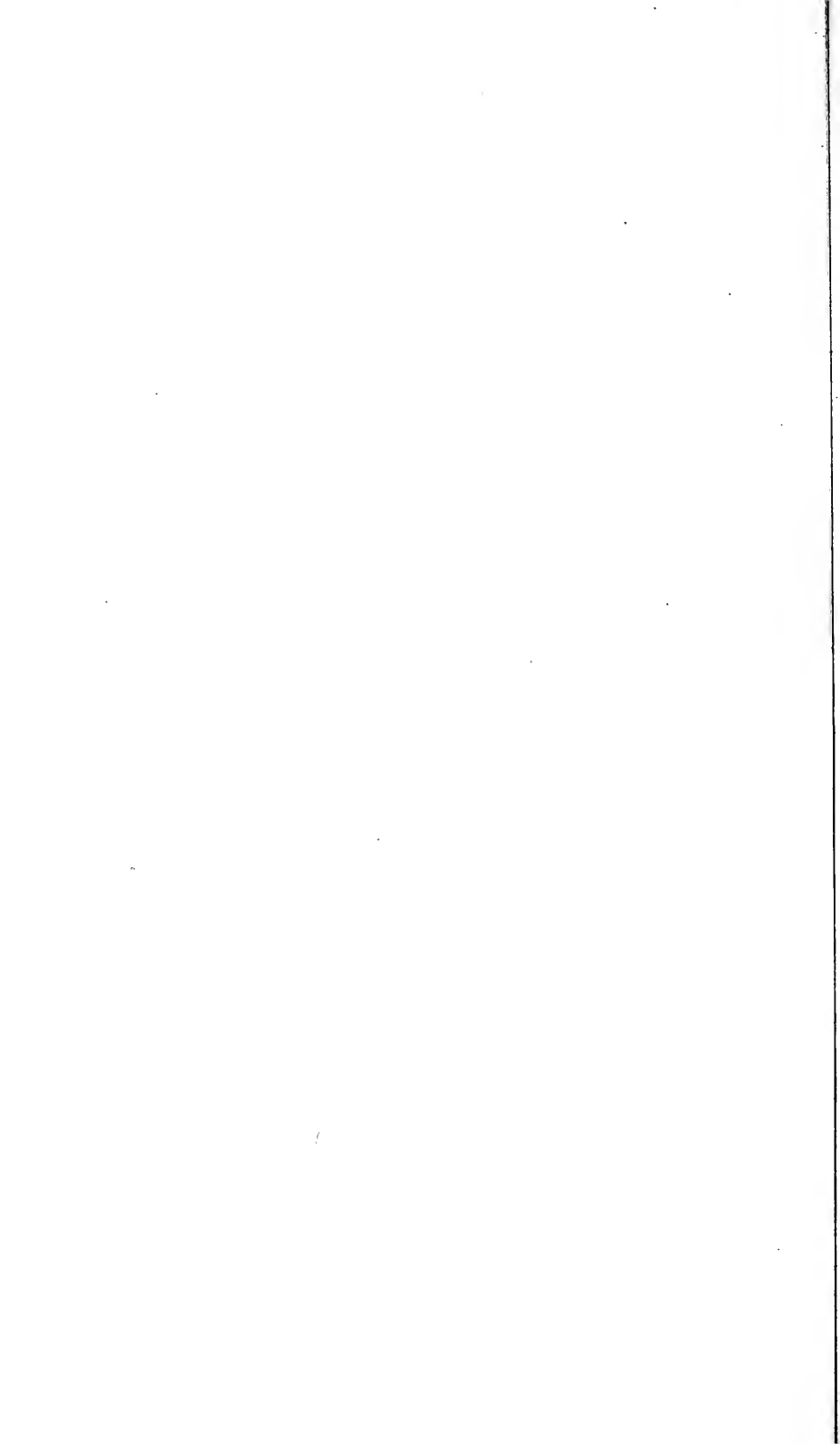


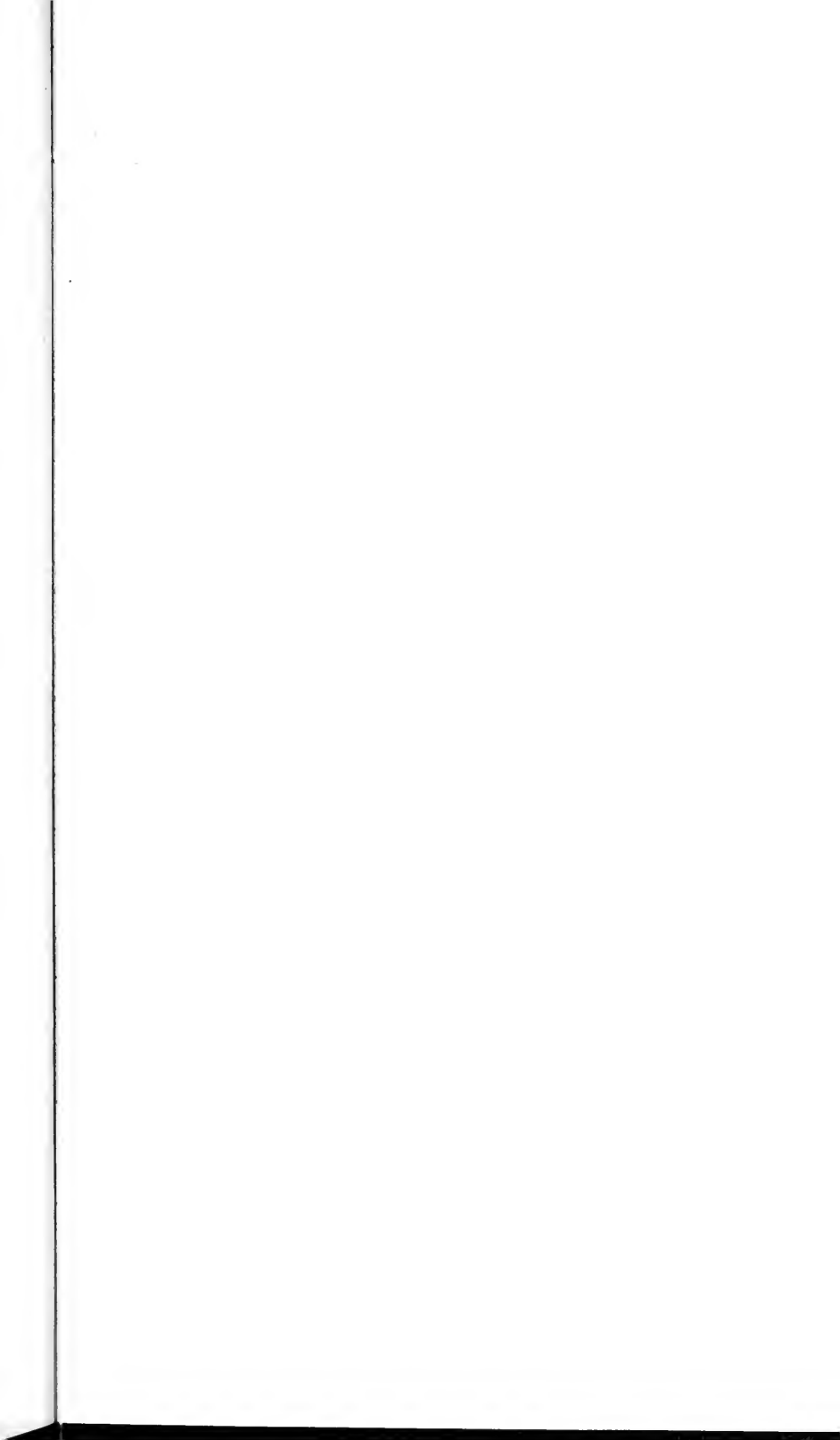
VITA.

I was born in Baltimore, April 20, 1870, the son of John Faust, native of Hesse-Darmstadt, Germany. I was first instructed for seven years at the Zions-Schule in Baltimore. After this I visited several schools in this city and matriculated as an undergraduate student at the Johns Hopkins University in October, 1886. In June, 1889, I received the degree of B. A., and for the past three years attended advanced courses in German, English and History. In 1890-91 I held an Honorary Hopkins Scholarship, and was appointed Fellow in German for the following year, 1891-92.

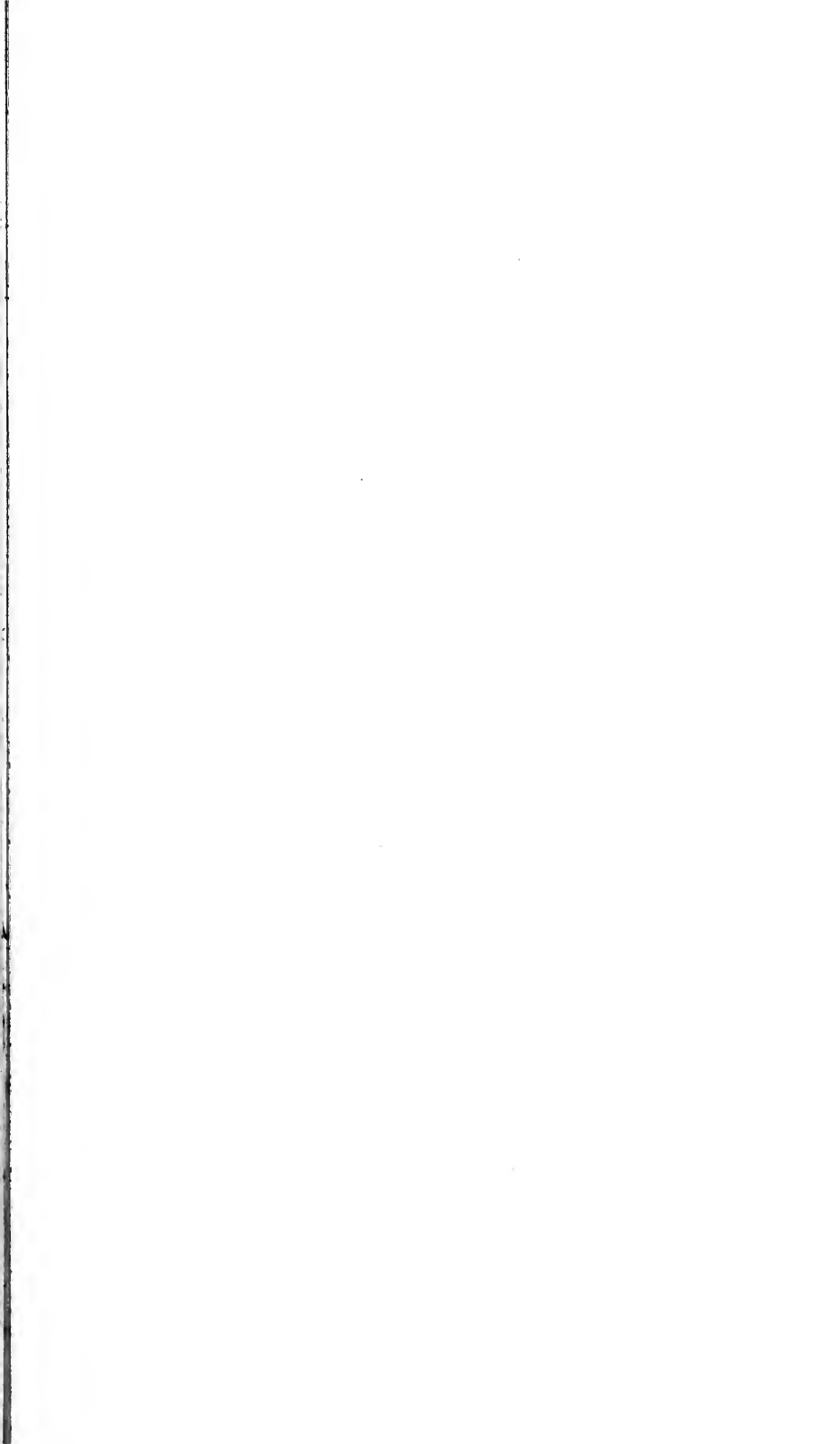
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