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Deutsch-Amerikanische Geschichtsblätter

German-American Historical Review

J a h r b u c h

der

Deutsch-Amerikanischen Historischen
Gesellschaft von Illinois

Max Baum
Schriftleiter

Jahrgang 1937
(VOL. XXXIII)

Im Auftrag der
Deutsch-Amerikanischen Historischen Gesellschaft von Illinois
6420 North Claremont Avenue
Chicago, Illinois

1937

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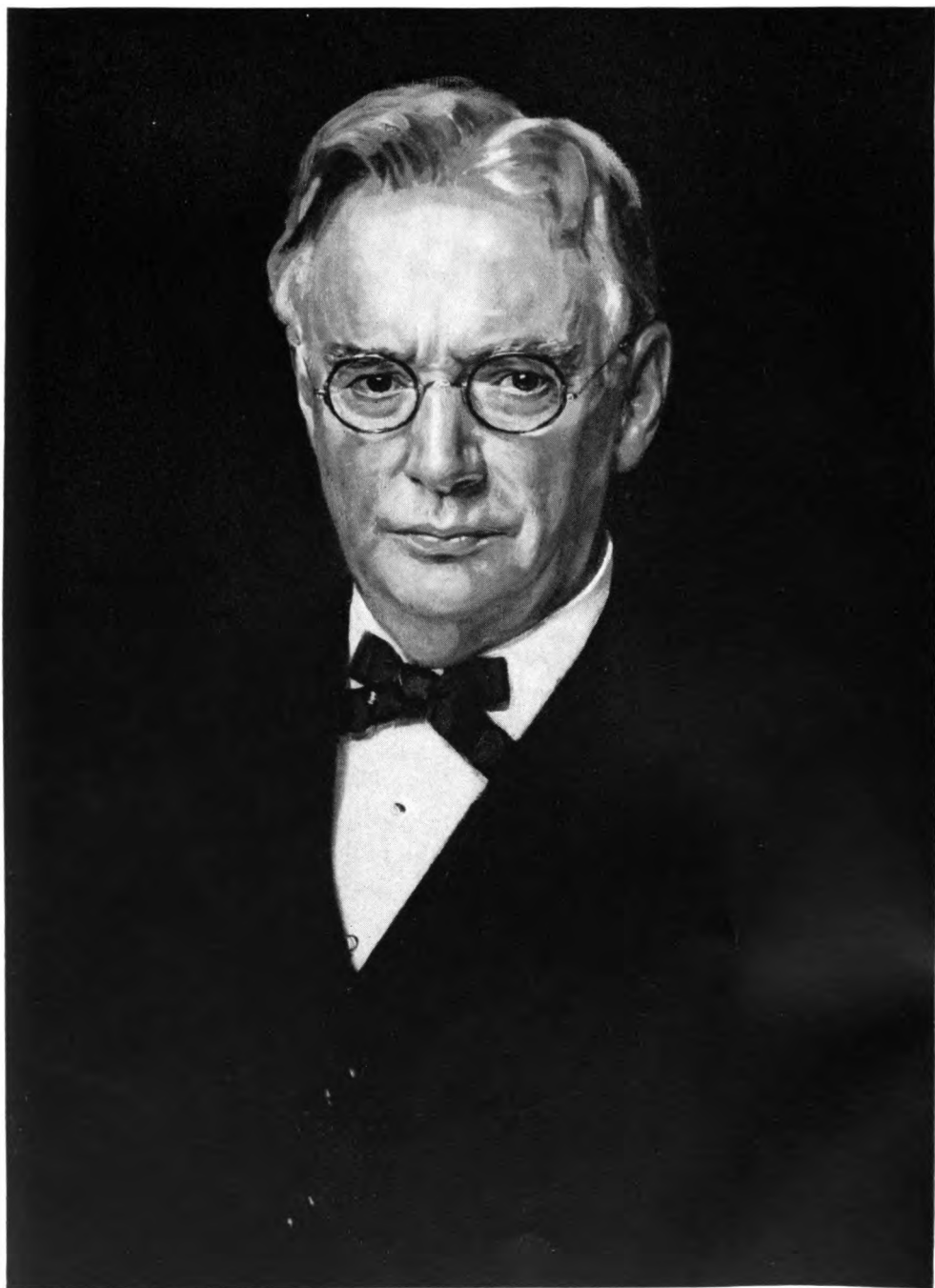
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Dr. Otto L. Schmidt

In Memoriam

Otto Leopold Schmidt

1863-1935

Preface

The last Yearbook of the German-American Historical Society of Illinois was issued in 1932. Financial difficulties prevented the Society from publishing any other volume since then. However, we felt it our duty to make every effort to pay a proper tribute to our departed leader and President, Dr. Otto L. Schmidt, who passed away on August 20, 1935, and we are happy that we now can present this memorial as an appreciation of a man, who for many years was the guiding spirit of German-American activities in Chicago and Illinois.

Inasmuch as our Tribute should appear in the form of a Yearbook as published by our Society since 1911, we include in it two articles, which Dr. Schmidt had promised to publish in the year before his final sickness terminated his eventful life, namely, a study of the German Theater of Chicago, by Miss Esther Marie Olsen, and another, a study preparatory for a biography on Colonel Friedrich Hecker, by J. M. Hofer, which we publish in the form it was delivered to Dr. Schmidt, without any further comment.

Otherwise, this Yearbook is entirely devoted to the memory of Dr. Otto Leopold Schmidt and we trust that its issue will be a welcome gift to the many friends of the great Philanthropist and Civic Spirited Representative of the Best that German-America had to offer to the United States.

A study of the financial report of the Society, attached at the end of the Society's report, will in some way illustrate the struggle we have made to meet our obligations as well as the liberal spirit of some of our old friends, which made this object possible, and we wish to express our sincere thanks to one and all of them.

Chicago, Illinois, August 20, 1937.

MAX BAUM, *Editor.*

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Dr. Otto Leopold Schmidt

By MAX BAUM

Among the many native sons of Chicago and Illinois, whom destiny favored to such an extent that they were enabled to indelibly inscribe their names into the annals of history, Dr. Otto Leopold Schmidt stands forth as one of the most unique personalities. There were many, who by their oratorical powers achieved world fame, many professional men, who made a great name for themselves, many industrialists, who created business empires, but there was none who excelled him in his full unselfish devotion to civic duties, many of which impressed upon him, but many others self-imposed—so that thus he stands in a class by himself.

Born March 21, 1863, the son of Dr. Ernst Schmidt and Therese, nee Weickert, he graduated from Central High School, Chicago, in 1880, from the Chicago Medical College (later the Rush Medical College) in 1883, then took up post-graduate work at the Universities of Würzburg and Vienna. He entered upon his first medical practice at the Cook County Institute at Dunning, became consulting physician at the Alexian Brothers Hospital of Chicago, the Michael Reese Hospital, and later at the Grant Hospital of Chicago. At an early date he became known as one of the foremost diagnosticians and internists of the country and was frequently called in for consultation in important cases.

Being of a studious mind, inherited from his great and talented father, Dr. Ernst Schmidt, who became known and celebrated for his humanitarian ideals, Dr. Otto L. Schmidt early became deeply interested in the development of civic institutions; he became a member of the Executive Committee of the Chicago Historical Society in 1899, a member of the Illinois State Historical Society in 1902, member of the Illinois State Historical

Library Board in 1908, and President of that institution in 1923, which position he held to the day of his passing away on August 20, 1935.

Dr. Schmidt was appointed Chairman of the Illinois Centennial Commission in 1914 and carried on this work to the end of the Centennial year in 1919. Previous to this appointment he was elected President of the Illinois State Historical Society, originally organized by Mrs. Jessie Palmer Weber, the daughter of former Governor and Senator John M. Palmer of Illinois. During the labors for the Illinois Centennial, the Doctor became the President of the Lincoln Circuit Marking Association, which placed markers on the circuit travelled by the great Emancipator and President of the United States, Abraham Lincoln.

After having served as Trustee of the Chicago Historical Society since 1899, he became President of that society in 1923, serving in that position to the fall of 1927. During his term as Trustee, the Society, under the advice and guidance of Dr. Schmidt, had acquired the celebrated Gunther Collection, in consequence of which the Chicago Historical Society was enabled to develop its historical museum, now regarded as one of the finest museums of that kind in the United States.

The humanitarian and philanthropic character of Dr. Schmidt soon became widely known, as he had an open hand, often too open, for all who called on him for assistance; he gave, as the saying goes, till it hurt. He assisted all institutes of learning whenever possible, and art and literature were not overlooked by him. These activities he carried on, not only in Chicago, the county and the State, but also in other States of the Union, and even in Europe.

Under his guidance, the German-American Historical Society of Illinois was organized, and while he was the real guiding spirit and financial sponsor of the Society, he first became its President in 1910. The Society, from 1901 on, published a Quarterly, known as the "Deutsch-Amerikanische Vierteljahrschrift," till 1911, after which a Yearbook was published, later known as the German-American Historical Review, and known as the best publication for German-American historical research.

· Deutfch=Amerikanifche Gefchichtsbblätter

Through the influence of Dr. Schmidt, the publication of "The German Element in the United States" by Professor Albert B. Faust, of the Harvard University, was made possible by the creation of the Conrad Seipp Memorial Fund, created by his widow, Mrs. Catherine Seipp, the mother-in-law of Dr. Schmidt.

During the Illinois Centennial, a Centennial History of Illinois was published by the Commission under the guidance of Dr. Schmidt. During the same period, Dr. M. M. Quaife, formerly of the Lewis Institute of Chicago, but now Curator of the Burton Historical Collections at Detroit, Michigan, through the aid and encouragement of Dr. Schmidt was enabled to publish two volumes on the Northwest Territory and on Chicago. Prof. C. V. Easum, formerly of the Culver Military Academy and now Professor at the University of Wisconsin, was in the same way enabled to publish his book on "The Americanization of Carl Schurz." Dr. Zeuch and Mr. Robert C. Knight, of the Map Department of the City of Chicago, devoted their publication, "The Chicago Portage," to Dr. Schmidt. One publication, in which Dr. Schmidt was greatly interested, and which, in fact, was undertaken at his suggestion, a biography on Baron Steuben, is now in its final preparation for publication, and nobody regrets more than the author, Brigadier-General John McA. Palmer, that the volume could not be put into print during the lifetime of Dr. Schmidt. The last historical work that was published through the financial and moral support of Dr. Schmidt was the biography of J. V. Owen, the first elected presiding officer of the town of Chicago in 1832. The author of this biography was Mr. James Ryan Haydon, of Lombard, now also deceased.

In every charity movement in the city, the name of Dr. Schmidt is to be found in a prominent place. His work for the war sufferers and war victims never can be forgotten, and in this connection his name is just as well known in Europe as in the United States. Before the United States was drawn into the war, Dr. Schmidt was the actual guiding spirit of the German and Austro-Hungarian Aid Society, which was active from August, 1914 to the spring of 1917. At the end of the actual

warfare, Dr. Schmidt became the leading spirit of "Die Deutsch-Amerikanische Hilfe" (D.A.H.), the actual head of the "Allen Drive" for the starving children in Germany and Austria; he became the head of the "American Dairy Cattle Company," which was organized for the purpose of supplying milch cows to Germany and Austria, after these countries had been forced to deliver the greatest part of their cattle to France and Belgium.

During that period, the Germans of Chicago, looking for a united leadership, organized the "Deutscher Verband von Chicago" (German Federation of Chicago) and Dr. Schmidt was elected President. Under his leadership, a charity campaign in Chicago and the surrounding territory was organized, giving some of the foremost public leaders of Germany and Austria an opportunity to appear before the populace and plead for their suffering compatriots. During that time, in order to help German and German-American Art, the Victoria Amusement Company was organized, under Dr. Schmidt's financial leadership.

In 1922, during the congressional fight for the establishment of friendly relations between the United States and Germany, the so-called Conference of 1922 was organized under Dr. Schmidt's local leadership, mainly for the support of the Newton and later the Berger Bill. Ex-Congressman Richard Bertholdt of St. Louis directed the campaign in Washington.

Dr. Schmidt also was very active in the arrangement of a Neutral Committee to investigate the question of the War Guilt. The head of the Committee was Professor Aal of Gotheborg, Sweden. The support in the United States, even among the German-Americans, was not very encouraging.

When the Chicago Civic Opera Association needed the support of a wider public, the late Mr. Donald Robertson, of national histrionic fame, induced Dr. Schmidt to join Mrs. Rockefeller McCormick in the work of rescue, but the best efforts came to naught on account of the stubbornness of certain parties.

For a number of years, Dr. Schmidt was chairman of the Medical Advisory Committee of the Oak Forest Institutions, appointed by the former President of the Board of County

Commissioners, later Mayor of Chicago, Anton J. Cermak. Under Dr. Schmidt's advice, many improvements were carried out at the Institutions, whereby in due time it became one of the foremost charity hospitals in the United States.

In 1927, Dr. Schmidt was appointed a member of the Chicago Board of Education by Mayor Dever. However, before the appointment could be affirmed by the City Council, a mayoralty election interfered, and Mr. William Hale Thompson defeated Mayor Dever. Mr. Thompson fought the confirmation of Dr. Schmidt by all means possible, but after a lengthy fight, the City Council voted Dr. Schmidt to be seated. Thereupon, Mayor Thompson started his fight against Superintendent of Schools, Mr. McAndrews, and in the ensuing controversy Dr. Schmidt bore the brunt of the battle. The McAndrews trial, as it will be known in history, ending with the upholding of Dr. Schmidt's standpoint in the support of Mr. McAndrews and the school books question. As a consequence of this sorry trial, Mr. Gorman, the attorney, representing Mayor Thompson in the fight, later on was indicted and in a law suit brought against him by one of the publishing houses of the school books, could only save himself by a broad apology. It should not go by unmentioned that many of the antagonists of Dr. Schmidt, such as Miss Margaret Haley and Alderman Nelson, later on acknowledged that they had been mistaken in their estimation of Dr. Schmidt's lofty idealism and humanitarian standpoints.

Among the historical associations of Dr. Schmidt it must not be forgotten that he was a member of the Mississippi Valley Historical Association and its president for one year; he was a member of the Wisconsin Historical Society, the Missouri Historical Society, the American Historical Association, and the Kansas Historical Society.

As a recreation, Dr. Schmidt found great pleasure in pursuing yacht racing and its development. So he became President of the Inland Lake Yachting Association, having also been the president of its predecessor, The Northwestern Regatta Association.

Deutfch=Amerikanifche Gefchichtsblätter

For his great humanitarian endeavors, Northwestern University honored the Doctor in 1920 bestowing on him the Honorary Degree of Doctor Literarum Humanorum, and in 1930, Loyola University of Chicago found him worthy of the Honorary Degree of Doctor of Laws.

Dr. Schmidt married Miss Emma Seipp in 1891, they having three children, Ernst C. Schmidt, a son, Mrs. Alma Petersen, wife of Dr. Wm. F. Peterson, Professor at the Department of Pathology at the Chicago Medical College of the University of Illinois, and Mrs. C. Tessa Rees, wife of Dr. Hans H. Rees, Professor of Neurology at the University of Wisconsin, in Madison.

Dr. Schmidt was a member of many clubs and societies, as for instance: The City Club of Chicago, the Chicago Athletic Club, the German Club of Chicago, Chicago Press Club, Germania Club, the Travelers Aid Society, the German (Aid) Society of Chicago, the Society for Medical History of Chicago, The Institute of Medicine of Chicago, The American Medical Association, The Roentgen Society of Chicago, the Schwaben-Verein of Chicago, the German Literary Society (Deutsche Literarische Gesellschaft), The Art Institute, Loyal Legion of Chicago, etc.

This, in short, is a general outline of the life of Dr. Otto L. Schmidt, beloved by all who came in contact with him, but in order to appreciate his ceaseless and energetic endeavors, it is appropriate to give a more detailed resumé of his manifold activities, covering the many enterprises in which he took a leading part.

First of all let it be said that Dr. Schmidt had to take care of a very extended medical practice, but hardly a day passed that he did not attend some conference, or a committee meeting in the interest of some object dear to his heart, so that very frequently he appeared late for his office hours and his patients had to wait for hours before he could see them. Then, however, he stayed at his office until very late at night. Thus he exerted his energies to the utmost, undermining his otherwise robust con-

stitution, thereby laying the foundation for the long sufferings he had to endure in later years. Many times, physical exhaustion forced him to take to his bed, but even such interruptions did not interfere with his activities; even from his sick bed he kept up his large correspondence and during the restless hours at home, he kept on planning the actions to be carried on in the furtherance of his set ideas. During the preparations for the Illinois Centennial Celebration, and events connected therewith, he had to undertake many travels throughout the State, which took up more of his well filled time, so that he was forced to devote many late evening and night hours at home in order to keep abreast with the work before him.

Inasmuch as this is not to be a regular biography of the great man, which will have to be written by someone more intimate with his family and medical affairs, it remains for me here to just mention the many activities of the Doctor in a chronological form, making it more easy for the biographer to follow the events as they happened to develop.

In the middle of the ninetieths of the last century, Dr. Schmidt took an interest in the purchase of "Starved Rock" by the State, the first government owned State Park in Illinois. Between 1895 and 1896, he had the first x-ray machine installed in Chicago, introducing this new diagnostic medical method to the medical fraternity in Chicago and Illinois. In 1900, he assisted in the organization of the German-American Historical Society of Illinois. Between 1904 and 1908, he was instrumental in the publication of "The German Element in the United States" written by Dr. Albert B. Faust. In the period between 1912 and 1914, he took a leading part in the development of the Goethe Monument Association and the final erection and unveiling of the monument in Lincoln Park. In 1913 he was called upon to help map out the plans for the civil service examination of the interns in the Cook County Hospital. Dr. M. M. Quaife, formerly of the Lewis Institute of Chicago, now curator of the Burton Historical Collections in Detroit, Mich., in 1914, with the assistance of Dr. Schmidt, was enabled to publish his first volume on Chicago history, entitled "Chicago and the

Northwest Territory." In 1913, 1914 and 1915, the Doctor devoted much time to the maintenance of a German theater in Chicago, known at that period as the "Germania Theater." During the same years, Prof. Moorehead of Andover College, Massachusetts, with the assistance of Dr. Schmidt, began his examinations of the Cohokia mounds, parts of which, later on, were acquired by the State of Illinois as a State Park. The legislative actions for that purpose were carried through with the advice and under the directions of Dr. Schmidt.

From 1914 to 1917, while the preparations for the Illinois Centennial Celebration were at their height, Dr. Schmidt took a leading part in the activities of the German and Austro-Hungarian Aid Society for the assistance of the Central powers during the World War. In 1914, the German Club of Chicago was organized, under the leadership of Dr. Schmidt. As an act of kind remembrance, in 1915, Dr. Schmidt assisted in creating a memorial fund in memory of Miss Sarah A. Brooks, one of his former school teachers. The German theater again took up his time during the years of 1916, 1917 and 1918, then playing in the so-called "Bush Temple" at Clark Street and Chicago Avenue. In 1916, the Julian W. Mack Student Fund was organized, Dr. Schmidt being a trustee together with Mr. Lessing Rosenthal, under the leadership of their mutual friend, Judge Julian W. Mack. The Embargo Conference of 1916 was strongly supported by Dr. Schmidt, as also the activities of the Teutonic Sons, organized here in Chicago for the same purpose as the Embargo Conference. At a last effort, to keep the United States out of the War, Dr. Schmidt organized the "Peace Meeting" here in Chicago, early in 1917.

In 1916, Dr. Schmidt became strongly interested in the "Lincoln Circuit Marking Association," which completed its efforts in 1932. In the following year, Dr. Schmidt organized the "Dunes Pageant" in connection with the Prairie Club of Chicago, in which Miss Caroline McIlvane, formerly Librarian of the Chicago Historical Society, took a leading part.

In the spring of the same year, Dr. Schmidt took the lead in organizing the committee that prepared and arranged the

presentation of the pageant of the Chicago celebration of the Illinois Centennial, sponsored by the State Council of Defense. In December of 1918, Dr. Schmidt was elected Honorary President of the German-American Aid (Deutsch-Amerikanische Hilfe), and even under the most trying circumstances he supported that organization until 1923. During the same period, very serious efforts were undertaken to reorganize the Illinois Staats-Zeitung, but even the best efforts, which promised success, were thwarted by the stubbornness of certain parties and the tactics of the erstwhile editor of the paper, Mr. Lorenz. In 1919, the All-American Exposition was organized, also under the sponsorship of the Illinois State Council of Defense, but the outcome did not leave many pleasant memories.

In the same year, Dr. I. Lange, a native Chicagoan, who had resided in Vienna during the World War, returned to Chicago, and he interested Dr. Schmidt to organize a general support for the physicians of Vienna, collecting a large amount of money for this charity work. In 1920, Dr. Schmidt organized for the Chicago Historical Society the Johnny Appleseed Celebration. In 1921, the Doctor took an active part in the organization of the "Neutral Commission on the War Guilt," the head of which was Prof. Aal, of Sweden. Then came the so-called "Allen Drive" in 1923, so successfully carried out under the leadership of Dr. Schmidt in Chicago and Illinois.

In 1921, The German Federation of Chicago was organized and Dr. Schmidt of course elected its President. Then followed the Chicago Conference in support of the Newton and Berger bills—and also the Civic Theater Association, and the organization of the Victoria Amusement Company.

In 1923, Dr. Schmidt took a leading part in the Saumonak celebration, organized by the Patten family in commemoration of the Underground Railroad of pre-civil war days—being one of the stations from where fugitive slaves were helped to escape to the North.

In 1925, the Affiliated Germanic Group of the University of Chicago was organized, of which Dr. Schmidt was appointed

chairman, Mr. William A. Wieboldt, Honorary Chairman, Mr. Charles S. Peterson, Vice-Chairman, and Mr. Cornelius Teninga, Secretary-Treasurer.

In 1926, the first celebration in New Salem, arranged by the Lincoln Centennial Association, took place, with the co-operation of the Illinois State Historical Society. In 1927, negotiations were carried on to return the "Cahokia Court House," which in some way or another had been removed from the St. Louis Exposition of 1904 and placed in Jackson Park, Chicago. Dr. Schmidt, as an official of the Chicago Historical Society, which had arranged the placing of the first court house built in Illinois in Jackson Park, took it upon himself to interest the South Park Commission in the project.

The year 1927 was a very strenuous one for Dr. Schmidt, as through his appointment to the Board of Education he bore the brunt of the battle waged by the City Administration against Superintendent McAndrews—known as the McAndrews Trial.

In 1928, Dr. Schmidt took a lively interest in the organization of the Germans for their participation in the Century of Progress, but in the beginning he could not devote much time to the movement. In the same year Dr. Schmidt took part in the George Rogers Clark celebration at Vincennes, Indiana; he assisted in forming the Alvord Memorial Fund, started General John McA. Palmer in his research work for the writing of a biography on Baron Steuben. In 1930 he joined the Travelers Aid Society of Chicago; took part in the Rock Island Centennial Celebration and the Fort Chartres Celebration as a State Park, held the principal address at the unveiling of the Wild Bill Hickock monument at Troy, Illinois, was a leader in the Chicago Goethe celebration of 1932 and the Chicago Century Celebration.

In 1932, Dr. Schmidt delivered the German address at the unveiling of the Lessing Monument in Washington Park, donated and made possible by a gift in the will of the late Abraham Meyer. At the celebration, Mayor Kelly, then President of the South Park Commission, acted as chairman, and Governor Horner, then Judge of the Probate Court, rendered the address

in the American language and paid the proper tribute to the donor of the monument and his family. In the same year, Dr. Schmidt took the leading part in the Lakes to the Gulf Waterway Celebration, addressed the German Woman's Club at the Tree Planting ceremony at the Goethe Monument in Lincoln Park.

The last public appearance of Dr. Schmidt took place in the fall of 1934, when he assisted the "Gesang Verein Erinnerung," which had honored him with the election to the Honorary Presidency of the Verein, in the celebration of its first anniversary since the society was organized.

A great many more incidents could be recounted, showing the Doctor's great desire to assist every civic movement in the city, to extend his moral and financial assistance to every deserving cause, to personal charity to single individuals and educational endeavors, but the incidents so far mentioned show to conclusion that there hardly can be found a person, who in his unselfish humanitarian idealism could surpass him.

To show the esteem and veneration in which the Doctor was held, we beg to add the resolutions and memorials passed on his death by the Chicago Historical Society, the addresses at the Illinois Day celebration at Springfield, Illinois, by Professors Theodore C. Pease and Laurence M. Larson, the address delivered by Governor Horner at the Illinois Day Celebration of the Illinois State Historical Society in Springfield on December 3, 1936, at the unveiling of the Doctor's Oil Painting in the library of the Illinois State Historical Society. We beg to add the resolutions passed by the Travellers' Aid Society, the German Aid Society of Chicago, and appreciations by Mr. Michael F. Girten and Dr. Gerson B. Levi.

In Memoriam

Resolutions adopted by the
Board of Trustees of the Chicago Historical Society
at a meeting held
October sixteen, nineteen hundred thirty-five.

Dr. Otto L. Schmidt, became a member of the Chicago Historical Society in 1894. He was a Trustee of the Society from 1899 to 1935, a period of thirty-six years. From 1923 to 1927 Dr. Schmidt served as President of the organization.

Dr. Schmidt was born in Chicago on March 21, 1863, and died August 20, 1935. He was the son of Dr. Ernest Schmidt, a distinguished Chicago physician. He was the brother of Dr. Louis Schmidt, Chicago surgeon, and Richard E. Schmidt, city building commissioner.

He was a graduate of Central High School in 1880; graduate of the Chicago Medical College in 1883 and did post-graduate work at the University of Wurzburg and Vienna.

He married Emma Seipp of Chicago, who survived him.

He practiced as a physician in Chicago since 1883. He was physician in the Alexian Brothers Hospital; chairman of the Illinois Centennial Commission from 1915 to 1919; member of the American Medical Association, the Illinois State and Chicago Medical Societies; the Chicago Neurological Society; the Chicago Röntgen Ray Society; the Illinois State Historical Society, of

which he was President from 1914 to the date of his death, and the Chicago Historical Society. He served for a term as a member of the Board of Education of the City of Chicago.

The foregoing recital of the education and activities of Dr. Schmidt gives only in bare outline the outstanding usefulness of Dr. Schmidt in his profession and in his cultural activities as a member of the State and Chicago Historical Societies.

From the beginning of his membership in this Society, he showed the keenest interest in its historical collections, in the growth and expansion of them, both as to books and museum objects.

To this end, he contributed \$1,000 in 1905 towards the purchase of the very valuable Statutes of the Northwest Territory, including Indiana and Illinois.

He gave the so-called Schmidt collection of French manuscripts from 1735 to 1817 and contributed towards the purchase of that collection, \$250.00.

The Dilg Papers, which include studies made by Carl A. Dilg on the historical sites of the Chicago region, as mentioned in the journals of the explorers, were purchased through Dr. Schmidt's generosity, and diligence, and he contributed \$50.00 towards that end.

He contributed \$700.00 to defray the expense of publishing Volume V of the Historical Society's collection and he paid over \$2,100 for the publication of the Book of Lake Geneva.

In 1932 he donated a collection of more than a hundred volumes of Lincoln Association books, including early editions and contemporary copies of works read

and studied by Lincoln, or contained in his personal library. These were added to the Lincoln collection.

The largest part of the furniture and countless objects relating to pioneer days, which make up the various exhibits of the Pioneer Room of the Society, were given by Dr. Schmidt from time to time.

In 1920 a Conestoga Wagon, which was driven from Baltimore to Deersville, Ohio, in 1811, was his gift to the Museum.

A large part of the furniture in the Paul Revere House was given to the Historical Society by Dr. Schmidt, and his family.

Besides the collection listed, Dr. Schmidt was the donor of innumerable gifts to the Library and Museum, including valuable maps, pictures, manuscripts, newspaper files, and rare historical works relating to the Old Northwest, Chicago, and Illinois. His generosity made possible the execution of many publication projects and other activities of the Society which otherwise could not have been attempted, and his interest in the new building was evidenced by substantial contributions both to the building fund and to the installation of individual period rooms.

The Northwestern University conferred an honorary degree upon him in 1922 for his humanitarian interests. He was given the honorary title of Doctor of Laws by Loyola University in 1930. He also received the Golden Decoration of Honor from the President of the Austrian Republic.

To the Historical Society and more especially to the members of the Board of Trustees, Dr. Schmidt's ex-

traordinary interest in the Society can never be fully recognized. The Trustees are mindful of the fact that in knowledge of the geography and political history of the State of Illinois, he had no equal among the membership or the officers of this Society. He contributed freely, cheerfully, and endlessly of that knowledge toward the upbuilding of the Societys' collection and to improve its standing as one of the most noted historical societies in the United States.

His kindly presence, his genial manner, his endless activities, his intense interest in the welfare of the Society, his contributions of books, historical objects, and money, were given with an enthusiasm for the cause which makes the Society his debtor for all time.

He cannot be replaced. The Board of Trustees will greatly miss his personality and his valued helpfulness in the discharge of their duties.

Resolved, That this Memorial be entered as an expression of the esteem in which Dr. Schmidt was held by his colleagues and their sorrow in his death.

Resolved, That a copy of this Memorial and resolution be delivered to his widow, Mrs. Otto L. Schmidt, and to Ernst Schmidt, Alma S. Petersen and Clara S. Reese, his several children, each duly signed by the President and Secretary of this Society.

CHARLES B. PIKE (signed)

Attest :

President.

CECIL BARNES (signed)

Secretary.

SEAL.

Appreciation of Dr. Otto L. Schmidt

By GOVERNOR HENRY HORNER of Illinois

I welcome the opportunity of contributing to this memorial volume. Dr. Otto L. Schmidt personified unselfish citizenship at its best, and he contributed more to historical scholarship than any individual of our time. Moreover, for as long as I can remember, he was my friend.

Dr. Ernst Schmidt (Otto's father) in his lifetime was one of the most respected physicians and citizens of Chicago. Younger members of our family fought for the honor of ushering him in when he made professional calls at our home in Chicago. I recall a scene some forty odd years ago in the sick chamber of my esteemed and much beloved grandmother, when Dr. Ernst Schmidt called professionally to attend her. My grandmother inquired, "Tell me Doctor, what is wrong with me?" The tall figure of the stately doctor remained motionless, his face showed deep study, and then he said: "Frau Horner, if we could put a little window in your abdomen so that we baffled physicians could look inside, I might be able to answer your question; but science and its devotees will invent one, and it won't be long before that discovery is made. Then we physicians won't have to guess so much."

I often have thought of the satisfaction Dr. Ernst Schmidt would have had if he could only have known that his son, Otto, was to sponsor the first X-ray apparatus in Chicago, introduce it to the physicians of that city, and do important work in its development. That was one of Dr. Otto Schmidt's many great contributions to the science of medicine.

There were other contributions only less notable, and a splendid record of distinguished services to many civic causes. In this place, however, we are naturally more concerned with that

dominating interest of Otto Schmidt's life—his passion for history.

The formal record of his service in this field is an impressive one. Readers of this volume will not need to be reminded of his contribution, as president and in other capacities, to the German-American Historical Society. And that was only one of several similar organizations to which he was devoted. For twenty-seven years he served on the Board of Trustees of the Illinois State Historical Library, and for the last twelve years of his life he was that board's president. From 1914 until his death he was president of the Illinois State Historical Society. He was a trustee of the Chicago Historical Society for thirty-six years, and its president for four years. In 1926 he was elected to the presidency of the Mississippi Valley Historical Association—an organization made up almost entirely of professional historians, and one which does not ordinarily bestow its highest honor on those who are outside the professional ranks.

Moreover, official position was never a mere honor to Otto Schmidt. For him, it carried responsibilities which he never failed to meet to the full extent of his broad ability. When meetings were called, he attended if attendance was humanly possible. If time, always uncompensated, was to be spent in the furtherance of a project, he it was who sacrificed his private and professional interests. And when money was needed—as it often is—it was Otto Schmidt who was sure to become the first, and usually the largest, contributor.

But his concern with history went far beyond the performance of his official duties. I think it is safe to say that no worker in this field ever approached him without receiving whatever aid he was able to extend, and more important, the quiet faith and encouragement which are often even more valuable than material assistance. No one will ever know how many men drew inspiration from this source. Some of them were doubtless undeserving, but if Otto Schmidt thought he discerned even a spark of promise, he was not content until he had done all in his power to fan it into flame. I doubt if anyone

in our time has influenced so many individuals in any field of science or literature as Otto Schmidt influenced in history.

That he could devote himself in this way was his nature. For beyond his many activities he was a rare personality—a man in whom the finest of human feelings and impulses flowed in a strong stream. Sympathy with his fellow men was one of his most marked characteristics. His status in life was such that he might have moved exclusively in the circles of the elect, but the bond that unites all men was too strong in him to be ignored. Therefore his friends were to be found in all classes—among the poverty-stricken unfortunates of his city as well as among its leaders. And as he was able to discern worth in threadbare clothes, he could also discover the lack of it in satins and broadcloth. Pretension, even pretension that was generally accepted, never deceived him. He took men for what they were, and gave them his confidence and friendship no matter what their station. In the finest sense of a noble word, he was a democrat.

And Otto Schmidt was a generous man—generous, I think, beyond our power of measurement. As a practitioner he was generous even in a profession for self-sacrifice. As a citizen he contributed to worthy enterprises to the limit of his ability. And as a man his generosity was bounded only by his purse. Often he must have been imposed upon, but I think few ever deceived him. The sturdy beggar might receive a mild reprimand, but he rarely went away empty-handed.

More important than material aid was the way Otto Schmidt gave of himself. One instance within my own knowledge will illustrate this characteristic better than all the generalities I might utter. A few years ago he learned that an acquaintance of his was to be sent to the county home. Once comfortably fixed, this man had met with reverses, and had been compelled to rely on his son for support. Now the son's position had become insecure, and his income had dropped to a point where he was no longer able to care for his parent. Doctor Schmidt talked with the son and found that he was willing to contribute all he

could for his father's benefit, but the amount was small. Nevertheless, the doctor set out to find a family who would keep the old gentleman in comfort and respectability for the amount available. He succeeded—but only after he had spent the greater part of a week in the search. And I think the suspicion that he was doing what not one man in a hundred would have undertaken never even crossed his mind.

Kindly, generous, self-sacrificing, imbued with human sympathy—Otto Schmidt was all these; but above all he was a wise man. He knew the human body and he knew the human heart. Without ever condoning faults, without ever lowering his own fine standards of conduct, he was tolerant of the slips of others. I do not remember that I ever heard a harsh or bitter judgment from his lips. He knew, too, the minds of men. Better than anyone I ever knew he could harmonize diverse points of view, quiet controversy, and bring opponents together.

And most important of all, Otto Schmidt was wise in the ordering of his own life. Few thoughtful men find ultimate satisfaction, but I think he did. In his many activities, and in the free rein he gave to his own fine impulses, he found the contentment which all seek but few attain. Can we say more of anyone than that he ordered his own life perfectly?

A leader in his own profession, a citizen in the finest sense, a wise and tolerant scholar, a splendid personality—Otto L. Schmidt was all of these. Qualities such as he exhibited are rarely combined in one individual. We may not hope to meet his like again, but we can keep his memory sacred. From it we will draw never-failing solace and inspiration.

Otto Leopold Schmidt: 1863-1935

BY THEODORE C. PEASE

The Illinois State Historical Society mourns the loss of its President, Doctor Otto Leopold Schmidt; and every member privileged to know Doctor Schmidt mourns the loss of a very dear friend. The person deputed to seek after words that may set forth how much his fellow members prized Doctor Schmidt and how deeply they feel his loss may record facts unknown to some of them; he can scarcely add to the sentiments they universally hold.

Otto Leopold Schmidt was born into a war-ridden Chicago to a soldier father March 21, 1863. In the choice of his parents the Doctor gave the first of many proofs of his perspicacity. His mother, christened Therese Weikard, lived in an age when custom prescribed women self-effacement; but those who knew her bear witness that in every way she was a mate worthy of her husband. His father, Ernst Schmidt, had been born in Ebern in Bavaria March 2, 1830. He had studied at the Latin school at Bamberg, at the gymnasium at Nuremberg, and in the universities of Würzburg, Zurich, Heidelberg, and Munich. He had emerged not only a first rate physician worthy in later years to be the colleague of Virchow at Würzburg, but also a deep classical scholar, a writer, a poet, and something of a painter. Like his son, of towering height and impressive appearance, he was a leader among the young men of his day. He plunged into the 1848 struggle for liberty; for his youth he was pardoned after its collapse. It was evident however that the brilliant young doctor's liberalism would be a hindrance to his career in the Germany of the fifties and accordingly, after spending six months in London to learn the English language, he came to Chicago in 1857. Among Chicago Germans he achieved the leadership that necessarily follows on intelligence, knowledge,

humanity, courage and high moral principles. In his adopted land he became an ardent opponent of slavery, spoke at the John Brown memorial meeting in Chicago, and worked for the nomination and election of Lincoln. Until incapacitated he served as surgeon of the Third Missouri Volunteers. Always a humanitarian, always a champion of the oppressed, he abandoned the Republican party when he found that party was falling into the hands of the seekers of privilege and of selfish politicians and editors. In 1879 he ran as Socialist candidate for Mayor of Chicago, polling a quarter of the votes cast and insuring the election of the elder Carter Harrison. He was active in organizing the defense of the anarchists of the Haymarket Riot. As one of Chicago's prominent physicians he rounded out an honored life dying August 26, 1900. He left four sons, Frederick M., an apothecary, Dr. Louis E., a nationally known surgeon and specialist, Richard E., an eminent Chicago architect, and Otto L., the immediate subject of our study. No one could associate with Dr. Otto Schmidt without feeling his father's memory and influence were very fresh and very near to his daily life. By his special request the Pilgrims' Chorus from Tannhäuser was played at his funeral as it had been at his father's.

The Chicago of Otto Schmidt's childhood was the overgrown frontier trading post that disappeared in the Great Fire of 1871. The last of the log bastions of Fort Dearborn had been town down five years before his birth. His birthplace on Clark Street near Polk, his childhood home on Edina Place, now Plymouth Court, the first schools he attended were all on the southern edge of the Loop of today. The Chicago of his young manhood was the picturesque and vehemently individualist Chicago that has in our own day been standardized and regimented to the conventional. It was a Chicago of great Churches, saintly preachers, mighty heresiarchs, and intensely vicious sinners. It was a Chicago which could command great scholars to teach in her high schools, in which gourmets with epicurean skill combined the rarest vintages of Europe with the teeming game of the frontier into feasts of Lucullus. It was a Chicago of business men who had taken the loss of their all in the Chicago fire

without flinching or repining, of business men playing the game of business without scruple, a Chicago of lurid anarchist plots and counter plots. It was a Chicago in which the colorful peasants of Europe had not yet taken on the drab hues of conventional success. And in the days of the boyhood of the future physician it was a Chicago in which eminent surgeons still sharpened their operating knives on the soles of their shoes, or wrote tomes to demonstrate the fallacy of the germ theory of disease.

Through all this raging individualism of a city then at least as cosmopolitan as the vast ant hill of the evening of his life the young Otto Schmidt passed with quick and humorous appreciation and sympathy, storing his memory with a wealth of picturesque incidents. It formed his personality as his father's example had formed his character.

His formal education began in the Jones and Haven Schools in Chicago and was continued in the old Central High School. In 1880 he entered Chicago Medical College, which has since become the Medical School of Northwestern University, from which he graduated with the degree of Doctor of Medicine in 1883. From 1883 to 1885 he served internships in Alexian Brothers Hospital, and in the Cook County Infirmary at Dunning. Then he sought further training in the medical schools of Germany and Austria. He studied for a time in Vienna; studied also at the University of Würzburg where he lived pleasantly among his father's kinsmen. In the last days of his life his mind reverted to long excursions on foot in the smiling countryside of a Germany at yet unmarred by the World War.

Returning to Chicago in 1887 he became a member of the staff of Alexian Brothers Hospital, maintaining his connection with it to his death. He was for many years a consulting physician at Michael Reese Hospital. His father had served in both before him. He was also consulting physician at the Grant and at one time chairman of the medical advisory committee of the Oak Forest institutions. From 1889 to 1892 he was instructor in the Chicago Medical College, resigning on account of the demands of his private practice. In his hospital service he was always modest and retiring but to those acquainted with develop-

ments it was evident that his advice and influence were behind very much of the great improvement in Chicago hospitals of the last half century. His brother Mr. Richard Schmidt was especially interested in the subject of hospital design and the brothers coöperated with great benefit to Chicago hospital architecture.

As a medical specialist he never lost the intellectual curiosity of his early years. He watched all new developments, studying assiduously the medical journals of his own country and of Europe. He became widely known as a specialist and consultant in internal medicine. In the Chicago area he was a pioneer in X-ray development. He assembled the first X-ray apparatus in Chicago, introduced other Chicago physicians to its use, and was active in the early experimental work in the field.

As a family physician he was deeply prized by many of the prominent families of Chicago. The illnesses to which he became increasingly subject in the last fifteen years of his life necessitated his leaving much of the active practice to his associates; but his old patients insisted on retaining his services, looking to him for medical counsel and advice down to the last days that he was able to spend in his office. The habit of the good physician of making charges nominal or nil to those unable to pay was his in a superlative degree.

Great as were Doctor Schmidt's services as a physician they represented only one side of an active and fruitful life. It was natural that his father's son should have a wide sheaf of varied interests, should pursue them with physical vigor and intellectual keenness, and should thereby touch at many different points the hobbies of many different men. It was natural also that he should be thoroughly democratic in principle and in manners, and should like humanity in the individual or in the mass. Quick and intelligent, informed and interested in many subjects and pursuits, generous to a fault with his money, his services and his time, his friendships multiplied and with them, whether he would or no, came influence and leadership.

Doctor Schmidt had a genius for friendship. No one could be with him any length of time without feeling that he took a

keen human interest in every person he met and immediately began to think of ways in which he could assist him. He scolded sturdy beggars but rarely sent them empty away. Loving music and the arts, he was quick to help their practitioners, and acquired an honored place among them. Painters, sculptors, musicians, pageant masters, looked to him for sympathy and help and never in vain. With his money he created work to salve the respect of those who needed it, and could do it.

His musical interests call for special mention. They began in his childhood home. His parents were ardent admirers of Richard Wagner's operas, the music of which they discussed and played in their home. Otto was trained in musical theory and composition. At one time he played the zither, abandoning it for the flute. One of the intimate friends of his manhood was Mrs. Schmidt's teacher, Bernhard Ziehn, among the foremost musical scholars of America, and the trusted counsellor of Theodore Thomas. In fact, Mrs. Schmidt's skill at the piano was a never-ending source of delight for her husband.

In the days of his vigorous health Doctor Schmidt was a keen sportsman. Especially was he interested in yachting. The Sheridan Trophy of the Lake Geneva Yacht Club is inscribed with repeated victories that he won with his sloop, the *Senta*. In his later years as president of the Inland Yachting Association he toiled patiently for the sport of others, planning regattas, laying out courses, as judge tactfully laboring to settle disputes arising from protests based on the intricate rules of the sport, until once his young nephew refrained from filing a protest lest it should harass Uncle Otto!

The activities and the services in which Doctor Schmidt was drawn by his public interests are far too numerous to detail. One or two marks of recognition among many may be noted. He received the degree of L.H.D. from Northwestern in 1922, and the L.L.D. in 1930 from Loyola. In 1933 Würzburg, his university and his father's, made him Doctor Medicinæ Honoris. From Germany he received in July, 1914, the order of the Red Eagle Fourth Class; in 1925 he received the Medal of Honor of the German Red Cross; in 1928 he was honored by the

Deutsches Ausland Institut. In 1923 the President of the Austrian Republic awarded him the Golden Decoration of Honor for his activity in post-war relief work.

Early in 1927 at the earnest entreaty of Mayor William E. Dever he accepted a place on the Chicago Board of Education, declining at the same time the presidency of the Board. Immediately he found himself involved in controversy. In view of the vital political issues of unemployment and destitution in the last few years it now seems strange that eight years ago an electorate could be profoundly excited over the charge that history texts used in American schools concealed British propaganda. Yet the charge was bruited about by people doubtless sincere, with whom it rose to fanaticism. Scholars whose sons had died as officers in the United States Army and who were thought by some colleagues to have pushed to the extreme the logical justification for the American Revolution were accused of servility to the purposes of an alien power.

In the midst of the storm let loose upon the Board of Education Doctor Schmidt struggled vainly to make people listen to reason. He labored patiently and earnestly with the assailants to endeavor to convince them they were pursuing will o' the wisps. He vainly urged the men attacked to come out with clear-cut denials that would be easily understood by the average voter. However, the mania ran its course; old friends did things they doubtless bitterly regret; foreseeing evils he was powerless to prevent Doctor Schmidt resigned from the Board after something more than a year's service.

It has been left to the last to deal with Doctor Schmidt's services in the field of history. It was a subject in which he was profoundly engrossed from the very beginning. His brother testifies that his interest in history was manifest from his earliest boyhood and was associated in his home with pictures of Lincoln and of Civil War events. He even thinks that Doctor Schmidt's delight in the sea and ships is partly ascribable to the fact that it was the sea and ships that brought the historic figures of the past to America. At all events in 1894 he joined the Chicago His-

torical Society, serving as a trustee from 1899 to 1935. He was active in the negotiations for the purchase by the Society of the great Gunther Collection of manuscripts and historical objects. He was President during the four crucial years of 1923-1927 when the Society was faced with the necessity of readjusting itself and securing a new building.

The list of his benefactions to the Chicago Historical Society would be a very long one indeed. He was continually giving or purchasing some book, document, or relic that fitted in with the Society's collections and purposes. Only his more important donations can be noted here. In 1905 as a result of his generosity the Society was able to purchase statutes of the Northwest, Indiana, and Illinois Territories, a very rare complete set. At about the same time he presented what is known as the Otto L. Schmidt Collection, a remarkable body of documents relating primarily to the conduct of the fur trade in the West from the middle of the 17th century to the early years of the 19th century with numerous rare and important signatures of the French pioneers in the western country. He also assisted and financed the researches of Dilg on the pioneer topography of the Chicago region. He encouraged Albert Scharf's painstaking surveys of the Indian village sites of the area. Between 1932 and 1934 he presented over 100 books associated with Lincoln, including books from his library and books he was known to have read. In the new building of the Chicago Historical Society in the Schmidt Pioneer Room is housed a large collection of the tools, implements, and utensils of pioneer life in great measure collected by the Doctor himself. In these he always took the greatest interest; he especially delighted in persons who could illustrate for him the precise way in which pioneer utensils were used. This room was made possible by the generosity of his family and friends. In addition Doctor Schmidt contributed generously to the costs of the building, financed various lecture series intended for members of the Society or for school children, and in numberless ways promoted its work. In the days when he was in full health he very often dropped in at the Society on his way to work in the morning.

Doctor Schmidt's contribution to the success of the Illinois Centennial Commission was essential. That Commission published what is generally recognized as one of the outstanding state histories prepared in the United States. Its excellence was in great measure due to Doctor Schmidt's successful efforts to give the General Editor of the history, the late Professor C. W. Alvord, a free hand and adequate funds for research in going about his work. Doctor Schmidt was a member of the First Centennial Commission created by the General Assembly in 1913. Its work was impeded for some time by suits brought on constitutional issues as to the valid passage of the act creating the commission and as to the right of members of the General Assembly to be members of such a Commission. The Commission was finally re-created early in 1916 with Doctor Schmidt as Chairman. To his clear-sighted planning it was mainly due that the preparation of the Centennial History proceeded without difficulty during the interregnum between commissions. Doctor Schmidt's activities not merely in this connection but with various details of organizing the state-wide celebration of the Illinois Centennial are too numerous to mention.

Coming to matters which more immediately concern the members of the Illinois State Historical Society, Doctor Schmidt became a member of the Board of Trustees of the Illinois State Historical Library in 1908. From 1923 until his death he served as President of the Board. He joined the Illinois State Historical Society on March 16, 1901, within a year or two of the Society's foundation. He was President of the Society from 1914 until his death. As early as 1913 he was a member of the Lincoln Centennial Association of Springfield and he continued a loyal and interested member to the end.

For these activities Doctor Schmidt brought his knowledge of men and his influence to bear at every turn to promote the welfare of the organizations and to enhance their usefulness. He was a continual inspiration in maintaining the high standards of scholarship that have characterized the *Illinois Historical Collections* and the other publications of Library and Society. He coöperated actively with the Department of Public Works

in the creation and arrangement of state parks at points of historic interest. The story of the patience with which he labored for years to reconcile conflicting interests toward the creation of a state park at the great mound of Cahokia would require almost a separate article to relate in full. No phase of the state's history missed his careful attention and his unremitting labors for its promotion.

A friend and a helper of all persons with whom he came in contact Doctor Schmidt was especially helpful in financial and other ways to scholars in Illinois or in the surrounding states who needed help or countenance. The list of persons in the profession who owe or owed him a debt of gratitude for one sort of assistance or another would be a long one indeed. For many years President of the German-American Historical Society, he in great measure financed its publications. He was intensely interested in the cultural achievement of Americans of German descent. He wished them to take an active part in the finer aspects of American life. For that reason he furthered the gift by Mrs. Schmidt's mother to Conrad Seipp Memorial Fund which secured the publication of Faust's *German Element in the United States*. He was a guarantor of the *Mississippi Valley Historical Review*, a liberal contributor to the Clarence Walworth Alvord Memorial Fund. His election as President of the Mississippi Valley Historical Association in 1927 was a spontaneous tribute of the men interested in Valley history to the services which Doctor Schmidt had so long and unselfishly performed.

In 1891 Doctor Schmidt married Emma Seipp of Chicago. Their children, Mrs. William F. Petersen, Mrs. Hans H. Reese and Mr. Ernst Schmidt, grew up in the family home in the 3300 block on Michigan Avenue. After the war Doctor Schmidt removed to Dearborn Parkway within view of Lincoln Park, the St. Gaudens Lincoln and the present location of the Chicago Historical Society. There and at Black Point on Lake Geneva he and his family dispensed to their friends a perfect hospitality.

In the last years of the Doctors' life he went about a Chicago that for the moment had lost faith in itself, punctuated by pre-

tentious sky scrapers without tenants, with rich men who feared and could not lead, with poor men who had lost their self-respect or who clamored that the world owed them a living. His father's son to the last, he felt keenly the futile selfishness of the rich and the unreasoning unrest of the poor and it saddened him. Yet he understood too fully the philosophy that the Renaissance artist summed up in the saying "that all things perform according to their nature," to be seriously wroth with rich or poor. As ever he honored honesty, unselfishness, and courage wherever he found them.

Ever since the war he had been subject to recurring heart attacks of an unusual sort, each one of which imposed on an active and busy man the hard penance of weeks in bed. Then he seemed to get rid of them for a time, only to be assailed about three years ago by a tumor, making its presence felt in constantly increasing pain and discomfort. In December, 1934, he underwent an operation which he hoped might give him a few months more to go about and set in order for his successors the various undertakings whose burdens he had so long carried.

However, the hope of a few months more of activity eluded him. He was confined to his room, intermittently suffering great pain for about eight months. Successive minor operations failed to give the hoped-for relief. He lay watching the crowds of people traveling North Avenue in a warm Chicago spring and summer to and from the lake, watching the birds playing outside his window. His friends might come sometimes to take coffee with him. Near him was the little silver yacht, the gift of General Sheridan to the Lake Geneva Yacht Club; it was inscribed with his past victories in the *Senta*; it had been won once more for the year by his son. There were also pictures, maps and historical charts, the work of a little grandson in whose independent and vigorous mind he found deep satisfaction.

Then in the last days of August he began to fail rapidly; and on the 20th came the end of a life that has been filled with keen delight and with usefulness such as fall to the lot of but few men.

Otto Leopold Schmidt¹

AN APPRECIATION

By LAURENCE M. LARSON

For a number of years—I do not know how many—it has been customary for the Illinois State Historical Society to meet in formal assembly on this date to take note of an outstanding event in American history, the admission of Illinois to the mighty union of sovereign states. Those of you who have attended these anniversary gatherings in the past will recall that almost invariably the presiding official was Doctor Otto L. Schmidt. Of course, when he was present (and I do not know that he was ever absent), the chair could be occupied by no one else; for as long ago as 1914 he was chosen president of this body, which office he held by regular and successive elections till his death on August 20 of the present year.

And now that Doctor Schmidt no longer walks among us, now that another has taken his place as leader and guide, it seems appropriate that we should take a few minutes of the time allotted to these exercises and turn our thoughts to the remarkable career that has so recently closed. There is much that can be said of our departed friend, but most of it we shall have to leave unsaid; for, on an occasion like this it is only natural that we should limit our consideration to one important chapter in his varied career and should place the emphasis on his service to the cause of history, and in particular to the history of his own state.

Otto Leopold Schmidt came from a family whose chief concern was with the ancient art of healing and the scientific study

¹ Read before the Illinois State Historical Society at its Illinois Day Meeting in Springfield, December 3, 1935.

of human ailments. His father was a physician of more than local fame; a younger brother has risen to high eminence in the same profession; and it was only to be expected that young Otto should decide to travel the same road. In *Who's Who in Medicine* he modestly describes himself as a "general practitioner," which his wide knowledge of medical subjects and his penetrating insight into the erratic behavior of the human system prepared him so well to be. He was, however, not without certain specific and related interests, the cultivation of which brought him repute and recognition of a kind that is very close to that of the medical specialist. For Doctor Schmidt had developed a skill and had built up a knowledge of which his professional colleagues frequently availed themselves, especially when the problem lay in the fields of disease where human nerves are chiefly concerned.

He began the practice of medicine in 1883 and, except for a period of study in the medical schools of Europe, he continued active in his chosen profession for more than fifty years. He might have limited his career to the practice of medicine and enjoyed the satisfaction of wide renown, though perhaps no greater renown than he actually did achieve. Fame, however, was kinder to Doctor Schmidt than to most men: she gave a double portion of her engaging gift. For in any review of his career, one will have to take large account not only of the distinction that he achieved in medicine but also the honors that came to him for long-continued labor in the vineyard of history.

Doctor Schmidt was historically minded. It may be that he was not wholly without the interest of the antiquarian who studies the past for its own sake; but this was wholly subordinate to his interest in the past as a complex of human forces that have made the present. That he should come to the understanding of this is not at all strange. For what man among us, whose eyes are anointed to see, can fail to realize, in looking back upon the seventy and more years of Doctor Schmidt's life, that in the State of Illinois and particularly in his own city of Chicago vast and turbulent powers were unfolding their strength. One need only call attention to the fact that Chicago with perhaps 100,000

on the day of his birth had grown to a vast metropolis of more than 3,000,000 by the day of his death.

Doctor Schmidt came into the world in a season of strain and stress. The date was March 21, 1863, a time when hopes were low in many hearts, for Vicksburg had not yet been taken and the victory at Gettysburg had not yet been won. The Schmidt family, though of immigrant origin, had a personal interest in the conflict, for the father of the household served for a period at the front with a medical unit.

One can therefore be quite sure that one of the great subjects of thought and conversation in the family during the earlier years of the young boy's life was the issues and events of the great conflict. After the war came a dozen years of so-called reconstruction, when the baser political passions were active on both sides of the border. It was in this period that young Schmidt was receiving his first impressions of public life.

One may doubt that the savage realities of that tempestuous time touched his mind very deeply. Rather it seems probable that he received more positive impressions from the political warfare in his own state. The years of his youth were the classic period of Illinois politics. General Grant had marched almost directly from Appomattox to the White House. Men from Illinois sat high in the councils of the nation, men like Logan, Trumbull, Washburne, and David Davis. And over all hovered the ever-present memory of Abraham Lincoln, the living glory of the state.

It is therefore not strange that the young man should develop a keen interest in political activities. This interest he maintained till the end; at times it even drew him into the field of practical politics. But, what is more important, his interest in the mighty drama that he watched unfold itself as the years marched on, drew him close to the heart of the state that was playing so great a part. The stream of history in the seventies rolled forward like a torrent, and a soul like that of young Schmidt, sensitive, receptive, and responsive, could not fail to receive a permanent stamp.

Deutsch-Amerikanische Geschichtsblätter

When still a young man just past thirty he became a member of the Chicago Historical Society and a connection was formed which added greatly to the strength of that organization. It was only natural that he should hold membership in the German-American Historical Society in which he held the place of leadership for twenty-five years.

He was also a member of the American Historical Association and in 1933, when the organization met in Urbana, he rendered financial assistance, though he was not able to attend its sessions. When a small group of scholars in 1913 founded an association which was to bring together and organize the devotees of history in the Mississippi Valley, Otto L. Schmidt became a charter member. Of his membership in your own organization mention has already been made.

There is not much that the historical profession can do to honor its outstanding members. Almost the only tangible reward is the formal elevation to leadership. Such honors came several times to Doctor Schmidt. In 1926 he was chosen president of the Mississippi Valley Historical Association. This election is so unusual that it calls for comment. The Association is a virile and active body: its membership is made up largely of men and women who regard historical work as their profession. Up to that year (1926) the presidency had always been given to men who had attained eminence as students of history. But on that occasion the organization decided to ignore the claims of historical scholarship and gave the presidency to a layman. Doctor Schmidt had contributed nothing to the bibliography of history. He was a man of culture, and scientific attainment, but that had been achieved in the distant realm of medicine. To a place in the guild of workers in history he could make no claim.

In addition we must note the remarkable fact that this layman already held the presidency of four other important historical organizations, the German-American, the Chicago, and the State historical societies, and the Board of Trustees of the State Historical Library.

These honors, for they were real honors deliberately conferred, were awarded in recognition of the energy and the enthusiasm which Doctor Schmidt had displayed in the promotion of historical study in the State of Illinois. There is work to do in the vineyard which cannot always be done by men of the academic profession. This work had in some measure fallen to him, and the recognition that he received would indicate that his duties were efficiently performed.

There can be no doubt that Doctor Schmidt found real satisfaction in the honors that he was allowed to share. One can also be sure that he enjoyed the tasks that were assigned to him. He was far better informed than most laymen on historical subjects and could deal with experts without embarrassment. He served the cause most prominently on the side of administration; but this, too, is an important service.

One must take note first of all of his services as chairman of the Illinois Centennial Commission. This position he held from 1915 to 1919 when the work of that important body reached its completion. As members of the Commission he and his associates were in charge of the preparations for the celebration of the state centennial. This involved serious work in many lines of which I shall make mention of only one.

One of the most important duties assigned to the Commission was to make the necessary plans and provisions for the writing of a history of Illinois, one that should be adequate to the dignity of a great state. The committee on publication selected a group of highly competent writers and the work was ultimately published in five volumes. The *Centennial History of Illinois* is a real achievement. It has been acclaimed throughout the land as a work which in dignity, in substance, and in literary excellence is wholly worthy of the state and deserves a place above that of any state history that had been produced up to that time.

That this high standard of excellence could be attained and kept throughout the series was due primarily to the rare wisdom and the watchful care of Professor Evarts B. Greene, who pre-

sided over the committee. But one must not forget to state that on all important questions Professor Greene had the cordial support of his colleagues, notably Doctor Schmidt, who as chairman of the Commission held a position somewhat more important than that of a mere member of a subordinate committee. Professor Greene recognized this and in an editorial note to the second volume of the history he writes:

"I desire finally to place on record my high appreciation of the fine public spirit shown at every stage of our work by the chairman of the Commission, Dr. Otto L. Schmidt of Chicago."

When in 1908 a vacancy appeared in the Board of Trustees of the Illinois State Historical Library, Governor Deneen requested Doctor Schmidt to become a member and this position he held till the day of his death. When Professor Greene resigned his membership twelve years ago, Doctor Schmidt became president of the Board and remained in this position till the day of his death.

It is not necessary to argue that this chairmanship can be made an important function. In addition to being a library in a conventional sense, the State Historical Library is an agency to which has been entrusted the editorial preparation and publication of sources for the history of Illinois. Twenty-five volumes of such materials have now been published; nearly all of these have come from the press during Doctor Schmidt's tenure of membership in the Board.

The Illinois Historical Collections is a notable, one may even say a remarkable, series, one for which critics have had almost nothing to say but praise. Its excellence may be ascribed primarily to the high standards of editorial preparation set by its first editor, Professor C. W. Alvord, and maintained by his successor, Professor Theodore Calvin Pease. But one may safely affirm that it has not been difficult to maintain these standards, inasmuch as the Board and particularly Doctor Schmidt, has in every case given loyal support to the editorial force whenever a need for such support has seemed to appear.

Doctor Schmidt's service to the people of the state extended into every part of the commonwealth. In his capacity as presi-

dent of the Illinois State Historical Society he tried to maintain a close touch with all the activities of the organization, he was ready to assist and coöperate in any undertaking that seemed to lie within the field of his official functions. Those of you who are interested in the history of your own localities will recall the enthusiastic response which always came from his office to plans and suggestions that he regarded as promising and worth while. If an official representation was desired at a local celebration, Doctor Schmidt was always willing to attend.

He gave of his time and he gave of his private means. So far as I know he was never paid for his public services. The positions that he held were such as carried no salaries. His many journeys to the capital and elsewhere in the state on missions that had to do with historical activities were always made at his own expense.

His more direct contributions were many and the money spent in this way was often considerable in amount. In 1891 he married Miss Emma Seipp, who survives him, and who knows better than anyone else how great a loss has been suffered, first of all by his family but also by his many friends, by the historical fraternity, and by the State of Illinois, in the passing of this unusual man.

Mrs. Schmidt was the daughter of Conrad Seipp who in his day was a prominent business man of Chicago. After his death the family established the Conrad Seipp memorial prize of \$3,000 which was at one time awarded to Professor A. B. Faust for his well-known work on *The German Element in the United States*. In the establishment of this prize one seems to note the influence of Doctor Schmidt whose interest in German-American history had by this time developed into a serious concern.

More than any other group or institution the Chicago Historical Society has experienced the liberality of its departed leader. In the Society's building is the Schmidt Pioneer Room into which has been gathered a significant collection of tools and other utensils and implements that were needed and usually

found in a pioneer cabin. These were purchased and given to the society by Doctor Schmidt whose interest in pioneer life was an early development which grew with the years.

More important perhaps, at least to scholars, is the Otto L. Schmidt collection which came as a gift to the same organization. This is composed of about 750 documents of an economic character and dealing chiefly with the history and the conduct of the American fur trade. On the French side some of the items go back to the seventeenth century. It will be readily understood that a collection of this sort must be of highly significant value.

The range of his benefactions was wide and his gifts were not limited to institutions or organizations. He gave assistance to scholars who had important projects of research under way. He helped to finance the publication of books. When the Mississippi Valley Historical Review was launched, he was one of its earliest guarantors. His gifts to individuals were not always large, but they were many and they were always helpful.

Doctor Schmidt was born into a cultured home. His father was a scientist whose intellectual horizon stretched far beyond the limits of his profession. The ancestral house of the family was at Ebern in the lovely hill country of northern Bavaria. It is a region filled with great memories, a country where civilization has put forth some of its choicest flowers. Less than a hundred miles away are Würzburg and Erlangen, Nürnberg and Fulda, Bayreuth and Jena and classic Weimer, all shrines of culture and noble tradition, some of them centuries old. After his graduation from Chicago Medical College, Doctor Schmidt spent some time abroad in the medical schools of Vienna and Würzburg. Those must have been glorious months, those months in Würzburg, when Otto Leopold Schmidt was young.

Doctor Schmidt believed that one owes a debt to one's ancestors and this debt he gladly paid. The honor that he rendered to his German past was more than lip service; he paid the debt in his daily life. I have heard it stated that Doctor Schmidt was the most prominent citizen of German blood in Chicago, perhaps

one might say in all Illinois. In whatever his German-American friends attempted to do for their people in a large way, his aid was always enlisted and he usually shared in the undertaking.

His soul was wrenched those fateful April days eighteen years ago when the trumpet called the nation to war. But he knew what he owed to his American citizenship and he paid his debt to the last penny. He knew that the most important task that he could undertake was to mobilize the German-American citizenship in loyal bands around the flag. After the war was over he threw his abundant energies into the work for European relief. So effective were his labors in this field that he was honored with several signal awards, among them a decoration by the president of the Austrian State.

What manner of man was this who was able to serve in so many and such unrelated fields? I need not describe him to you, for you have all seen him many times. You have seen his towering form and his strong face with the firm lines. You all know his manner of speech, deliberate, precise, and never affected. Such was also the soul within, strong, determined, but never hard. He was precise and vigorous in thought but always open-minded, a man who loved to walk with choice companions but strong enough to walk alone.

For a period of twelve years I have worked with Doctor Schmidt in the Board of Trustees of the State Historical Library. I am sure that I speak also for all the others who have a direct interest in that institution when I say that a source of wisdom and strength has been closed to us. So long have we been accustomed to see him in the chair of leadership that it seems strange to be without his genial presence. As for myself, I am grateful for this opportunity to bring a last word of homage to my departed chief.

RESOLUTION OF THE GERMAN AID SOCIETY

August 21, 1935.

Dr. Otto L. Schmidt, a stalwart leader among men, is no more and with his passing a heavy cloud of sorrow and sadness descended upon all who knew him.

He lived a full, rich life, asking little for himself and desiring "not to be ministered unto but to minister." He disdained a life of ease and worked ceaselessly for the welfare of humanity. He was always kind and charitable, radiating a spirit of rugged honesty; he found his greatest joy in encouraging the dejected, in strengthening the weary and exhausted, in kindling a spark of new hope and confidence in the heart of his despairing fellow-man, his brother.

We of the German (Aid) Society of Chicago mourn his going away. We cherish the memory of his co-operation these many, many years as a member and in recent years as a director. He displayed in abundance the greatest of all virtues, charity in fullness, for his right hand knew little of what his left hand did.

Hundreds mournfully followed his bier; these and the untold thousands who had been touched by his kindness, his tenderness, his sincerity, his friendliness miss him much and his memory of him will cheer them on.

In his vigorous years he knew no halting, ever courageously forging forward, not for self advancement, but for the common good; then when the call came to him to leave all activities, he became resigned and on contemplating his many contacts with public and private activities for the community, state, and Country, he had only one regret, one hope, that he might con-

tinue his life of service, if for a short time only, to do a little more for each cause.

“And when he fell—he went down
As when a lordly cedar, green with boughs
Goes down upon the hill and leaves a
Lonesome place against the sky.”

So we are lonesome.

- (Signed) MICHAEL F. GIRTEN, *President*.
(Signed) OSCAR A. STOFFELS, *Vice-Pres.*
(Signed) WILLIAM MANNHARDT, *Treasurer*.
(Signed) CHAS. HOEPFNER, *Secretary*.
(Signed) FRED HILDMANN, *Fin. Secretary*.

APPRECIATION BY MICHAEL F. GIRTEN.

Dr. Otto L. Schmidt, an ever busy man of the world, yet a man with a splendid heart who found time to assist his fellow-men. It cost him also much money, plus disappointments now and then. Still, even the misunderstandings and the ingratitude did not deter him to continue doing more good. All this with the hope and the faith that perhaps this time some one might acquire courage and regain the will to carry on for his family or himself. His objective was to re-establish a man, a woman or a family (after a long or short period of misfortune) to an orderly life; to keep men and women from despair.

He was also actively responsive to everything that was for the welfare of all of us in the Community, in the State, in the

Nation. He understood that the best investment is doing that which would enable the greater number of us to attain a fairer measure of the things that do matter for a correct standard of good neighborliness.

How we like to recall, with admiration, his effort with others to keep our country out of the World War. Then, after the Armistice was signed, his assistance in the effort to influence our Government to insist that the Allies lift the blockade which, through sheer stupidity, was being maintained against the central powers causing suffering and death to women, children, the aged and the sick. And again later sending men to appear before the Congressional Committee that was allocating money to relieve need in Europe, to inform it (and plead with it) that there were helpless and starving people in Austria and Germany that should be included.

He fought the good fight for fellowman and country and never lost the faith that it was right to help a man. His motives were unselfish and prompted by a desire to better relations and harmony based on understanding and reason between man and man.

MICHAEL F. GIRTEN.

APPRECIATION BY DR. GERSON B. LEVI.

Chicago, Ill., June 17, 1937.

Just to mention the name of Dr. Otto Schmidt is enough to start a train of gloriously inspiring memories. He himself carried through his life the traditions of a generation of students

and thinkers for whom the ways of science, of medicine, of literature were being freshly opened. All who entered upon these ways had a zeal for excellence and a reverence for achievement. Dr. Schmidt's father brought these ideals to America and his son Otto increased their worth by his own powers, and by his character increased their loveliness. These were the traditions that, here in America, we have come to look upon as the German traditions which were created by those who knew their Schiller and political freedom, and were continued by those who knew in addition a Thomas Mann and human appreciation, a Haeckel and an Einstein. True to that tradition, Otto Schmidt lived his life beautifully under the sun of American freedom. In the days to come they who have German ancestry will be glad to mention that Otto Schmidt was one of their own and that his hatred of petty racialism expressed the German ideal better than the present mode.

Dr. Schmidt gave of his time to the great causes of the community. For years he labored in behalf of the Historical Society. He served on the Board of Education, he was a member of the Board of the Traveller's Aid Society. Everywhere he brought the intelligent and kindly spirit and was the philosopher and the physician, the friend of the troubled mind and the healer of the hurt body. And then I ought to add that in recent difficult days when prejudices might easily have led people astray, and false philosophies shouted abroad gave the lie to the best possessions of the race, and the friendships of years were in places sundered, Dr. Schmidt's advice and work made it possible to preserve the common sense and the amenities of civilization. Dr. Schmidt of course will be honored by all who knew him in the different spheres of his labor. We prefer to think of him and honor him as a brilliant mind and a generous soul.

GERSON B. LEVI,
Rabbi of Isaiath Temple.

RESOLUTION OF SYMPATHY.

CHICAGO, February 24, 1937.

Hon. Michael F. Girtten,
30 North Michigan Avenue,
Chicago, Illinois.

MY DEAR JUDGE:

Dr. Otto L. Schmidt was a man of the broadest sympathies, with a wide diversity of activities and a fine culture that gave him a keen appreciation of the better things of life. For many years he was a member of the Board of Directors of the Travelers' Aid Society, of which I am President. His coöperation, advice and continued support were of the highest order.

Dr. Schmidt was very humane and his public spirit manifested itself in many directions. I attended meetings of the Illinois Historical Society while he was President of that organization, and am familiar with his work in the Chicago Historical Society.

His eminence in his profession and his varied activities in civic life made him a notable figure. His passing was indeed a distinct loss to his city and State.

Believe me to be, with kind regards,

Sincerely yours,

JOHN P. McGOORTY.

A Review and Record of the Many Activities of Dr. Schmidt

Starved Rock purchase.....	1894
X-Ray machine—Dr. Fuchs.....	1893–94
German Element—Prof. A. B. Faust.....	1904–1908
Goethe Monument Association.....	1912–1914
Civil Service Examination Cook County Hospital.....	1912–1914
M. M. Quaife.....	1912–14–16
Germania Theater	1913–1914
Cahokia Mounds	1913–1926
German and Austro-Hungarian Aid Society....	1914–1917
May Festival Merigold Garden	1916
Charity Kermess Coliseum	1916
The German Club of Chicago.....	1914
Sarah A. Brooks Fund.....	1915
Bush Temple Theater.....	1916–17–18
Julian W. Mack Fund.....	1916–1934–35
Embargo Conference	1916–1917
Teutonic Sons—Meeting in Brand's Park.....	1916–17
Lincoln Circuit Marking Association.....	1916–1932
Peace Meeting—Auditorium	1917
The Dunes Pageant (Prairie Club).....	1917
Verein zur Förderung dramatischer Kunst.....	1918
Chicago Centennial Celebration (Auditorium)	
(Congress Hotel)	1918
Deutsch-Amerikanische Hilfe.....	1918–1923
Illinois Staats-Zeitung Reorganization—	
Brand-Lorenz	1918–1923
All-American Exposition (Auditorium).....	1919
Vienna Support—Dr. I. Lange.....	1919–1920
Burley Fund (Chicago Historical Society) Tudor	
A. Madoc	1919–1925

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Ostpreussen Hilfe	1919-1929
Johney Appleseed Celebration (Chicago Historical Society	1920
Neutral Commission re Guild of War—Dr. Aal. .	1921-1922-23
American Dairy Cattle Company— American Holstein Cattle Company.....	1921-1922-23
Allen Drive	1923
Civic Theater Association—Donald Robertson, Mrs. McCormick, Mrs. Everett.....	1923-1924-25
German Federation of Chicago— May Festival 1922	1922-23-24
Chicago Conference—Newton Bill—Berger Bill— Bartholdt	1922-1923
Victoria Amusement Co.....	1923
Saumonauk Celebration—Underground Railway.	1925
Affiliated German Group—University of Chicago.	1925-1926
Louis A. Warren—Lincolniana.....	1926-1934
Lincoln Centennial Association—New Salem....	1926
Jaekh College of Politics.....	1926-1927
Holdapfel Fund—Dr. Zbinden.....	1926-1927
Cahokia Court House.....	1927-1934
Board of Education—McAndrew Trial.....	1927-1928
German Group Century of Progress.....	1928-1933
Carl Schurz Foundation.....	1928-1934
William Bigler Research Work.....	1928-1935
George Rogers Clark Celebration—Vincennes..	1928-1929
Vollbehr Collection	1928-1930
Alvord Memorial Fund.....	1929-1932
Steuben Biography—General John McA. Palmer.	1929-1935
Travelers' Aid Society.....	1930-1935
Rock Island Celebration.....	1930
Fort Chartres Celebration.....	1930
Prof. Curme Fund.....	1930
Troy Grove—Wild Bill Hickock.....	1930
Prof. Jernegan—German Immigration Investiga- tion	1931
Goethe Celebration	1932

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Chicago Century Celebration.....	1932
Lakes to Gulf Waterway Celebration.....	1933
James A. Wilkerson—Edwin Booth Mummy....	1933—1935
German Woman's Club—Tree Planting Goethe Monument	1933
James Ryan Hayden—Owen Biography.....	1933—1935
Louis Kamm—artist	1934—1935
Otterström Memorial	1934

Bericht des Schriftführers

Während der Jahre 1932 und 1933 hatten alle Versammlungen, welche vom Schriftführer einberufen wurden, keine genügende Beteiligung, um besondere Beschlüsse zu fassen, durch welche die Arbeiten der Gesellschaft wieder neu belebt werden konnten. Der Grund dafür lag wohl in der herrschenden ökonomischen Depression, durch welche es unmöglich erschien, die finanziellen Verhältnisse der Gesellschaft auf eine gesunde Basis zu erhalten. Nur wenige Mitglieder kamen ihren Verpflichtungen der Gesellschaft gegenüber nach und die einzigen Gelder, die der Kassa zugeführt werden konnten, waren freiwillige Zuweisungen einzelner wohlgesinnter Persönlichkeiten und der Erlös für den Verkauf einer Anzahl unserer veröffentlichten Bücher an einige Bibliotheken und andere Institute, sodass unsere unbezahlte Verpflichtung für unsere Druckerrechnung wie ein Damoklosschwert über unseren Häuptern hing.

Zu gleicher Zeit stellte die Cosmopolitan Bank ihre Zahlungen ein, welches uns zwang, ein neues Konto zu eröffnen, das uns nur durch die Unterstützung unseres Präsidenten Herrn Dr. Otto Schmidt ermöglicht wurde. Die zunehmende Krankheit des Herrn Dr. Schmidt verhinderte diesen sonst rastlosen Führer mit seiner alten Energie und Tätigkeit für den Aufbau der Gesellschaft seine Kräfte einzusetzen. Im Jahre 1934 starb auch unser Schatzmeister, Herr E. M. J. Papke, welcher Jahre lang unentgeltlich und treu der Gesellschaft als Verwaltungsbeamter seine Dienste gewidmet hatte. Möge dieser kleine Tribut sein Andenken ehren als ein Vorbild für Alle, welche in gleicher oder ähnlicher Weise ihren Beitrag für deutsch-amerikanische Kultur geleistet haben.

In einer darauf einberufenen Vorstandsversammlung, welcher Herr Dr. Schmidt leider nicht mehr beiwohnen konnte,

Deutsch-Amerikanische Geschichtsblätter

wurde Herr Adolph Gill als Mitglied des Verwaltungsrates und als Schatzmeister erwählt. Mit der Erwählung des Herrn Gill zum Schatzmeister wurden auch Versuche angestellt, den Deutschen Club von Chicago dafür zu interessieren, die Geschäfte der Deutsch-Amerikanischen Historischen Gesellschaft von Illinois zu übernehmen, doch die Verhandlungen blieben ohne Erfolg.

Dann erlöste am 20. August 1935 der Tod unseren Präsidenten Herrn Dr. Otto L. Schmidt von seinen langjährigen und schmerzhaften Leiden, worauf Herr General-Konsul Michael F. Girten, neben seinen vielen ähnlichen Pflichten auch die Leitung unserer Gesellschaft übernahm.

In mehreren abgehaltenen Sitzungen des Vorstandes wurde der Schriftführer beauftragt, wiederholte Versuche zu machen, um Gelder zusammen zu bringen, um unsere noch unbezahlte Druckerrechnung für das letzte Jahrbuch zu bezahlen. Wie dies gelang, geht aus dem beigefügten Bericht des Schatzmeisters hervor und sprechen wir hiermit allen Freunden, die es uns möglich machten, dieser Ehrenpflicht nachzukommen, unseren herzlichen Dank aus.

In April 1936 konnte unsere Gesellschaft wieder einmal an die Öffentlichkeit treten, indem es uns möglich gemacht wurde, bei der Ausgrabung des Fundamentes des von Humboldt Denkmals zugegen zu sein und dann am 30. April eine eiserne Kasette mit einigen Dokumenten in das neue Fundament des Denkmals einmauern zu lassen. Bei dieser Grundsteinlegung war Ihr Schriftführer und Herr Adolph Gill zugegen. Am 18. Oktober 1936 fand dann die Neueinweihung des Von Humboldt Denkmals in Humboldt Park unter Leitung der Deutsch-Amerikanischen Historischen Gesellschaft statt. Ein Bericht über diese Einweihungsfeier ist in dem nachfolgenden Artikel, der Abendpost entnommen, enthalten.

Es war schon lange die Absicht gewesen, dass die Gesellschaft mit einem Erinnerungsband an ihren zu früh verstorbenen Präsidenten und Gönner vor die Öffentlichkeit treten sollte und wurde der Schriftführer beauftragt, die nötigen Vorbereitungen

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dazu zu treffen und hoffen wir, dass dieses "Memorial" allen Freunden des grossen und uneigennütigen Mannes als ein Erinnerungsblatt dienen wird wie auch als eine stumme Mahnung, dass der Verstorbene am besten dadurch geehrt wird, wenn dieser Teil seiner deutsch-amerikanischen Kulturarbeit auch für die Zukunft erhalten bleibt.

Finanz-Bericht

1932

	July	1. Bestand in der Bank.....	\$ 29.92
		29. F. H. Brammer.....	5.00
		Minnesota Hist. Society.....	6.00
	Aug.	1. University of Chicago Press.....	18.00
		8. Adolph Gill	5.00
		9. Wm. A. Wieboldt.....	20.00
		10. Ernest J. Kruetgen.....	5.00
		Ben Altheimer, New York.....	5.00
		Aug. Blum, Pasadena, Cal.....	5.00
		12. Wm. Mannhardt	15.00
		13. F. C Gaertner.....	5.00
		15. Stechert & Co., New York.....	18.00
		17. Louise Tewes	15.00
		C. Bennighofen, Hamilton, O.....	10.00
		22. Alfred K. Nippert, Cincinnati, O.....	5.00
		The Chicago Public Library.....	5.00
		24. Yale University, New Haven.....	5.00
	Sept.	2. Frank T. Huening.....	3.00
		E. E. Hielscher.....	3.00
		Exchange charge in der Bank.....	\$ 0.22
		28. Christian Dod, Hinsdale, Ill.....	5.00
		A. C. E. Schmidt.....	5.00
	Oct.	5. Dr. Wm. F. Petersen.....	10.00
		10. Magda Heuermann, Oak Park, Ill.....	5.00
		19. Henry Bartholomay	10.00
		20. Germanistic Society of America.....	100.00
		Apollo Printing Company.....	5.50
		E. H. Schultz, St. Louis.....	5.00
		Exchange Charge in der Bank.....	.10
	Nov.	5. Schwaben-Verein, Chicago	25.00
		10. Henry E. Huntington Library, Los Angeles..	58.00
		14. Fred Klein Company.....	350.00
		17. E. J. Stechert & Co., New York.....	9.00
		21. Dr. Hugo Franz.....	5.00
		Exchange Charge in der Bank.....	.12

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1933

Jan. 31.	Paul Schulze	5.00
	University of Chicago Press Unkosten..	27.96
	Bestand in der Cosmopolitan State Bank.....	41.02
		<hr/>
		\$424.92
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		\$424.92
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1933

Feb. 14.	The Wyomissing Foundation.....	\$ 5.00
18.	C. Bennighofen, Hamilton, Ohio.....	5.00
	Dr. Otto L. Schmidt.....	5.00
	A. J. Walter, St. Louis, Mo.....	5.00
20.	J. H. A. Lacher, Waukehsa, Wis.....	5.00
	H. Aug. Homeyer, St. Louis.....	5.00
	M. E. J. Papke.....	5.00
	Prof. Ferd. Schewill.....	5.00
	Geo. B. Wild, Oakwood, Wis.....	5.00
	Herm. Horn, New York.....	10.00
	Fred H. Brammer.....	5.00
21.	Ad. Kroch	5.00
	Walter Lichtenstein	5.00
	Hugo A. Koehler, St. Louis.....	5.00
	Max J. Koehler, New York.....	5.00
	Ludwig Vogelstein, New York.....	5.00
24.	Chas. Nagel, St. Louis.....	5.00
25.	Wm. A. Wieboldt.....	5.00
27.	Carl Boschwitz, New York.....	5.00
	John A. Traeger.....	5.00
	Frl. Louise Tewes.....	5.00
28.	Ohio State University, Columbus, Ohio.....	20.00
	Arthur Woltersdorf	5.00
Mar. 2.	Max L. Teich, St. Louis.....	15.00
15.	Julius T. Muench, St. Louis.....	5.00
	S. M. Shrook, New York.....	5.00
16.	Society of the Divine World, Techny, Ill.....	5.00
20.	German Society of Pennsylvania, Philadelphia, Penna.	5.00
23.	Dr. Carl E. Schmidt, Oscoda, Mich.....	5.00
	Exchange bei der Bank.....	\$ 0.50
27.	Herm. J. Dirks.....	5.00
29.	Irving Lehman, New York.....	5.00

Deutſch-Amerikanifche Gefchichtsblätter

Apr.	3.	A. F. W. Siebel.....	5.00
		Davenport Turner Society.....	5.00
	10.	Newberry Library	5.00
	14.	Chicago Turn-Gemeinde	5.00
May	3.	Emil Eitel	5.00
		Karl Eitel	5.00
		Dr. Otto L. Schmidt.....	5.00
		Fred Klein Company.....	100.00
	10.	Ernest J. Kruetgen.....	5.00
	12.	Frl. Magda Heuermann, Oak Park.....	5.00
	27.	A. C. E. Schmidt.....	5.00
June	6.	Alfred K. Nippert, Cincinnati, Ohio.....	5.00
	8.	Max Freund, Houston, Texas.....	4.00
July	13.	Carl F. Lomb, Rochester, N. Y.....	5.00
	24.	Fred Klein Company.....	100.00
	26.	The Rice Institute, Houston, Texas.....	60.00
Aug.	1.	Exchange bei der Bank.....	.15
	2.	University of Chicago Press.....	50.67
		Exchange und Check Tax.....	.47
		Allgemeine Unkosten	5.00
	3.	Fred Klein Company.....	57.51
	8.	Dr. Wm. F. Petersen.....	5.00
	16.	Michael F. Girten.....	5.00
Nov.	13.	St. Francis Institute.....	60.00
	14.	Fred Klein Company.....	100.00
	15.	Schwaben-Verein, Chicago	15.00
		Exchange bei der Bank.....	.15
Dec.	21.	Westermann Book Company.....	5.00
1934			
Mar.	2.	Dr. Otto L. Schmidt.....	10.00
June	2.	Dr. Otto L. Schmidt.....	10.00
	18.	Dr. Otto L. Schmidt.....	25.00
		Fred Klein Company.....	100.00
	30.	F. L. Habicht, New York.....	10.00
	31.	Exchange bei der Bank.....	.05
		University of Chicago Press.....	3.00
Aug.	17.	University of Kiel, Germany.....	5.00
Oct.	15.	Dr. Otto L. Schmidt.....	15.00
		Bestand in der Bank.....	74.22
			<hr/>
			\$538.08
			<hr/>
			\$538.08

Deutsche-Amerikanische Geschichtsblätter

1935

Jan.	1.	Bestand in der Bank.....		\$ 74.22
Feb.	2.	Dr. Otto L. Schmidt.....		16.00
	6.	Rev. Timpe, German Catholic Ass'n, Berlin..		25.00
	21.	Rev. Timpe, Washington, D. C.....		15.00
	25.	Max L. Teich, St. Louis.....		10.00
		Richard Griesser		10.00
	26.	C. Benninghofen, Hamilton, Ohio.....		10.00
	27.	Richard E. Schmidt.....		10.00
	28.	Richard Wassermann		10.00
		Henry Barthollmay		10.00
Mar.	1.	Albert F. Madlener.....		10.00
	5.	Alfred K. Nippert, Cincinnati, Ohio.....		10.00
	6.	Wm. Bartholomay, Jr.....		5.00
	12.	Walter Lichtenstein		5.00
		Julius Schmidt		5.00
	15.	Wm. A. Wieboldt.....		25.00
	20.	Dr. Otto L. Schmidt.....		4.00
	25.	Rev. Timpe, Washington, D. C.....		15.00
	28.	Fred Klein Company.....	\$150.00	
		Max Baum, Postage.....	10.00	
	29.	Magda Heuermann, Oak Park.....		5.00
Apr.	1.	Exchange für Bank an Schecks.....	.22	
	18.	Herman J. Dirks.....		5.00
May	14.	Dr. Otto L. Schmidt.....		25.00
	15.	Fred Klein Company.....	75.00	
	27.	Rev. Timpe, Washington, D. C.....		10.00
		Exchange für Schecks bei der Bank.....	.38	
		Uebertrag des Kontos an Adolph Gill.....	78.62	
				\$314.22
				\$314.22

1935

June	1.	Bestand in der Bank.....		\$ 78.62
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1936

Apr.	14.	Wm. Middleschukte, books.....		6.00
	18.	Ludwig W. Kaeuffl.....		5.00
		Wm. Mannhardt		5.00
		Oscar A. Stoffels.....		5.00
	22.	Emil Baensch, Manitowoc, Wis.....		5.00
		C. Benninghofen, Hamilton, Ohio.....		5.00
		Julius Schmidt		5.00

Deutsches Amerikanische Geschichtsblätter

	Wm. Bartholomay, Jr.	5.00
	Emil Eitel	5.00
	Karl Eitel	5.00
23.	Max Baum—Stationery and Postage.....	\$ 5.00
	Adolph Gill	5.00
28.	Charles Nagel, St. Louis.....	5.00
29.	Ferdinand Schevill	5.00
30.	Michael Fi. Girten.....	5.00
	Anna Schaedler	5.00
May 2.	David Recher	5.00
4.	Minna S. Heuermann, Oak Park.....	5.00
	F. E. Habicht, New York.....	10.00
	Max L. Teich, St. Louis.....	10.00
7.	Miss Louise Tewes.....	5.00
22.	H. C. Hintzpeter.....	5.00
25.	Hugo A. Koehler, St. Louis.....	5.00
June 1.	A. C. E. Schmidt.....	5.00
	Walter Lichtenstein	5.00
July 7.	Richard E. Schmidt.....	5.00
9.	William Mannhardt	60.00
Aug. 3.	University of Chicago Press.....	4.50
19.	Lee K. Preston.....	3.00
20.	Max Baum—Postage, etc.....	\$ 5.00
25.	Fred Klein Company—Balance.....	250.00
28.	Dr. Hugo Franz.....	5.00
Nov. 9.	Schwaben-Verein, Chicago	15.00
Dec. 4.	Cosmopolitan Bank Dividend.....	16.39
	Cosmopolitan Bank Dividend.....	24.59
	Bank Exchange38
	Balanz in der Bank.....	83.48
		<hr/>
		\$343.48 \$343.48
		<hr/>

Board of Directors:

Michael F. Girten, Wm. Mannhardt, Ludwig W. Kaeuffl, Adolph Gill,
A. C. E. Schmidt, Max Baum

Officers:

Michael F. Girten, President; William Mannhardt, Vice-President;
Adolph Gill, Treasurer; Max Baum, Secretary

Eindrucksvolle Feier am Denkmal Alexander von Humboldts

Die Statue des grossen deutschen Forschers auf dem neuen Standplatz würdig eingeweiht. — Das Programm wurde genau in derselben Weise wie vor 44 Jahren bei der Einweihung abgewickelt.

Motto: „Und wer den Besten seiner Zeit genug getan,
Der hat gelebt für alle Zeiten.“

Es wird nicht mehr lange dauern, und das Denkmal des deutschen Forschers Alexander v. Humboldt im Humboldt Park wird die passende Umrahmung haben. Im nächsten Frühling wird das Denkmal eine Sehenswürdigkeit in dem Park sein, der nicht vielleicht mit Unrecht als der schönste von allen Chicagoer Parks gilt.

Gross und gewaltig erhebt sich das Denkmal des Mannes auf dem neuen Standort zwischen beiden Lagunen, nicht weit von dem grossen Bootshaus des Parkes. Weithin leuchten die Worte „A. v. Humboldt“ auf dem Sockel. Im Kleide seiner Zeit ragt der Mann hoch über seine Umgebung hinaus, in der gleichen Weise, wie er einst eine ragende Säule der Wissenschaft wurde und auch heute noch als solche gilt.

Veränderungen in den Parkanlagen hatten eine Neuaufrichtung des Denkmals nötig gemacht. Schon vor einigen Wochen waren die Arbeiten beendet. Am gestrigen Sonntag erfolgte unter den Auspizien der „German-American Historical Society of Illinois“ die nochmalige Einweihung des Denkmals.

Die Leitung der Feierlichkeit, die sich in demselben Rahmen abspielte wie diejenige, die vor 44 Jahren bei der Einweihung des Denkmals abgehalten wurde, lag in den Händen von General-

konsul Michael F. Girten, der der Vorsitzende des Aufsichtsrats der Gesellschaft ist. Ihm zur Seite hatten der Sekretär der Organisation Herr Max Maum und der allbekannte Adolf Gill bei den Vorbereitungen mitgewirkt.

Die Chicagoer Parkbehörde hatte gegenüber dem Denkmal für eine kleine Tribüne gesorgt und auch den Betrieb der ausgezeichnet arbeitenden Lautsprechanlage in ihre Hand genommen. Die grossen Zufahrtswege zum Denkmal waren für die Dauer der Wiedereinweihung von Polizei gesperrt, sodass die Zeremonien einen ungestörten Verlauf nehmen konnten.

Die Vereinigten Männerchöre, deren Vorstand vollzählig erschienen war, hatten genügend Sänger gestellt, um einen Chor zu bilden, der unter Reinhold Walters Stabführung nicht nur wunderschön sang, sondern sich auch trotz Fehlens eines "Resonanzbodens" in dem weiten Raum ausgezeichnet zur Geltung bringen konnte.

Das Wetter war für diese Jahreszeit geradezu als ideal zu bezeichnen. Das Programm wurde ohne jede Verzögerung abgewickelt. Was besonders hervorgehoben werden soll: es wurde sogar ausserordentlich pünktlich angefangen. Man hielt wahrscheinlich mit Rücksicht auf den Universitätsprofessor Humboldt genau das akademische Viertel ein. So wirkte alles zusammen, um die an sich eindrucksvolle Feierlichkeit auch rein äusserlich angenehm zu machen. Dafür verdient die Festleitung den Dank der Theilnehmer.

Abwicklung des Programms.

In kurzen Worten begrüsst Generalkonsul Girten die Festversammlung und gab eben so kurz einen Überblick über die Geschichte des Denkmals.

Danach stellte er die als Ehrengäste erschienenen Mitglieder der Familie des Mannes vor, der vor 44 Jahren die Mittel hergegeben und die Aufstellung betrieben hatte, Francis J. Dewes. Diesem Manne sei es in erster Linie zu verdanken, dass nicht nur das Denkmal geschaffen, sondern auch der Park nach dem grossen Deutschen benannt wurde, das erste Mal in der Ge-

schichte Chicagos, dass ein grosser Deutscher in würdiger Weise geehrt wurde.

Die Sänger sangen darauf das Lied: "Dies ist der Tag des Herrn", wofür ihnen mit reichem Beifall gedankt wurde. Dieser erste Gesang war auch die Veranlassung, dass eine ziemliche Zahl von Spaziergängern, die von der ganzen Feierlichkeit keine Ahnung hatten, stehen blieben, zuhörten und blieben, als ihnen gesagt wurde, dass noch mehr kommen würden.

Die deutsche Rede.

Nach dem Gesang erteilte dann der Festleiter dem Redakteur Paul H. Ortman von der "Abendpost" das Wort, damit er in seiner Eigenschaft als Vorsitzender des Vereins Deutsche Presse wie einst sein Vorgänger vor 44 Jahren die deutsche Rede halte.

Herr Ortman führte unter anderem aus:

Die deutsche Festrede.

"Von den Lebens-Gütern allen
Ist der Ruhm das höchste doch,
Wenn der Leib in Staub zerfallen
Lebt der grosse Name noch."

Diese klingenden Worte aus Schillers Siegesfest können wohl als würdige Einleitung für die Feier dienen, die wir heute begehen wollen. Auch Alexander von Humboldts grosser Name lebt noch heute; und wenn wir uns heute versammelt haben, um sein Denkmal zum zweiten Male zu weihen und der Öffentlichkeit zu übergeben, so ehren wir dadurch nicht ihn, sondern uns selber. Und auch ein Wort Goethes passt auf ihn, das stolze Wort des Faust: "Es kann der Ruhm von meinen Erdentagen nicht in Aeonen untergehn." Denn wenn Humboldts Werke wohl heute fast nur noch von Fachleuten der Naturwissenschaft gelesen werden, so ist sein Geist doch auch heute noch in der Welt lebendig und wirksam. Manche seiner Erkenntnisse waren zeitgebunden und sind von der Wissenschaft überholt; aber immerdar wird ihm der Ruhm bleiben, einen wichtigen Stein in den ragenden Bau menschlichen Wissens eingefügt zu haben.

Alexander von Humboldts Forscherdrang und Wissbegier waren grenzenlos; er war ein echter Meister, der in weiser Selbstbeschränkung die Gebiete abgrenzte, die sein nimmer müder Forschergeist zu durchdringen strebte. Aber dennoch haben fast alle Gebiete menschlicher Wissenschaft durch sein Wirken wertvolle Anregung und bedeutsame Bereicherung erfahren.

Alexander von Humboldt besass eine erstaunliche Universalität des Wissens, aber trotzdem verlor er sich niemals auf den Irrpfaden eines kleinlichen und philisterhaften Vielwissers, sondern die Erkenntnis der Erscheinungen diente ihm nur als Mittel dazu, die Natur als ein durch innere Kräfte bewegtes und belebtes Ganzes aufzufassen. Wie Humboldt dieses Ziel auf den verschiedensten Gebieten mit unermüdlichem Eifer verfolgte, wie er schliesslich die Beobachtungen und Erkenntnisse seines vielbewegten und tatenreichen Lebens in seinen grossen Werke "Kosmos" zusammenfasste, das wird Ihnen von berufener Seite verkündigt werden.

Ich werde auf bescheidenen Pfaden wandeln. Denn mir ist die ehrenvolle Aufgabe zuteil geworden, Ihnen in einigen kurzen Worten zu schildern, auf welchem materiellen und geistigen Hintergrund das Humboldt-Denkmal entstanden ist.

Wie sah es damals in Chicago aus, und vor allem, was trieben unsere deutschen Stammesbrüder, die hier am Ufer des Michigan Sees Herd und Heimstatt gefunden hatten?

Wie heute, so tobte auch damals ein heftiger Wahlkampf. In Chicago, im Staate Illinois und in Washington waren die Republikaner am Ruder. Der Präsident war Benj. Harrison, der Governor Joseph W. Fifer und der Mayor Hempsted Washburne. Aber es machten sich bereits die Zeichen eines demokratischen Sieges bemerkbar, und durch diesen wurde Carter Harrison, der Vater unseres jetzigen Carter Harrison, zum fünften Male zum Mayor von Chicago erwählt. Wie Ihnen bekannt ist, ist er bald darauf einem Attentat zum Opfer gefallen. Zum Governor wurde John P. Altgeld gewählt und zum Präsidenten Grover Cleveland.

Deutsch-Amerikanische Geschichtsblätter

Dass die Deutschamerikaner eifrig in die Politik eingriffen, brauche ich wohl kaum zu erwähnen. In den Zeitungen finden sich Leitartikel, die im Lapidarstil geschrieben sind; es finden sich auch Ankündigungen von deutschen Wahlversammlungen nebst den zugehörigen Berichten. Am 31. Oktober fand die Eröffnung der Weltausstellung statt, die, wie das hierzulande üblich wurde, natürlich noch lange nicht fertig war. Zu der Eröffnungsfeier waren der Präsident mit seinem Kabinett, zahlreiche Gouverneure und andere hervorragende Persönlichkeiten erschienen.

In der lokalen Politik wurde damals viel heftiger agitiert als heutzutage. Aber es ist doch interessant, dass der Stadtrat unter anderem heftige Debatten über das professionell Glücksspiel abhielt.

Die Würfel roüten, und die Kugel rollte, und es wurde wacker auf die Ponies gesetzt. Auf einem Rennplatz hatte ein blutiges Renkontre zwischen Polizisten und Buchmachern stattgefunden, das ein Nachspiel im Stadtrat in Form einer äusserst heftigen Debatte nach sich zog.

Auch von politischer Korruption war allerlei zu merken, und in der nationalen und Staatspolitik spielte schon damals der Kampf gegen die Monopole eine grosse Rolle.

Im übrigen spielte sich das tägliche Leben nicht viel anders ab als heute. Die Deutschen hatten ihre Turnvereine, ihre Gesangsverein, ihre Unterstützungsvereine, Schützenklubs und Kriegervereine, ihre Logen und andere Organisationen, die der Erbauung und Erheiterung dienten.

Geradezu ungeheuer muss damals die Theaterfreude der Deutsch-Amerikaner gewesen sein. Überall wurde Theater gespielt: In Freibergs Opernhaus, in Wendels Opernhaus, im Hepner Theater, in Hoerbbers und Kaisers Halle, in der Aurora Turnhalle und in Muellers Halle. Wer nun etwa annehmen würde, dass diese Theater auf dem Tiefstand der Schmieren standen, der würde ihnen unrecht tun. Sie pfl egten das Volksstück, das Rührstück und die Operette, und es ist allgemein

bekannt, dass gerade die letztere Kunstgattung bedeutenden Aufwand erheischt. Der Stolz des Deutschtums aber war das Schiller-Theater, das gerade damals mit grosser Feierlichkeit eingeweiht worden war. Es war eine Stätte des klassischen Dramas, Wallensteins Lager und Minna von Barnhelm wurden dort aufgeführt; aber auch die Lustspiele und Schwänke, die damals beliebt waren.

Damit war aber die Liebe zu Tanz und Spiel und Mummenschanz noch nicht befriedigt. Es gab auch zahlreiche Stätten, an denen der leichtgeschürzten Muse gehuldigt wurde, dem Kouplet und dem Schuhplattler, die sich besonders bei reichlichem Biergenuss geziemender Popularität erfreuten. An der North Avenue wurde damals noch deutsch gesprochen. Ein fideles Lokal reihte sich an das andere, und mit Recht führte dieser Stadtteil den Spitznamen "Bayrischer Himmel".

Es ist eine alte oft gehörte Klage, dass der Strom des Deutschtums in Amerika in die Breite aber nicht in die Tiefe geht. Wer indessen glaubt, dass damals mehr geistige Interessen bestanden haben als heute, der tut der jetzigen Generation unrecht. Wir finden auch damals in den Zeitungen herzlich wenig über geistige Bestrebungen des Deutschtums, wovon natürlich die Turn- und Gesangsvereine, sowie die Theaterliebe eine Ausnahme machen.

Trotzdem drängten sich damals viele Tausende um das Humboldt-Denkmal, das am 17. Oktober enthüllt wurde. Es war eine grossartige und imposante Feier, an der, den Zeitungsberichten zufolge, das ganze Deutschtum teilnahm. Eine strahlende Herbstsonne schien vom wolkenlosen Himmel herab, und unter heiteren Musikklängen bewegte sich ein langer Festzug durch die Strassen nach dem festlich geschmückten Park.

Die Feier wurde von dem Präsidenten des deutschen Pressklubs, A. C. Hesing, eröffnet. Nach einer kurzen Begrüssungsansprache sangen die versammelten Männerchöre das Lied "Am Altare der Wahrheit" von Mohr, das auch heute noch zu den Lieblingsliedern unserer Gesangsvereine gehört.

Herr Hesing gedachte besonders dankbar des Stifters des Denkmals J. F. Dewes, worauf Fräulein Weinhardt, die Tochter eines Parkommissars, die Schnur zog, die die Hülle des Denkmals hielt. Als das prächtige Denkmal vor der Menge stand, brach diese in begeisterte Jubelrufe aus. Es folgten dann noch mehrere Ansprachen, teils wissenschaftlichen Charakters, teils mehr bescheidener Natur. In dem Bericht wird erwähnt, dass die Schlaraffia einen prächtigen Kranz am Fusse des Denkmals niederlegte, auf dem das Wort "Kosmos" stand, sicherlich eine sinnige Ehrung, denn Kosmos ist der Schlaraffenname Alexander von Humboldts.

So war es damals, und nicht viel anders ist es heute. Die Deutschamerikaner waren damals wohl nicht zahlreicher als jetzt; aber im Verhältnis zum übrigen Teil der Bevölkerung ist ihre Zahl gewaltig zurückgegangen. Wir alle kennen die Gründe. Die Einwanderung hat aufgehört, und der Nachwuchs hält seine Zugehörigkeit zum Deutschtum nicht mehr aufrecht. Wir wollen darum nicht hadern und nicht verzagen. Wir dürfen uns mit Stolz sagen, dass wir unserem Adoptivvaterlande kulturelle Beiträge geleistet haben, die dauernder sind als Erz und Stein. Und, meine Damen und Herren, lassen Sie mich mit dem Dichterwort schliessen: "Wer den Besten seiner Zeit genug getan, der hat gelebt für alle Zeiten".

Die Rede in der Landessprache.

Unmittelbar nach der Ansprache, die sehr beifällig aufgenommen wurde, stimmten die Sänger das Lied "Horch', die alten Eichen rauschen" an, und als sie geendet hatten, trat Professor Stiffler von der Fakultät der Universität von Chicago vor das Mikrophon und führte folgendes aus:

"Ein grosser Mann, wie derjenige, vor dessen Denkmal wir heute stehen, hat im Grunde genommen kein Vaterland; er gehört der ganzen Welt. Denn nicht nur seinem Geburtslande hat er etwas gegeben: die ganze zivilisierte Welt hat von den Früchten seiner Arbeit Nutzen gehabt. Das gleiche gilt für Franklin

und Pasteur und für eine verhältnismässig geringe Zahl von Männern von Weltbedeutung.

“Das Geburtsland eines solchen Mannes aber hat alle Berechtigung, auf ein solches seiner Kinder stolz zu sein. Das Geburtsland mit seinen Eigentümlichkeiten ist der Boden, der es einem solchen Manne ermöglichte, ein grosser Mann zu werden. Es kann einen solchen Mann nie genug ehren und sein Andenken hochhalten; es hat die volle Berechtigung, die Kunde von einem solchen Mann auch in andere Länder zu tragen.

“Was Alexander v. Humboldt gross gemacht hat, sind in erster Linie drei typisch deutsche Eigenschaften: die Liebe zum Lernen, die Liebe zur Forschung und die Liebe zur Wahrheit. Diese drei Eigenschaften bedeuten in Humboldts Leben viel mehr als seine gesellschaftliche Stellung, seine finanzielle Unabhängigkeit und seine persönlichen Eigenschaften im Umgang mit anderen Menschen.

“Wir die wir die 50 überschritten haben, sind gross geworden in einer Zeit, in der die Technik rasende Fortschritte gemacht hat. Die jüngere Generation denkt heute nicht mehr viel über Eisenbahnen, Radio, Automobil, Elektrizität und Flugzeug nach. Wir, die wir den Werdegang erlebt haben, verstehen besser, unter welchen kolossalen Schwierigkeiten Humboldt seine Forschungsreisen unternehmen musste. Ihm stand das alles nicht zur Verfügung, was wir heute als Selbstverständlichkeit betrachten. Wir vergessen auch zu leicht, dass wir alle diese Bequemlichkeiten der Neuzeit nur einigen wenigen Leuten verdanken, die auf dem aufgebaut haben, was Männer wie Humboldt in heissem Bemühen vorgearbeitet hatten.

“Mit 11 Jahren war der grosse Gelehrte ein so schlechter Schüler, dass seine eigene Mutter erklärte, es sei schade, aber der Junge würde sich niemals zum Studium eignen. Man wisse nicht, was aus ihm werden solle. So wie sie haben sich viele getäuscht. Aus ihm wurde ein Mann, der in seinem Forschungsdrang Strapazen überwinden lernte, die keiner seinem Körper zutraute, wurde ein Mann, dessen Wissen universell genannt werden muss, wurde ein Mann, der es verstand, den ungeheuren

Stoff seiner Forschungen in einer Weise zu verarbeiten und den Laien verständlich zu machen, wie sie klarer und gefälliger kaum gedacht werden kann. Als er von seinen Reisen endlich ausruhte und die Ergebnisse zusammenstellte, da nannte man ihn bald nicht nur in wissenschaftlichen, sondern auch in anderen Kreisen den 'zweiten Kolumbus'.

Vor 44 Jahren hielt Professor Small von derselben Universität, der ich angehöre, die Festrede. Damals war die Universität von Chicago nur klein und unbedeutend. Es war eine grosse Ehre für die Universität, dass einer ihrer Fakultät über einen Mann sprechen konnte, der eine 'Universität in sich' genannt werden kann. Es gereicht mir zu besonderer Freude, dass mir Gelegenheit gegeben worden ist, heute ein Bekenntnis der Grösse dieses Mannes abzulegen vor einer Zuhörerschaft, die desselben Blutes ist wie der grosse Gelehrte und Forscher Alexander v. Humboldt."

Der Schluss.

Nachdem der Gesang "Sonntag ist's" verklungen war, übernahm der Vertreter der Chicagoer Parkbehörde, F. G. Heuchling, an Stelle von Parkpräsident Robert J. Dunham das Denkmal in die Obhut der Behörde.

Er führte kurz aus, dass er sich besonders darüber freue, dass auch er deutscher Abstammung sei. Dann gab er einen kleinen Abriss über die Tätigkeit der neuen Parkbehörde und wies kurz darauf hin, dass alle die einschneidenden Veränderungen, die wohl ein jeder an den Parks Chicagos bemerken könne, auf Präsident Roosevelt zurückzuführen seien, der durch sein Notstandsprogramm die Durchführung ermöglicht und vielen Tausenden Arbeit verschafft hätte.

Nach dieser Ansprache sprach Generalkonsul Girten seinen Dank allen denen aus, die die Feier ermöglicht hatten und gab der Hoffnung Ausdruck, dass man des grossen Mannes in kommenden Generationen noch oft gedenken werde.

The German Theater in Chicago

By ESTHER MARIE OLSON, A.M.

PREFACE

I wish to acknowledge my sincere gratitude above all to Professor James Taft Hatfield of Northwestern University, whose profound interest in the undertaking was the chief source of inspiration, and to Chicago's leading German-American, Dr. Otto L. Schmidt, without whose kind assistance this investigation could not have materialized.

In like manner I record my thanks to Max Baum, Kurt Benisch, and all others, who have assisted in some form or other in making this study complete.

I also owe a debt of gratitude to two kindly people in particular, my esteemed parents, Amanda Borgeson Olson and Gustaf Olson, whose constant encouragement meant more than words can say.

A final word of thanks is due my husband, Professor E. Heyse Dummer, for his able assistance in the revision of the manuscript.

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INTRODUCTION

A. Scope of Work.

The German people in Chicago have always occupied an important place in the life of the city culturally, economically, politically, and socially. In order to make a complete history of their activities and to understand and appreciate the part they have played in their adopted country, it is thus necessary to know more than one phase of their lives. The cultural interest of any people is always one of fascination and significance. One evidence of this interest on the part of the German people in Chicago manifested itself at an early date. This was the attempt to establish and maintain a German theater.

The purpose of this study is to give the general history of the German theater in Chicago, with special consideration of the plays presented, which will be discussed briefly as to rendition, literary value, popularity, etc. The so-called *Volkstheater* and guest companies will also receive attention.

The history of the German theater is really a drama in itself with its intrigues, disappointments, failures, and successes. Throughout the years complaints have often been voiced that the German people have shown a strange lack of interest in their theater, and that the attempts to maintain it have proved to be one failure after another. This reproach is, however, not fully justified, for there are several factors which one must not overlook. In the first place, the city was divided into three sections—the north, west, and south sides—and this tended to separate the German people. Before the elevated and electric street cars were in use, it was difficult to get from one part to another. Thus segregated, each group tended to have its own *Volkstheater*. Then too there were the numerous activities of the many *Turnvereine* in the city. As the years went on, the

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English theaters continued to draw more and more of the German people, especially the younger generation which had grown up in Chicago. The advent of the cinema was a decided blow to all legitimate stages. It was a sincere love of dramatics therefore which prompted the German people to maintain a theater of their own in spite of these difficulties. On the whole, it shows a fine attempt to preserve what had formed such an important part of their cultural life in Germany.

B. Sources.

The files of the *Illinois Staats-Zeitung*¹ form the chief source of material until 1917. Although founded in 1848, the earliest numbers of the paper on file are those of the year 1861. All the issues prior to this year were burned during the Chicago Fire of 1871, as were also many later numbers, thus making the files for the years 1861-1870 incomplete. The *Abendpost*¹ is the main source of information after 1918.²

¹For convenience the *Staats-Zeitung* will hereafter be referred to in the footnotes as *S* and the *Abendpost* as *A*.

²Approximately 25,200 newspapers were examined.

CHAPTER I

THE DEUTSCHES HAUS (1856-1870)

A. Introduction.

The beginning of the German theater in Chicago is usually associated with its establishment in the *Deutsches Haus*. Although the exact date of the first German performance cannot be ascertained, there are records of several attempts to stage German plays previous to this time. In the early fifties the *Deutscher Männergesangverein* offered some plays together with their musical presentations. At first the repertoire consisted largely of plays by Körner and Kotzebue, but in 1854-55 small operettas were also ventured.¹ The name of only one of these productions is known, that of the operetta *Die Mordgrundbrück*.²

In the winter of 1852-3 performances were given in Market Hall on South State Street under the direction of Adolph Benroth and his wife. Tickets sold for fifty and twenty-five cents with an increase in price for reserved seats. The stage was a very crude affair which had to be put up for each performance and taken down immediately afterwards; there was no curtain, and other things were lacking. In spite of these difficulties, the productions seem to have had a certain degree of success. The first one was Schneider's *Kurmärker und Picarde*. Other plays mentioned were *Berlin bei Nacht*, *Der gerade Weg, der beste*, *Muttersegen*, and *Die Räuber*. Mrs. Hagemann, one of the actresses at the theater who remained active on the German stage in Chicago for many years, called the rendition of *Die Räuber*

¹ *Chicago und sein Deutschthum*. (Cleveland, German-American Biographical Pub. Co., 1901-02), p. 73.

² "Fünfzig Jahre deutsches Theater," in the *Illinois Staats-Zeitung* (April 21, 1898), 28.

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a failure.¹ This was almost to be expected, for it was indeed a daring undertaking on the part of this small company with its limited facilities to present a classic of such proportions.

This theater did not continue during the next season, but a Mr. Kurtz opened another one on Randolph near Canal Street. Often members of the Milwaukee Stadttheater would take part in the performances, which were usually good. Theater-goers witnessed such plays as *Das bemooste Haupt*, *Der lange Israel*, *Der Verschwender* and *Liebe kann Alles*.² In 1854 fire destroyed this building.³

B. The Years 1856-1860.

The spring of 1856 saw the completion of the new *Deutsches Haus* at the corner of Wells and Indiana⁴ Streets. This was to be the future home for the activities of the Germans in Chicago. The establishment of a German theater here was largely due to the interest and agitation of John Rittig⁵ who, together with his wife, had been giving German performances at various small localities in the city. Mr. and Mrs. Rittig, Mr. and Mrs. Kenkel, Mrs. Alwine Dremmel and Messrs. Hörning, Wetzlau and Cymock proved to be the outstanding players.⁶ Mrs. Albertine Kenkel, the best actress in the entire company at that time and well known and liked for many years thereafter, had already received recognition on the New York stage in 1853.⁷

On the Sunday after the new *Deutsches Haus* opened, the theater presented its first play, Schiller's *Kabale und Liebe*.

¹ "Chicagoer Deutschtum in den fünfziger Jahren," in *Deutsch-Amerikanische Geschichtsblätter*, IV (1901), 60.

² Shakespeare's *Die bezähmte Widerspenstige*.

³ "Chicagoer Deutschtum," pp. 59-60.

⁴ Now Grand Avenue.

⁵ Kaspar Butz, Francis Hoffmann and Georg Schneider were also instrumental in bringing about the establishment of a theater. Singer, Dr. Michael, *Jahrbuch der Deutschen in Chicago* (Chicago, 1916, 103-121; 1917, 221-228; 1918, 286-294), p. 108.

⁶ Kenkel, Heinrich, "Der Bau des 'Deutschen Hauses' und die Gründung des 'Theaters' in Chicago," in *Deutsch-Amerikanische Geschichtsblätter*, III (1901), 39.

⁷ Leuchs, Fritz A., *The Early German Theater in New York* (New York, 1928), p. 62.

The performance was very well attended and enthusiastically received by the public—a propitious beginning which augured well for the future. Mr. Kenkel mentions five productions during the spring of this year: *Deborah*, *Uriel Acosta*, *Preciosa*, *Der Verschwender*, and *Unter der Erde*.¹ It has been impossible to determine what other plays appeared on the stage.

Everything during the spring and fall of 1856 seemed to point to a most favorable future for the German theater, but this was not destined to be. Mr. Rittig early incurred the animosity of many of the players because of his quarrelsome nature. At this time there was a well-known actor, Alexander Pfeiffer, in the Kurtz Theater of Milwaukee, who had also been a director of a German theater in New York in the early fifties. His fame spread to Chicago. He was finally secured for a guest performance after much opposition on the part of Mr. Rittig. Pfeiffer won such a success in the role of Duke Karl in Laube's *Karlschüler* that the directors proposed to keep him here. Mr. Rittig's refusal to consider this proposition caused a definite break in the company, and Mr. Pfeiffer and his followers established a new theater on Kinzie Street.²

Mr. Pfeiffer managed to secure one of the best German actresses in America at this time, Mrs. Caroline Lindemann, who had played leading roles on the New York stage in the early fifties. He opened his theater with a presentation of Goethe's *Faust*.³ Seeger mentions performances of *Faust*, *Egmont*, and *Graf Essex* at both places.⁴ The plays were well acted but usually before poorly filled houses, for the public was not large enough to support two German theaters in the city at the same time.

Rittig was finally recognized as the cause of all trouble in the *Deutsches Haus* and was made to leave. The theater closed

¹ Kenkel, p. 40.

² *Chicago und sein Deutschtum*, p. 74.

³ Kenkel, p. 40. (In "Fünfzig Jahre deutsches Theater," p. 28, Schiller's *Maria Stuart* is called the first performance. However, I accepted Kenkel's statement as most authoritative because he was so closely connected with the theater at this time.)

⁴ Seeger, Eugen *Chicago die Geschichte einer Wunderstadt* (Chicago, 1892), p. 284.

for six weeks until Carl Worret arrived from New York as the new stage-manager.¹ Mr. and Mrs. Kress from Cincinnati were engaged, but the Kenkels moved to Milwaukee, which was a serious loss to the theater. Performances continued to be given until summer.²

In the meantime the theater on Kinzie Street was also forced to close its doors, and Mr. Pfeiffer went back to Milwaukee, where he became the director of the Stadttheater.³

The next season proved to be one of great retrogression for the German theater which had made such a promising start in 1856. A man by the name of Wilhelm Böttner became the new director. However, he did not confine himself to theatrical activities, since he soon arranged for a beer fair to be held in the *Deutsches Haus* for the purpose of judging the best beer. Under such conditions the theater was forced to exist. For the most part such common farces as Max Cohnheim's *Fürsten zum Lande hinaus* were the only plays presented.⁴ Böttner's directorship is severely but justly criticized as "eine Art Direktor Striese, der eine sogenannte Meerschweinchen-Truppe um sich geschaart hatte, mit deren Hilfe er den kunstverständigen Theil des Publikums rasch aus dem Theater verscheuchte."⁵

It is indeed possible to imagine how hard it must have been for the following directors to build up a theater again and to convince the public that they had something worth-while to offer. This Mr. Diedrich and Mr. Bruns undertook to do in the fall of 1859, when they opened the theater with a presentation of Hersch's *Anna-Liese*. Through the engagement of several good actors and actresses such as the Kenkels, the Thielemanns, Miss Rasmussen, and Messrs. Boll, Cymock, Bonnet and Robin, they succeeded in bringing the theater out of the depths into which it had fallen.⁶ They continued as directors of the theater until July, 1861.

¹ *Chicago und sein Deutschthum*, p. 74.

² Kenkel, p. 41.

³ *Chicago und sein Deutschthum*, p. 75.

⁴ Kenkel, p. 41.

⁵ *Chicago und sein Deutschthum*, p. 75.

⁶ Kenkel, p. 41.

C. The Years 1861-1870.

It is not until January, 1861, that copies of the *Illinois Staats-Zeitung* are available. Although by no means complete, these records make possible a somewhat fuller account of the theater, and we find that performances were given once during the week as well as on Sunday.

The first theatrical advertisement preserved is that of a comedy, *Fräulein Höckerchen*, by Charlotte Birch-Pfeiffer, presented on Wednesday, January 9. A review praised the play as a comedy of first rank and told of its wonderful success in other cities.¹ This extravagant statement shows clearly the great popularity which Madame Birch-Pfeiffer enjoyed, for she was winning the greatest triumphs both in Germany and in the United States and continued to do so for many years. Many of her plays were dramatizations of popular novels and short stories from the French and English as well as the German. Although of no literary value, they proved effective and exciting and appealed strongly to the people. During 1861-62 eleven of her plays were staged, the most popular being *Der Leiermann und sein Pflegekind* (3)², *Die Grille, Dorf und Stadt*, *Der Glöckner von Notre Dame*, and *Mutter und Sohn*. Mosenthal's *Deborah* (2) and Halm's *Griseldis* and *Der Fechter von Ravenna* were other well-known dramas presented.

On November 26, 1861, an article in the newspaper stated that Mrs. Kenkel was returning to Chicago to take part in Schiller's *Kabale und Liebe* on the twenty-eighth. In the same year Schiller's earlier drama, *Die Räuber*, with Alexander Pfeiffer in the lead, as well as Shakespeare's *Othello* in the Schlegel translation, and Grillparzer's *Ahnfrau* satisfied the theatergoers with classic taste.

The last record of the theater in 1862 appears on November 1. The newspaper is missing from the seventh through the twenty-third, and after that there are no theatrical advertisements

¹ S., Jan. 8, 1861.

² The number in parenthesis indicates the number of performances of a play. Numberless titles indicate one performance only.

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until 1865. However, *Chicago und sein Deutschthum* states that the theater was maintained during the Civil War by various directors (Röpenack, Bonnet, Robinet),¹ and Kenkel mentions two prominent guests who were welcomed in the winter of 1863, Miss Antoinie Grahn and Miss Lund. This seems to show that there was a theater during this time. A record of one of the most important performances of the fall of 1862 is fortunately also preserved for us in Kenkel's article. At this time a young actor, Daniel Bandmann, whose reputation had already been established in New York, appeared as Mephistopheles in Goethe's *Faust*.²

On the nineteenth of February, 1865, an advertisement of the theater is again found in the newspaper. All of the daily papers for this year are lost, but from the large number of Sunday papers we derive facts for a fairly accurate account of the productions during this time.

In 1866, when some of the daily papers are again available, there are records of mid-week performances in addition to those on Sunday. However, the attendance during the week was poor. The spring of this year brought two great comedians to Chicago, Mr. Heinrich Kronfeld from the Court theater at Darmstadt and Miss Ottilee Genee. The latter was acclaimed the leading comédienne of the day. The press not only praised her in long articles of their own but printed articles from papers both in this country and in Germany which applauded her talent.

The marked success of the Sunday performances in the fall of 1867 brought about two theater nights during the week. It also led the press to make the first plea for a larger home for the German theater. "Gebt uns was wir bedürfen—Ein gutes Haus für das deutsche Theater und der Dank und die Unterstützung des deutschen Publikums werden Euch nicht fehlen."³ This year likewise saw the influx of a great many important guest-artists to Chicago. Eduard Härting and Hedwig Hesse appeared together in *Wilhelm Tell*, several of Birch-Pfeiffer's dramas,

¹ *Chicago und sein Deutschthum*, p. 75.

² Kenkel, p. 42.

³ S., Sept. 26, 1867.

and also some comedies. Mrs. Vestvali-Lund from the Court theater in Petersburg was regarded as one of the foremost actresses of the country by the English as well as the German critics. The more important plays in which she starred were Schiller's *Die Jungfrau von Orleans* and Shakespeare's *Romeo und Julia*. Mr. Otto von Hoym, director of the Stadttheater in New York City, appeared in Schiller's *Räuber*, Shakespeare's *Catharina und Petruchio*, *Der ewige Jude*, a dramatization of Eugen Sue's novel, and others. In the following year he again came to Chicago, together with his wife, and one of the leading roles which he then portrayed was that of Hamlet. The critics declared his rendition equal to those of the greatest artists of Germany.¹

The theater had now reached the height of its success, but futile attempts were made to maintain this position. In 1867 the Kenkels left the stage. Although Alexander Wurster, who became so prominent in the theatrical world a few years later, was among the personnel, he was not as yet an accomplished actor. Director Bonnet hired Alexander Pfeiffer as stage manager, but he was no longer young and his artistic force was gone.² All of these factors helped contribute to the decline of the theater. In April, 1868, indifference on the part of the public made it necessary for Bonnet to resign.

All of the newspapers for the fall of 1868 with the exception of one Sunday in December are destroyed, but we find at this time that Louise Thielemann had taken over the difficult job of director. However, the theater continued to decline, and the attitude of the press showed a marked change. "Wir haben kein Theater, in dem wir uns behaglich fühlen, wir haben keine Direction, die uns gute Schauspieler und gute Stücke vorführt. Um das deutsche Theater überhaupt am Leben zu erhalten, wird ihm als Pille wöchentlich ein Gast eingegeben und diese Pille soll dem ganzen todten Organismus Leben einhauchen."³

¹ S., Feb. 17, 1868.

² *Chicago und sein Deutschthum* p. 75.

³ S., April 4, 1869.

In the spring of 1870 the theater closed. The *Deutsches Haus* was rebuilt and served as a place for amusements of various kinds. In the fire of 1871 it was destroyed.¹ Thus ended the first attempt of the German speaking people to have a theater of their own. Although many plays of no merit whatsoever appeared and disappointments and failures occurred in some of the seasons, there were also many bright spots. On the whole, the first attempt to establish a large German theater despite many difficulties² was an undertaking worthy of note.

During the years 1865-70, classical dramas made up only a small percentage of the total number of plays. These plays required, of course, the best talent and skill to do them justice. Therefore, the coming of a gifted and versatile artist usually became the occasion for excellent portrayals of characters in important literary works. Schiller's plays were staged more often than those of any other major dramatist, but even so only nine presentations of his plays took place—*Die Räuber* (4), *Wilhelm Tell* (2), *Don Carlos*, *Fiesco*, and *Die Jungfrau von Orleans*. *Faust*, *Hamlet*, *Romeo and Julia*, *Othello*, and *Catharina und Petruchio* (2)³ were other masterpieces offered the public.

In addition to the classical dramatists, productions of several other writers of major importance formed part of the repertoire. Grillparzer's *Sappho* and *Die Ahnfrau*, Hebbel's *Genoveva*, and Kleist's *Käthchen von Heilbronn* were each done once. The "Young Germans" fared only slightly better. Gutzkow's *Uriel Acosta* (2), *Der dreizehnte November*, and *Von Schwabenland nach Amerika*, and Laube's *Graf Essex* and *Böse Zungen* were the plays staged from that group. There were two productions which, although they did not appear frequently, continued to attract theater-goers for many years after most other plays of their kind had lost interest—Mosenthal's *Deborah*⁴ and Brach-

¹ *Chicago und sein Deutschthum*, p. 75.

² See Introduction.

³ See Chapter I, Section C for performances of guest-artists in these plays.

⁴ Another play of Mosenthal's was also given—*Der Sonnwendhof* (2).

vogel's *Narciss*. Other presentations which might be mentioned were Heyse's *Hans Lange*, Iffland's *Die Jäger*, Wolff's *Preciosa*, and Holtei's *Lorbeerbaum und Bettelstab* (2), *Hans Jürge* (2), and *Leonore*. As in the years 1861-62, Charlotte Birch-Pfeiffer once again enjoyed the greatest popularity of any one author, twenty-eight performances of her plays being recorded.

Next to the drama, comedy and farce were preferred by the public. The main representatives of these *genres* were unimportant but popular authors who knew how to please the public—Benedix, Görner, Blum, Kaiser, Töpfer, Kalisch, Angely, Räder, Pohl,¹ Raupach, and Nestroy, whose *Lumpaci-Vagabundus* continued to be a box-office attraction for many years. Kotzebue's plays had almost disappeared from the repertoire at this time for only one of them, *Die Pagenstreiche*, was given. Raimund's *Der Verschwender* (2), Kalisch's and Berg's *Das Volk wie es weint und lacht* (3), and Weihrauch's *Die Maschinenbauer* (2), in the category of *Volksstücke*, got on the stage.

At this time French plays exerted a strong influence and numerous translations and imitations were produced. Scribe, Sue, Dumas, Sand, and others proved popular. Such plays of Friedrich's from the French as the dramas, *Don Cäsar de Bazano* and *Muttersegen*, and the comedy, *Er muss aufs Land*, remained drawing cards for a long time.

D. Performances of Guest Companies.

In addition to the presentations in the theater of the *Deutsches Haus* mention must be made of two great tragédiennes who came to the Chicago with their own companies. In 1868 Fanny Janauschek² delighted audiences with excellent performances daily for two weeks. The press spoke of her in glowing terms. Even Americans came to the theater, and the American critics praised her highly.³ She appeared in two of Schiller's plays, *Kabale und Liebe* and *Maria Stuart* (2). For the first

¹ Pohl was a German-American author.

² Beginning in 1871 she also gained prominence on the English speaking stage. Hughes, Glenn, *Story of the Theater* (New York, 1928), p. 349.

³ S., Feb. 15 and 17, 1868.

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time there is a record of a presentation of a play of Lessing's in Chicago—*Emilia Galotti*. Grillparzer's *Medea*, Mosenthal's *Deborah* (2), Halm's *Der Fechter von Ravenna* and *Adrienne Lecouvreur* were included in her repertoire.

The other guest, Marie Seebach, who came to Chicago in 1870, was an artist of equal rank with Miss Janauschek. She presented the following plays: *Maria Stuart*, *Kabale und Liebe*, *Faust* (2), *Romeo und Julia*, *Adrienne Lecouvreur*, *Narciss*, *Jane Eyre*, and *Valerie*.

E. Survey of the Years 1861-1870¹

The following is as complete a statistical survey as it is possible to construct for this period:

Total number of performances.....	381
Dramas	155 (40½%)
Comedies	82 (21½%)
Farces	79 (21%)
<i>Volksstücke</i>	43 (11%)
Operettas, etc.	22 (6%)

¹The surveys given throughout this study do not include performances by guest companies.

CHAPTER II

VOLKSTHEATER

Throughout the nineteenth century the *Volkstheater* flourished in various parts of the city. Usually their repertoire consisted of folk-dramas, comedies, and farces. Anything in the way of classical drama was scarce, but the commemoration of Schiller's birthday almost always furnished an occasion for the presentation of one of his plays. Although of no great importance, these theaters were very popular, and occasionally one of them would stand out above the others. A theater in the Aurora Turnhalle maintained by the Westseite Theater-Verein from 1863-65, and one in the hall of the Sociale Arbeiter-Verein directed by Bonnet, Thielemann,¹ and others from 1865-69, became known.

The theater in the Academy of Music, established in 1865 and continuing for almost two years, proved of greater importance. Thielemann, Ruehl, and Bonnet held the position of director at one time or another. Miss Hesse, Mr. Härting, and Mr. Kronfeld, guest-artists at the theater in the *Deutsches Haus*,² also appeared at the Academy. The only plays of value offered at the Academy were Grillparzer's *Ahnfrau*, Gutzkow's *Die Auswanderer nach Amerika* and *Zopf und Schwert*, and Laube's *Prinz Friedrich* and *Die Karlsschüler*.

In 1867 a theater was established in the Union Turnhalle, which gained in importance as the main theater waned and continued until 1870. The press regarded it in a very favorable light and the director, Mr. Boll, appears to have been a man who

¹ Bonnet and Thielemann were also directors of the theater in the *Deutsches Haus* (see Chapter I, section C).

² See Chapter I, section C.

knew just what his players were able to do well and did not attempt plays beyond their abilities. Their motto seemed to be "Besser gut dargestellte Lustspiele, als ungenügend vorgeführte klassische Kunstwerke."¹ Its repertoire was enhanced, however, by *Wilhelm Tell*, *Liebe kann Alles*, *Käthchen von Heilbronn*, and *Die Ahnfrau*.

For a period of about three years (1870-73) there was no regular theater in Chicago, and the *Volkstheater* naturally occupied a more prominent position. The directors, however, changed theaters so often that it is almost impossible to give any connected statement of their activities. Louise Thielemann was still one of the outstanding leaders. Although she gave performances in several places, she was most closely associated with the Aurora and National Theaters. In one year (1873) she was responsible for an unusually large number of important plays, *Wilhelm Tell*, *Die Räuber*, *Kabale und Liebe*, *Romeo und Julia*, *Macbeth*, *Genoveva*, and *Käthchen von Heilbronn*.

The Stadttheater on Desplaines Street received considerable attention from the press in 1870. In the fall of this year it was called the Globe and Pelissier became director. In *Chicago und sein Deutschthum* there is special consideration of Gustav Ostermann, who succeeded to the directorship a year later and staged good performances for some time. In the company were two excellent actors who had formerly been in the *Deutsches Haus*, Siegmund Selig and Georg Isenstein.² These two men were to play a prominent role in the theater world of Chicago in the years to come. Noteworthy offerings were *Faust*, *Die Räuber*, *Wilhelm Tell*, *Kabale und Liebe*, *Othello*, *Macbeth*, and *Uriel Acosta*. Adolph Hermann, from the Court theater in München, won recognition in the role of Mephistopheles in *Faust*.

In the Nordseite Turnhalle the famous Hoym, Ottiliee Genee, and Louis Heinsdorff won laurels.³ Two other theaters which might be mentioned were the Vorwärts and the Stadttheater in Burlington Halle. Most of the above named directors

¹ S., Oct. 24, 1867.

² *Chicago und sein Deutschthum*, p. 76.

³ See Chapter I, Section C.

of the various *Volkstheater* had their companies here at one time or another.

In the ranks of the *Volkstheater* directors was listed Louis Kindt, whose new and promising theater opened in the Vorwärts Turnhalle in the fall of 1872 with Nestroy's *Einen Jux will er sich machen*. However, when Kindt's most popular actor, Alexander Wurster, left him to establish his own theater, Kindt was forced to close down.

Comedy, farce, and drama were about equally represented in the repertoire of Kindt. One of Goethe's plays, *Faust*, was enjoyed and three of Schiller's—*Kabale und Liebe*, *Die Räuber*, and *Wilhelm Tell*. Laube's *Karlsschüler* (3) and *Graf Essex*, Hebbels' *Genoveva*, and Anzengruber's *Der Pfarrer von Kirchfeld* and *Der Meineid-Bauer* were staged, the latter two for the first time in Chicago. Eight performances of Birch-Pfeiffer's plays and seven of Benedix's came on the boards.

Such familiar names as Osterman, Kost, Bonnet, Pelissier, Boll, and Thielemann continued to be known in the theatrical world as directors throughout the seventies and into the eighties. Mr. Wassermann, who was often commended for the fact that he tried to raise the standard of the theater in the Vorwärts Halle where he remained for two years, and Messrs. Rodenberg and Horn were newcomers in the world of the minor theaters. In 1881 Pelissier, who had devoted himself to the study of classical dramas for many years, began to include a large number of the more serious and better plays in his repertoire. This received the approval of the press, which deemed him equal to the task.¹ In the very first weeks, he offered such works as *Maria Stuart*, *Die Räuber*, *Wilhelm Tell*, *Othello*, and *Genoveva*.

In this period, at least seven plays were taken over from the English speaking stage, one of which, *Die beiden Waisen*, came to be an unusually popular number in 1875 and 1876 and continued to be given for several years thereafter.

During the eighties and nineties such directors as Hahn, Hepner, Lange and Schumacher, Lundt, and Wormser came to

¹ S., Jan. 9, 1881.

the fore. In the fall of 1882 Marie Schaumberg became director of a *Volkstheater* in the Vorwärts Halle. A year later she moved to Aurora Halle and after some time Ludwig Schindler joined her as co-director. They remained here until 1896 with the exception of one season 1894-95. In 1890 they likewise took over Mueller's Halle and two years later the press states that as regards their artistic worth the two theaters were far above the usual level of the *Volkstheater*.¹ In September, 1893, still a third theater became theirs—the Apollo Halle. However, the next season they had only two theaters and in 1896 only one. Their theatrical activities continued into the first few years of the new century.² The undertakings of Schindler and Schaumberg had lasted longer and experienced more success than any other *Volkstheater* in these decades.

The repertoire in the Schindler and Schaumberg theaters showed many of the most recent and popular plays in addition to the old favorites. In the realm of the classical Schiller ranked first with numerous presentations of *Die Räuber*, *Maria Stuart*, *Tell*, and *Kabale und Liebe*. Goethe's *Faust* and Shakespeare's *Hamlet*, *Othello*, and *Liebe kann Alles* were seen by appreciative audiences. Other dramatists of merit came to the stage also; namely, Hebbel, Kleist, Anzengruber, and Sudermann.

The press publicised from four to six of the *Volkstheater*; others, however, never received mention in the papers. The theaters under discussion reached the height of their popularity in the middle of the nineties. Then they began to dwindle until, at the turn of the century, the activities of merely one or two were reviewed by the critics.

¹ S., Nov. 13, 1892.

² In addition to Schaumberg and Schindler first Hepner and later Schober directed plays in various localities in the early part of the twentieth century.

CHAPTER III

THE YEARS 1873-1880

A. The Theater under the Directorship of Alexander Wurster.

Alexander Wurster, once affiliated with the *Deutsches Haus* and Louis Kindt, began a fine project together with Gustav Ostermann in the Globe Theater on February 1, 1873. Schiller's *Räuber* marked the beginning of their undertaking. During the season 1873-74 the scene of Wurster's artistic activities came to be the Aurora Turnhalle instead of Baum Halle¹ of the summer previous. He was associated with Alexander Kost in both locations. The following season, however, found him in company with Mrs. Methua-Scheller instead of Mr. Kost.

By this time Wurster's success was assured, and on December 11, 1874, the press spoke in glowing terms of his theater, "Die Leistungen der Wurster-Methua'schen Truppe sind das Vorzüglichste, was dem deutschen Theaterfreunde in Chicago seit den besten Zeiten Alexander Pfeiffer's geboten wurde . . ." Wurster now felt confident enough to give plays during the week at the Nordseite Turnhalle. Although poorly attended, these continued until April of 1875. However, the attendance on Sundays continued to be good. The *Staats-Zeitung* is led to remark after a performance of Moser's *Ultimo* that never had such a large number of the cultivated classes attended the theater at one time. Many Americans were in the audience also and among them Mayor Colvin.²

The enthusiasm shown for his theater led Wurster to move into more pretentious quarters, and on the fourteenth of February, 1875, he opened the New Chicago Theater (Grand Opera

¹ This locale was also known as Burlington Halle.

² *S.*, Mar. 29, 1875.

House) in the principal part of the city. He continued to give performances in two theaters until October 31, when he began to concentrate all his efforts on one.

His success continued despite a brief newspaper controversy waged against him by a person who signed himself P. O.¹ Such English papers as the *Tribune*, *Times* and *Inter-Ocean* bestowed praise on his performances. His theater was pointed out as a noteworthy example for the English theaters in Chicago because he had an able resident company and did not rely on the star system with a weak supporting cast, as they were accustomed to do.²

All this popularity made Wurster desirous of even greater laurels.³ In 1877 he took over the directorship of a German theater in St. Louis and divided his time and talent between the two of them. In the fall of 1878 he began to do plays every day with matinees on Wednesdays and Saturdays. How he expected to succeed, when the box office receipts for the midweek performances, which he began in 1877, had so far proved rather meager, is hard to imagine. He continued for seven weeks, but on the third of November, he was forced to give them up, and until the end of the year he contented himself with two productions a week. In the first part of January, 1879, on the verge of ruin, Wurster withdrew as director of the theater.

There was not very much of real literary value presented during these years, but this did not apply to Chicago alone, for even in the theaters in Germany plays of real worth were scarce.

¹ S., Nov. 17, 1875.

² "Fünfzig Jahre deutsches Theater," p. 47.

³ Gustav Donald did much to bring about Wurster's success in his capacity of stage-manager and also as an excellent actor (*Ibid.*, p. 47). The following actors and actresses likewise helped to make the cast a strong one: Mr. and Mrs. Adolph Bender, Mr. and Mrs. Wilhelm Peltzer, Mr. and Mrs. Carl Meyer, Mrs. Ahl-Puls, Johanna Claussen, Lina Müller-Jakoby, Helene Kuhn, Lina Wassmann, Frida Vollguth, Hedwig Hesse, Marie Wolff, Elisabeth von Stammwitz, Emma Wiese, Eugenie Lindemann, Alwine Heynold, Auguste Horn, Louise Abel, Julius Koch, Franz Koch, Eduard Haerting, Christian Schober, Eduard Schmitz, Josef Rankl, Emil von der Osten, Carl Helmer, Gottfried Brockmann, Hans Ravené, George Heinemann, Otto Puls, Heinrich Jentsch, Hilmar Stephany, Richard Schmidt, and Georg Isenstein.

As has been said before, Wurster's company felt most at home in the field of comedy, and it is therefore only natural that comedies should form the largest number of plays in the repertoire. New authors were now coming to the fore and rapidly replacing the old favorites. Benedix proved to be the exception, for an even greater percentage of his works went on the stage than in the *Deutsches Haus*, some of his newer ones such as *Die zärtlichen Verwandten* (2) for the first time. Moser now had the distinction which Birch-Pfeiffer had held before—more of his plays were presented than of any one author. Yet they formed only six per cent of the whole, which shows the wide range of authors represented. *Das Stiftungsfest* (5), *Ultimo* (4), *Der Veilchenfresser* (3), and *Der Hypochonder* (3) proved especially popular. Freytag's *Die Journalisten*, his best production, was only offered once, and Bauernfeld's *Bürgerlich und Romantisch* won praise on the one occasion on which it was performed. Other representatives of the comedy whose plays found favor at this time were Kneisel, Rosen, and Schweitzer.

Next to the comedy, the *Volksstück* fared best now occupying twenty-one per cent of the total number of performances in comparison to its former eleven per cent. This was due in large measure to the sudden popularity of L'Arronge whose plays had just begun to appear. *Mein Leopold* was produced eight times and *Hasemanns Töchter* four. Weihrauch's *Maschinenbauer* (4) was still seen but Raimund's *Der Verschwender* only came to the stage once. Mannstädt's *Das Milchmädchen von Schöneberg* (6), Benedix's *Aschenbrödel* (3), and H. Müller's *Von Stufe zu Stufe* (3) might also be mentioned.

In the field of farce, Nestroy's *Lumpaci-Vagabundus* (4), Räder's *Robert und Bertram* (6) and *Artesische Brunnen* (2), and Kaiser's *Der Viehhändler* (2) still pleased the public, as did also many of Pohl's worthless plays. Some of the more recent farces such as *Der Postillion von Munchenberg* and *Luftschlösser* by Jacobson and Mannstädt were also presented. In 1878 two insignificant plays were tolerated daily for a week each—a local play called *Reise durch Chicago in 80 Stunden* and Reich's *Der Verlobungs-Teufel*.

As can be expected in a company whose actors performed comedies and *Volksstücke* so well and whose talents in this direction were constantly in evidence due to public demand, there was little room for the classics. A rendition of *Faust* proved a worthy one. Schiller as always snatched the laurels with *Die Räuber* (2), *Wallensteins Lager*, *Wilhelm Tell*, *Kabale und Liebe*, *Don Carlos*, and *Maria Stuart*. Four of these were given in the first year, and so for several seasons not a single play of his appeared. The public viewed three of Shakespeare's plays—*Othello* (2), *Der Kaufmann von Venedig*, and *Die bezähmte Widerspenstige*. In 1877 *Emilia Galotti* was presented, the only play of Lessing's on record to reach the stage since 1868.

Of the other important dramatists' works Hebbel's *Genoveva* and Kleist's *Käthchen von Heilbronn* were performed once each. Not a single staging of any of Grillparzer's plays occurred. Of the "Young Germans" Gutzkow and Laube were again in the limelight. Five performances of the former's plays were listed—*Königsleutnant* (3), *Uriel Acosta*, and *Zopf und Schwert*—and three of the latter's—*Graf Essex* (2) and *Böse Zungen*. Anzengruber's offering consisted of *Der Pfarrer von Kirchfeld* (3) and *Herz und Hand*. Old favorites such as Brachvogel's *Narciss*, Mosenthal's *Deborah* (2), Holtei's *Lenore*, and Wolff's *Preciosa* still found their way to the stage. Birch-Pfeiffer's popularity had greatly diminished, for her plays constituted only two and one-half per cent of the total number as compared to their previous ten per cent.

Many productions of French origin still continued to find an important place in the repertoire. This influence also showed itself in the operettas which were now beginning to attract large audiences. In the year 1878 Lecocq's *Girofle-Girofla* won the applause of crowded houses for a whole week including two matinees. Carre's *Die Verlobung bei der Laterne* (2), Offenbach's *Fritz und Lieschen* (5), Henrion's *Die schöne Galathee* (2), and others were presented. One serious opera, Weber's *Freischütz*, received two hearings.

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B. The Theater under the Directorship of Emil Höchster.

When Wurster withdrew from the theater, Emil Höchster, one of his friends, began to give performances on the second of February in Hooley's Opera House. His success proved immediate. After one of the presentations, a spectator was heard to remark "Gottlob, wir haben jetzt wieder *ein deutsches Theater*."¹

However, Höchster's company was not one which won praise only in the performance of comedies and farces but also in the production of more serious plays. In the spring of 1880 he was able to secure the celebrated artist, Magda Irschick, who appeared in excellent renditions of Schiller's *Jungfrau von Orleans*, *Maria Stuart*, and *Die Braut von Messina*, a performance of the latter being recorded for the first time in Chicago. *Die Räuber* done later in the season proved a disappointment.² Magda Irschick's role in Grillparzer's *Medea* (2) was called a masterpiece. She also played in Geibel's *Brunhild*, Mosenthal's *Deborah*, and Halm's *Der Fechter von Ravenna* and *Griseldis*. The comedies, *Volksstücke*, etc. were practically the same as those seen under Wurster's direction. However, one new play, L'Aronge's *Dr. Klaus*, appeared for the first time in Chicago in 1879.

In conclusion it might be said that, although Höchster achieved artistic success, he failed financially, and on May 23, 1880, came the end of his career as director.

C. Survey of the Years 1873-1880.

	Wurster	Höchster
Total number of performances..	394	61
Comedies	121 (31%)	24 (39 $\frac{1}{3}$ %)
<i>Volksstücke</i>	83 (21%)	13 (21 $\frac{1}{3}$ %)
Dramas	76 (19%)	15 (24 $\frac{1}{2}$ %)
Farces	73 (18 $\frac{1}{2}$ %)	5 (8 $\frac{1}{3}$ %)
Operettas, etc.	41 (10 $\frac{1}{2}$ %)	4 (6 $\frac{1}{2}$ %)

¹ S., Feb. 24, 1879.

² Magda Irschick did not appear in this play.

CHAPTER IV

THE YEARS 1880-1887

A. Regular German Theater.

In the fall of 1880 a new period began for the German theater under the guidance of Isenstein and Collmer, the latter being director of the Milwaukee theater at this time. During the season of 1882-83 Isenstein, Collmer, and Wurster united in a common directorship of the German theaters in Chicago, St. Louis, and Milwaukee. This arrangement was not of long duration, however, and Isenstein soon took over the sole supervision of the stage, later joining forces with Selig.

This period was not one of outstanding brilliance, yet it achieved a considerable amount of success. Usually the performances were well done, and on several occasions the press stated that they could be favorably compared with those of many leading theaters in Germany. The comedy still made up the greater part of the repertoire and very few new plays appeared. With the exception of a few presentations by a visiting company,¹ not a single play of Ibsen's was brought to the stage, although one may have expected to see more of him at this particular time. One play of his fellow-countryman, Björnson, *Ein Fallisement*, received applause during the first season. Sudermann and Hauptmann were to come later.

Although nothing outstanding distinguished this period from the others, there were, nevertheless, some smaller differences of interest. In the first place the classical dramatists were slightly better represented than ever before, although still very sparingly. Since a large number of important guest-artists migrated to Chi-

¹ See below, Section B.

chicago during this time, one might find herein an answer accounting for the increase in popularity of the classicists. In the first presentation of *Maria Stuart* Franziska Ellmenreich, from the Court theater of Dresden, was unusually good in the leading role. Magda Irschick, whom we have already seen on the Chicago stage with Höchster's company, again gave evidence of her ability in 1884 in *Maria Stuart's* second showing. The following year the performance reaped praise because of the splendid cooperation of the whole cast which needed no "star." Other masterpieces among the attractions were *Kabale und Liebe* (2), *Die Räuber* (2), *Don Carlos*, *Wilhelm Tell* (2), *Faust* (2), *Egmont* (billed for the first time since the fifties), *Hamlet*, *Der Kaufmann von Venedig*, and *Emilia Galotti*. Two of Lessing's plays, *Nathan der Weise* and *Minna von Barnhelm*, had their premières as did also Shakespeare's *Richard III.*¹ Antoine Janisch, from the Court theater at Vienna, Friedrich Hasse, one of New York's well-known actors, Friedrich Mitterwurzer, who had won a reputation both in Europe and New York, and Daniel Bandmann² achieved success as guest-artists in several of these plays.

In 1885 the Chicago public saw Hebbel's *Judith und Holofernes* for the first time.¹ Magda Irschick gave a most artistic interpretation of the leading role but did not receive the expected support from the rest of the cast. However, the following week Geibel's *Brunhild* was done more smoothly. A fifth play to get its initial hearing,¹ *Das Urbild des Tartuffe*, a comedy by Gutzkow, garnered an unusual amount of praise from the press as a brilliant performance.³ Kleist's *Käthchen von Heilbronn* and Anzengruber's *Der Gewissenswurm* each appeared once.

Other plays which might be mentioned were Wilbrandt's *Die Tochter des Herrn Fabricius* (2), Voss's *Alexandra*, Halm's *Fechter von Ravenna*, and Lindau's *Maria und Magdalena*. Strangely enough a play of Iffland's, *Die Hagestolzen*, was re-

¹ Since information on the early theater is incomplete, a first showing of the play means, of course, its first recorded staging.

² See Chapter I, section C.

³ S., Oct. 24, 1881.

vived. Charlotte Birch-Pfeiffer's plays had now almost completely lost their power of attraction. Neither were productions of French origin as conspicuous as formerly.

Schönthan and Blumenthal, prolific writers of the *Schwänke* now becoming popular, were just beginning their careers. One of the better comedies of the latter, *Der Probepeil*, was welcomed several times and another one, *Die grosse Glocke*, once. In 1884 *Der Raub der Sabinerinnen* by the brothers Schönthan drew applause from enthusiastic audiences three times in succession. Moser still continued to have more of his plays presented than any one author, and those of Kneisel and Benedix were often seen. An even greater percentage of the latter's plays had entered the lists than in either of the other periods, so that he ranked next to Moser in the number of plays staged. One especially successful evening occurred when a performance of his *Dr. Wespe* took place with the well-known actor, Carl Sonntag, in the leading role.

The farce no longer occupied as prominent a place as formerly. Mannstädt, Jacobson, and Treptow were now the most favored authors, while only an occasional play of Räder's, Nestroy's or Pohl's appeared. L'Arronge remained the main representative of the *Volksstücke*, whose popularity was ebbing.

On the other hand the operetta reached the height of its popularity. The best liked of these seemed to be *Die Fledermaus* (4), *Die schöne Galathee* (3), *Fatinitza* (3), and *Boccaccio* (3). In 1880 a presentation of *Die Fledermaus* fared so well as to be labelled one of the best performances of the operetta given in the German theater up to that time.¹ In 1887 Gilbert and Sullivan's *Mikado* was acclaimed eight times in one week.

B. Performances of Guest Companies.

During this period numerous other theatrical ensembles played here. In the spring of 1882 Wurster came back to the city for several weeks. Although the star of his company was

¹ S., Oct. 25, 1880.

the celebrated Friedrich Hasse and the roles were well executed, the undertaking did not meet with financial success.

On the other hand a theatrical group specializing in the ever-increasingly popular operetta such as Gustav Amberg's from New York won many a triumph. Marie Geisteringer, their star on two occasions, got a great ovation from the public and the press spoke in the warmest terms of her talent.

In 1883 Ludwig Barnay, one of Germany's great artists, supported by a cast from the New York Thalia Theater, offered *Wallensteins Tod*, *Uriel Acosta*, *Hamlet*, *King Lear*, *Kean*, and *Narciss*. Josephine Gallmeyer, considered one of the leading actresses in the field of farce and comedy, also gave performances with the Thalia Company.

In 1885 members of the Stadttheater in Milwaukee appeared once, at which time the press expressed disappointment that a company which prided itself on being the best in America should give such a mediocre performance.¹ They again came to Chicago in 1886, this time starring Friedrich Mitterwurzer. In the spring of 1887 he delighted theater-goers for a whole week, and at this time Ibsen's *Gespenster* made its first appearance in Chicago in German.

C. Survey of the Years 1880-1887.

Total number of performances.....	292
Comedies and <i>Schwänke</i>	117 (40%)
Dramas	72 (25%)
Operettas	43 (14½%)
Farces	32 (11%)
<i>Volksstücke</i>	28 (9½%)

¹ S., Jan. 9, 1885.

CHAPTER V

THE THEATER UNDER THE DIRECTORS OF THE MILWAUKEE STADTTHEATER

A. The Years 1887-1892.

1. Regular German Theater.

In the fall of 1887 Director Selig united with Richard, Welb, and Wachsner of the Milwaukee Stadttheater to undertake the guidance of the Chicago theater until 1911.¹ Many bitter disappointments and hardships occurred during these years as well as the joys of success. Yet, in spite of difficulties, the excellent acting and the co-ordination and unity with which the plays were presented gave pleasure to an enthusiastic public.

Although performances were well done, the press frequently complained about the worthlessness of many of the novelties offered, and after a staging of Mannstädt's *Der tolle Wenzel* in 1888, the review contained this bitter comment: "Der Schauspielersdirektor scheint heutzutage nur noch ein Spekulant zu sein, der die Köpfe in Theater und die Dollars in der Kasse zählt."²

However, in 1889 a large audience witnessed an especially brilliant performance of *Kabale und Liebe* in honor of Schiller's 130th birthday. *Maria Stuart*, Laube's *Die Karlsschüler* and Gutzkow's *Der Königsleutnant* were shown once each. For the first time on record the public had the opportunity of seeing Goethe's *Clavigo* with Josef Kainz in the leading role and Kleist's *Der zerbrochene Krug*, one of the finest of German comedies. The famous actor, Ernst Possart, took the lead in the only Shakespearean play, *König Lear*. Appearing for the first

¹ Selig acted as business manager until his death in the fall of 1903.

² S., Feb. 13, 1888.

time on an American stage, Anna Haverland lived up to her reputation as a great tragédienne in Grillparzer's *Medea*. However, she did not receive the expected support from the rest of the cast and the scenery also left something to be desired. Another play in which she exhibited artistry was Geibel's *Brunhild*.

In 1890 Sudermann made his debut with *Die Ehre* (2). *Sodoms Ende* came to the stage in April, 1891, which was almost directly after its publication. Other premières were Wildenbruch's *Die Haubenlerche* and Fulda's *Das verlorene Paradies*. An appreciative audience applauded an exemplary performance of Ibsen's *Gespenster*, the only play of his to appear during these years. Single presentations of Wilbrandt's *Arria und Messalina* and *Jugendliebe* and Voss's *Eva* and *Schuldig* were also billed. In contrast to these new dramas stands the performance of Körner's *Zriny*.

Moser, Schönthan, and L'Arronge maintained their magnetic hold on the people, but the popularity of Benedix waned after many years of success. Lack of interest also doomed the operetta even though it was not banished entirely.

2. Performances of Guest Companies.

In 1888 Conried and Herrmann of New York introduced the well-known Hedwig Raabe. However, the plays in which she appeared were not of great importance. Later they filled another week's engagement during which time the public was able to enjoy such offerings as *Die Räuber*, *Uriel Acosta*, and *Der Pfarrer von Kirchfeld*.

In 1889 August Junkermann, whom the English as well as the German newspapers praised for his great artistry and naturalness, won his way into the heart of the public with performances for two weeks. The *Volksstück* in which he specialized, *Onkel Bräsig*, was repeated seven times.

Perhaps the greatest actor to come to Chicago during these years was Ernst Possart. He remained here with the Amberg Company from New York for three weeks and did splendidly

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in many important plays such as *Faust* (2), *Die Räuber*, *Nathan der Weise* (2), *Der Kaufmann von Venedig* (4).

Success attended the Münchener, a company from the royal theater in Munich, coming to Chicago for a three-week and later for a two-week engagement. They specialized in such *Volksstücke* as Anzengruber's *Pfarrer von Kirchfeld* and *Der Meineidbauer*, Ganghofer's *Der Herrgottsschnitzer von Ammergau* and Schmidt's *Almenrausch von Edelweiss*.

In 1892 the Meininger, court players of the Duke of Meiningen who had won a wide reputation for driving out the star system, attracted audiences for four weeks with such dramas as *Maria Stuart*, *Die Räuber*, *Julius Caesar*, and *Die Hermannsschlacht*.

3. Survey of the Years 1887-1892.

Total number of performances.....	178
Comedies and <i>Schwänke</i>	87 (49%)
Dramas	36 (20½%)
Farces	26 (14½%)
<i>Volksstücke</i>	24 (13%)
Operettas, etc.	5 (3%)

B. Schiller Theater (1892-1894).

1. Regular German Theater.

Directors, players, and audiences were agreed in the second last decade of the century that a theater without a home of its own can get to be "ein Unding." Fortunately, the regular German theater did not have to suffer too long for in the spring of 1890 dreams of those to whom German art meant so much became realities when plans were made to provide a home for the German theater. There was much rejoicing when in the fall of 1892 the Schiller Theater¹ on Randolph between Dearborn and Clark Streets opened its doors.

The imposing structure erected at a total cost of \$800,000 contained the theater with a seating capacity of thirteen hundred,

¹ Until recently it was known as the Garrick Theater.

which the *Staats-Zeitung* proclaimed to be the most beautiful home of the Muses in Chicago,¹ several club rooms, banquet rooms, and offices. A fitting program was arranged for the dedication on September 29, 1892.

Opening night occurred the following Saturday when an audience of those who financed the project enjoyed *Die Pioniere*, a *Festspiel* by J. Gugler of Milwaukee, *Die Gustel von Blasewitz*, a dramatic anecdote from the life of Schiller by Sigmund Schlesinger, and *Wallensteins Lager*. On the next day the happy and grateful general *Theaterpublikum* came to witness *Sein bester Freund* by Tellbein and Brentano. But what a contrast to the sublime art of a Schiller and Goethe! Rightfully did the press criticize the mediocre comedy which robbed the occasion of its festiveness.² However, the English newspaper critics could say with reference to the artistic workmanship exhibited by the personnel³ of the Schiller Theater: the German stage is ahead of the English-speaking stage in Chicago.⁴

The following classics graced the Schiller stage and were hailed with special laudations: *Die Räuber*, *Wilhelm Tell*, *Minna von Barnhelm* (2), and *Emilia Galotti*.

The newly dawning era of Sudermann and Hauptmann also left its impress on the repertoire. Thus in 1893 the Chicago *Deutschtum* became acquainted with Sudermann's international success *Die Heimat* (3), and Hauptmann's new drama, *Die Weber*. Ibsen's *Die Stützen der Gesellschaft*, Björnson's *Ein Fallissement* (4), Wildenbruch's *Die Quitzows* (4) and *Das neue Gebot* (3), and Fulda's *Der Talisman*, *Das verlorene Paradies* and *Die wilde Jagd* won approval. Mention might also be made of Voss's *Eva*, Philippi's *Das alte Lied*, Lindau's *Der Andere*, and Fitger's *Hexe*. Some of the older plays produced were Gutschow's two comedies, *Das Urbild des Tartuffe* and

¹ S., Sept. 29, 1892.

² S., Oct. 3, 1892.

³ The personnel included such actors and actresses as Welb, Wilhelm Gehring, Herman Werkke, Moritz Zeisler, Franz Kauer, Ernst Geschmeidler, Richard Wirth, Theodor Pechtel, Ludwig Kreiss, Mrs. Victoria Markham, Hedwig Beringer, Louise von Posgay, Martha Winkelsdorff, Rosa Nordmann, Erna Palm and Martha Neumann.

⁴ S., Oct. 9, 1892.

Zopf und Schwert, Heyse's *Hans Lange*, and Freytag's *Journalisten*.

The public continued to demand comedy, but unfortunately the lack of good comedies opened the sluices to mediocrity, thus flooding the scene with the produce of Blumenthal, Schönthan, Moser, and L'Arronge. However, it was no longer Moser's plays which appeared most frequently on the stage but those of Blumenthal.

All too soon the enterprise at the Schiller Theater came to an end. After two seasons the footlights were extinguished. The directors were again forced to give performances in any of the English theaters which happened to be available.

2. Performances of Guest Companies.

Emil Thomas, Mrs. Dammhofer-Thomas, and Miss Gallus played as guests to enthusiastic audiences in the Schiller Theater in 1892. The following year Mr. Thomas brought his own ensemble to Chicago for four weeks. Comedies and operettas comprised the major part of the repertoire.

In January, 1893, August Junkermann again came to Chicago with his company. His success equalled that of his previous visit.

In the spring of the same year Miss Therese Leithner, with a company from St. Louis, gave performances of a more serious nature for two weeks. In spite of a repertoire which included such plays as Goethe's *Faust*, Schiller's *Die Jungfrau von Orleans* (3), *Maria Stuart*, and *Die Räuber*, Lessing's *Emilia Galotti*, Kleist's *Käthchen von Heilbronn*, and Sudermann's *Die Ehre* (2), they could raise no enthusiasm among the people.

3. The Survey of the Years 1892-1894.

Total number of performances.....	128
Comedies and <i>Schwänke</i>	59 (46%)
Dramas	44 (34¼%)
Farces	13 (10%)
<i>Volksstücke</i>	11 (9%)
Operettas	1 (¾%)

C. The Years 1894-1911

1. Regular German Theater

Lean years followed the closing of the Schiller Theater. The unpleasant again occurred in 1894-95: Sundays without performances. However, in 1896-97 theater-goers were privileged to view German plays almost every Sunday. When in August, 1897, the directors rented Hooley's Theater for three seasons, prospects again brightened. Success was doubly certain when many times over sold-out houses greeted well done productions with loud acclaim.

When the new Century dawned, equally successful performances were being given in Powers Theater. Said the press in 1903: "Wir hatten ein Ensemble,¹ wie wir uns es besser kaum wünschen konnten, und es wurde uns gar manche treffliche schauspielerische Leistung geboten, die auch einem deutsch-ländischen Theater ersten Ranges zur Ehre gereichen würde."²

In 1903 a very interesting innovation occurred which was to foster the artistic mission of the theater. The German Consul, Dr. Walther Wever, Professor James Taft Hatfield of Northwestern University, and Professor Camillo von Klenze of the University of Chicago, in a discussion of the theater, expressed regret that Chicago had had so little opportunity to see truly excellent German classics. They planned a performance of *Faust*, the purpose of which was to awaken interest in the German classics, and not only to fill the German people with

¹ Such actors and actresses as Herman Werbke, August Meyer-Eigen, Ludwig Kreiss, Theodor Pechtel, Gustav Hartzheim, Helmar Lerski, Hedwig Beringer, Anna Richard, Clara Lapping, Paula Wirth, and Helena Frehde were still doing their part to make it an exemplary ensemble. Newer players who deserve mention are: Gertrude Senger, Gertrude Müller, Marie Hartmann, Anna Bergé, Minna Hoecher-Berens, Sigismund Elfeld, Michael Isailovitz, Berthold Sprotte, Curt Stark, Harry Schönborn, and Gustave Kleemann. Other actors are mentioned in the body of the chapter. In 1910 Miss Beringer celebrated her fiftieth anniversary as an actress (thirty years in Chicago and Milwaukee). She received a bracelet from the German Kaiser with the imperial coat of arms set in brilliants, in recognition of her work for the advancement of German art in America.

² S., Apr. 20, 1903.

pride in their dramatists but also to bring the German spirit and art to native Americans. Students of the universities and high schools were especially urged to attend. This noteworthy event took place in the Auditorium on February 17, 1903 before some 3600 persons, the largest audience every to witness a performance of the German theater.¹ It was truly a successful rendition although Bernard Weikhaus as Faust did not quite equal the fine impersonation of Henni Steimann as Gretchen and of August Meyer-Eigen as Mephistophles.

The success of *Faust* moved the aforementioned patrons to plan a performance in honor of Schiller's birthday on the tenth of November. Again the actors proved their worth in *Wallensteins Tod*. This favorable review was seen in the press: "Würdiger als gestern ist Schillers Geburtstag hier in Chicago selten gefeiert worden . . . fortgerissen von der Tiefe der Gedanken wie von dem Adel und Schwung der Sprache, überwältigt von der unübertrefflichen Grösse und Erhabenheit der ganzen Dichtung, brachten Deutsche und Amerikaner² gemeinsam den Namen des unsterblichen Dichters begeistert ihre Huldigungen dar . . . Die wackere Künstlerschaar kann mit Stolz auf den gestrigen Abend zurückblicken."³

In the fall of 1904 came the third of these undertakings. A large audience showed a deep interest in the excellent rendering of *Maria Stuart*.⁴ One of the newer actresses, Camilla Marbach, took the leading role and electrified her audience.

Two more performances were given under the auspices of James Taft Hatfield, Camillo von Klenze, and the German Consul. In the first one, *Die Räuber*, Theodor Burgarth as Karl Moor and Camilla Marbach as Amalie were superb. Emil Marx as Franz left much to be desired, but in *Egmont* he gave one of the best interpretations as Vansen. The effect of *Egmont*

¹ According to Professor Hatfield, a special train of seven cars was provided by the Northwestern Railroad to convey the people from Evanston and other North Shore suburbs.

² About one-fourth of the audience were native Americans.

³ S., Nov. 11, 1903.

⁴ *Maria Stuart* had appeared once before in 1897.

was heightened by the beautiful music of Beethoven. The large audiences at both plays included many Americans.

The success of these performances inspired Wachsner to offer other classical plays. In addition to those of Goethe's already mentioned, the following were given: *Iphigenie*, *Tasso*, *Clavigo*, *Die Geschwister*.¹ Full justice was again done to *Faust*. The *Iphigenie* cast played to a full house with Marbach and Burgarth carrying the day. A second rendition of *Wallensteins Tod* proved splendid both as far as interpretation and attendance was concerned, which was also the case in *Wallensteins Lager*, *Die Piccolomini*, *Braut von Messina* (2), and *Kabale und Liebe*.²

In the spring of 1905 the one hundredth anniversary of Schiller's death was commemorated by a presentation of *Tell* in the completely sold-out Auditorium Theater. The performance was exemplary—large and small roles were skillfully acted; the great mob scenes and the staging left nothing to be desired.

Schiller again inspired large theater audiences in the season 1909-1910. *Don Carlos*,³ in celebration of Schiller's 150th birthday, won the applause of a capacity house. Richard Hahn's acting was brilliant as was Conrad Bolton's in *Tell*. Charlotte Krause gave a masterful performance in *Jungfrau von Orleans* and *Maria Stuart*. *Die Räuber* was likewise admired.

Throughout this period theater-goers had the opportunity of seeing Lessing six times (*Minna von Barnhelm* (3), *Emilia Galotti* (2), and *Nathan der Weise*) and Shakespeare only twice (*Othello* and *Romeo und Julia*). In 1903 Grillparzer came back to the stage for the first time since 1888. Unfortunately, the attendance on the *Medea* night was very poor. Camilla Marbach's interpretation of the leading role brought the following praise from the press: "Eine Heroine wie Sie haben wir hier seit vielen Jahren nicht mehr gesehen, ihr Spiel ist von ganz ausserordentlicher dramatischer Kraft, ihr ungewöhnlich

¹ The first record of a performance of this play in the Chicago German theater.

² *Kabale und Liebe* was also staged in 1895 and in 1910.

³ *Don Carlos* also appeared in 1894.

kräftiges Organ besitzt die allgrösste Modulationsfähigkeit, und ihre Vortragsweise ist die einer erprobten Künstlerin."¹ *Medea* was given again six years later. A sold-out house awaited *Sappho*, the leading role being taken by Marbach. *Der Traum ein Leben* was chiefly criticized because the stage apparatus proved inadequate for this type of play.

Only one drama of Hebbel's found its way to Chicago, *Gyges und sein Ring*, the first staging of this play ever recorded in the annals of the German theater. The performance was excellent but poorly attended. Kleist's *Prinz Friedrich von Homburg*, *Hermannsschlacht*, and *Der zerbrochene Krug* came on the boards, as did Anzengruber's *Der Pfarrer von Kirchfeld*. "Young Germany" was represented by Gutzkow's *Uriel Acosta*, *Zopf und Schwert* and Laube's *Karlsschüler* (2).

Twenty-two times Chicago's German colony turned out to see the attractive plays of Sudermann—*Die Ehre* (3), *Die Heimat* (3), *Die Schmetterlingsschlacht* (5), *Das Glück im Winkel* (3), *Sodoms Ende*, *Morituri*, later only *Fritzchen*, a one act play in the *Morituri* cycle, *Johannisfeuer* (2), *Es lebe das Leben*, *Stein unter Steinen*, and *Rosen*. Emanuel Reicher, a well-known actor from Berlin, starred in Hauptmann's *Fuhrmann Henschel*. *Die versunkene Glocke* was welcomed three times and hundreds were turned away from the première of *Hanneles Himmelfahrt*. In spite of the lack of technical apparatus needed for this play, it was well done.

Local theater supporters also had the chance to see interesting plays of Sudermann's and Hauptmann's contemporaries. Arthur Schnitzler was represented for the first time by his *Liebelei* (3). Halbe's *Strom* (2); Hartleben's *Rosenmontag*; Dreyer's *Der Probekandidat*, *Die Siebzehnjährigen*, and his comedies, *Hans and Grossmama*; Schönherr's *Glaube und Heimat* and *Erde*; Thoma's comedies, *Die Lokalbahn* and *Die Moral*; and Rosenow's comedy, *Kater Lampe*, won applause.

The comedies already mentioned were of a finer quality than the usual run. Most of the authors of the new "suc-

¹ S., Nov. 30, 1903.

cesses"—usually in partnership—turned out cheap work in machine-like fashion. Their plays appealed strongly to the masses and proved a means of replenishing the exchequer, for most plays of literary value usually drew only a small cultivated class of Germans. People came out as many as eighty-one times to see plays of Blumenthal, Schönthan, and Kadelburg. *Im weissen Rössl* (6) and *Hans Huckebein* (8) were among the most successful. Other popular authors, who wrote in pairs, were Laufs and Jacoby, Walther and Stein, Jacoby and Lippschitz, Kraatz and Jacoby, etc. The works of these writers showed no stamp of personality whatsoever, and they stopped short of nothing to excite laughter. L'Arronge and Moser still held their own despite a new generation of laugh provokers.

In 1906 Fulda made a personal appearance, at which time the audience witnessed an excellent presentation of *Die Zwillingsschwestern*. *Die wilde Jagd*, *Unter vier Augen*, *Die Kameraden*, *Der Talisman*, *Jugendfreunde* (3), *Maskerade*, *Der heimliche König* (2), and *Der Dummkopf* were also staged. Wildenbruch was represented by *Die Haubenlerche* (4), *Die Rabensteinerin*, *Der Menonit* (2), and *Heinrich und Heinrichs Geschlecht*. Sixteen plays of Philippi's came before the footlights, many of them new. Other plays which might be mentioned were Voss's *Alexandra* and *Eva*, Hofmannsthal's *Elektra*, Hirschfeld's *Die Mütter*, Wolzogen's *Kinder der Excellenz* (2), Ernst's *Flachsmann als Erzieher* (2), and several plays of Skowronek and Engel.

Meyer-Förster's *Alt-Heidelberg* (3), with its new charms, appealed strongly to the public and remained a box office triumph for many years. As it strode across the English stages of the continent amid the pleasing tunes of *The Student Prince*, it captured the hearts of multitudes.

In addition to the new plays old favorites were revived. Freytag's *Journalisten* and plays of Birch-Pfeiffer, Benedix, Brachvogel, Räder and even Kotzebue found a place in the repertoire.

A great many foreign authors were noticed on the playbills. Ibsen, of course, headed the list with worthy renditions of

Nora, Gespenster, Die Frau vom Meer, Die Wildente, Die Stützen der Gesellschaft, and Rosmersholm. A comedy, *Der Artz am Scheideweg*, by the English playwright Shaw was booked at this time. A single offering of Maurice Maeterlinck's *Monna Vanna* proved inferior. Brioux's *Die rothe Robe* (2), Reynard's *Die Erbschleicher*, and plays by Daudet, Belot, Murger, Dumas Ohnet, Erckmann-Chatrion, Sardou, and others comprised the French contributions. Many Danish playwrights appeared—Esmann, Heijerman, Wied, Peterson, and Michaelis. Björnson (Norwegian), Jerome (English), Moreto and Calderon (Spanish), Tartufari (Italian), Gogol (Russian) also entered the repertoire.

Before closing this chapter mention ought to be made of an unusual performance which took place in the fall of 1894 in honor of the four hundredth birthday of Hans Sachs. Plays of three different centuries, arranged by Heinrich Laube to show the development of the comedy from the time of Hans Sachs up to the present, were selected. The first play was *Das Heiss Eysen* by Hans Sachs (1531), the second, *Die ehrlich Bäckin mit ihren drei vermeinten Liebsten*, a farce by Jacobus Ayer (1615), and *Hanswurst* by Gottlieb Prehauser (1729). The directors added *In Civil* by Gustav Kadelburg (1894) to bring the cycle up-to-date.

With the close of this period a very important chapter in the history of the theater is finished. For a quarter of a century the German people had been able to look with pride upon the dramatic creations of their native land in their adopted country.

2. Performances of Guest Companies

In 1894, 1900, and 1902 Adolf Philipp, with his company from the Germania Theater in New York, gave some of his own plays. Titles such as *New York in Wort und Bild, Ein New Yorker Brauer, and Der Corner Grocer* give us a fair conception of their quality and the reason for their mass appeal.

The Tegernseer Bauernspieler, a troupe formed from the peasant people around the Schlier and Tegern Lakes, experienced success for several weeks in 1895 and 1899.

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Heinrich Conried of the Irving Place Theater in New York brought Agnes Sorma of the Berlin Theater to Chicago in 1898. She proved herself one of Germany's most eminent actresses in Ibsen's *Nora* (4), Hauptmann's *Die versunkene Glocke* (2), and Sardou's *Cyprienne* (3).

The following year Adolf von Sonnenthal, former director of the Burgtheater in Wien and internationally famous, arrived in Chicago with Conried's company. He appeared only in *Nathan der Weise*, with which he had gained a very great triumph in Berlin. Sonnenthal again came with the ensemble in 1902. At this time Helene Odilon, another of Germany's well-known actresses, starred in major roles.

In 1910 the Berchtesgadener Bauerntheater Ensemble played their folk dramas every day for two months with success. In the spring of that season they again held forth for a week. Another *Bauerntruppe*, the Oberammergauer, who had visited every important city in the United States, proved their excellence to Chicagoans on several occasions.

Another of Germany's celebrated actors, Ernst von Possart, was welcomed in Chicago in the spring of 1911. Although seventy years of age, his interpretation of Nathan in *Nathan der Weise* showed that he had lost none of his ability. At the beginning of the second week, however, he became ill and was unable to finish his engagement.

Amberg's Light Opera Company of New York played for a week with Konrad Dreher as guest.

3. Survey of the Years 1894-1911

Total number of performances.....	550
Comedies and <i>Schwänke</i>	295 (54%)
Dramas	181 (33%)
<i>Volksstücke</i>	41 (7½%)
Farces	26 (4½%)
Operettas	7 (1%)

CHAPTER VI

THE YEARS 1911-1917

A. The Theater under the Directorship of Max Hanisch

With the advent of Max Hanisch, a former director of the German theater in Philadelphia, a new optimism entered the ranks of a *Theaterpublikum* which had watched with concern the fate of Chicago's German theater when the Milwaukee directors left the scene. A new plan was immediately made known by Hanisch. To stimulate theater attendance he suggested that the German lodges and clubs buy tickets for their members for some performance, allowing part of the proceeds to go to the club. They responded to his appeal and this practice of sponsoring the theater continued throughout the following years. Hanisch also managed to secure several fine actors and actresses, a great many of them from theaters in Germany—Heinrich Löwenfeld, Remy Marsano, Ludwig Koppee, Joseph Danner, Ullrich Haupt, Willy Diedrich, Walter Drews, Emilie Schönfeld, Annie Bender, Emilie von Jagemann, Angela Crone, and Anna Sanders. He began on a grand scale by opening his theater every day and including a Sunday matinee. However, after two seasons, in spite of financial aid, Hanisch's régime came to an end.

The operetta flourished so well during these years that at times it was even given to the exclusion of almost everything else. The people liked this light form of musical entertainment, and the directors invariably depended upon the operetta instead of the comedy and farce whenever their box office receipts were at a low ebb. The famous composer, Johann Strauss, soon became a friend of the Chicago *Deutschtum*. The first oper-

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etta given was his *Zigeunerbaron* (13), in which Angelo Lippich,¹ who soon became a favorite of the Chicago public, proved to be the outstanding star. Crowded houses also enjoyed Strauss's *Frühlingsluft* (13), *Fledermaus* (15), *Wiener Blut* (19), *Eine Nacht in Venedig* (6), and *Die Förster-Christl* (15) by Jarno. Lehar's *Rastelbinder* (8), Nessler's *Der Trompeter von Säckingen* (7), Zeller's *Der Vogelhändler* (8), Genee's *Ninon und Nanon* (9), Dellinger's *Don Cesar* (7), and Reinhard's *Das süsse Mädel* (5) likewise appeared on the playbills. Some of the older favorites still brought delight — *Fatinitza* (14), *Boccaccio* (9), *Die schöne Helena* (6), *Der Mikado* (6), and *Der Bettelstudent* (10). In addition to *Der Bettelstudent* a number of other operettas by Millöcker were given.

Schiller fared better than any other dramatist and for the first time even outnumbered such popular authors as Blumenthal, Schönthan, and Kadelburg. *Die Räuber* (3), *Maria Stuart* (2), and *Tell* (8) merited praise. On the other hand, the performance of *Kabale und Liebe* left much to be desired. Goethe's *Faust* (3) was fairly well done considering the limitations of the ensemble.

In Grillparzer's *Sappho* the laurels were won by the guest-artist, Agathe Barsescu, from the Imperial Palace Theater. The cast appeared in noteworthy performances of Lessing's *Minna von Barnhelm* (4), Hebbel's *Maria Magdalena* (3), Hauptmann's *Hanneles Himmelfahrt* (2), *Die versunkene Glocke* (3), *Furhmann Henschel* (3), and *Der Biberpelz* (3). Anzengruber's *Das vierte Gebot* (2) and *Meineidsbauer* (3), Sudermann's *Die Ehre* (3), *Heimat* (3), and *Morituri* (2), Fulda's *Das verlorene Paradies* (2), *Die Zwillingsschwester* (2), and *Unter vier Augen* (3), and Schnitzler's *Liebelei* (3) swelled the number of well-known plays. People came to see the ever popular *Alt-Heidelberg* four times, Holz and Jerschke's *Traumulus* and Skowronek's *Im Forsthause* three. Frequent stagings of the comedies of Engel and Horst took place. *Preciosa*, *Der Verschwender*, *Die Journalisten*, *Deborah*, and

¹ See Klein, Julius, *Angelo Lippich* (Chicago, 1927) for a short sketch of his life.

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Der Rehbock had not lost their attraction and even such old farces as *Robert und Bertram* (6) and *Lumpaci-Vagabundus* (6) were brought to light.

Ibsen's *Ein Volksfeind* (2) and *Gezeiten*, Björnson's *Neuvermählten* (2), Gorky's *Nachtasyl* (2), and Tolstoi's *Die Macht der Finsternis* (5) satisfied those who craved for foreign fare.

B. The Theater under the Directorship of Joseph Danner and Ullrich Haupt

After Hanisch failed, the experienced actors Danner and Haupt determined to guide the destinies of the theater. A board of trustees was organized with Charles Christmann at the head and it gave much of its time to help the theater procure money. Although not of the highest rank, the personnel was a good one, a few of the former players forming a nucleus to which were added such new names as Lore Duine, Margarete Tarau, and Helene Roth. The opening performance of Hartleben's *Rosenmontag* found many prominent people in attendance. Again a bright future loomed for the theater, which, however, came to an early end. In the first place Haupt became possessed with his own self importance as both actor and author. Severe criticism greeted the staging of his own work *Thanatos*. Although far from being a work of dramatic art, it had been announced as a "literary evening." Furthermore, it took place when other German theaters were commemorating the birthday of Grillparzer. His carelessness in placing actors in the proper roles also brought severe disapproval. In February several friends of German art formed a committee to raise funds in order to make "literary evenings" possible. However, these evenings turned out to be either of no literary value or not at all German. "Nur der Eigensinn und die Rücksichtslosigkeit der Direktoren tragen Schuld daran, dass in der abgelaufenen Saison die grösseren künstlerischen und finanziellen Erfolge nicht erzielt wurden,"¹ claimed the press.

¹ S., Mai 3, 1914.

The guest performance of the excellent Bărescu in Schiller's *Braut von Messina* (2) found the house too small to accommodate all the people. Other classics presented were *Kabale und Liebe* (2), *Wallensteins Lager*, *Egmont* (3), *Hamlet* (4), and *Romeo und Julia* (4). Theater-goers also had the opportunity of seeing Hauptmann's *Elga* (3) and *Die Weber* (2), Sudermann's *Ehre* (4), and Ibsen's *Nora* (4). Bahr's *Konzert* (7) appeared for the first time. The rest of the repertoire consisted of the conventional numbers given heretofore.

C. The Years 1914-1915

In midsummer of 1914 Danner succeeded in organizing the "Verein deutscher Theaterfreunde," whose task it was to restore the theater on a sound basis. A board of directors was chosen with Kölling at the head, Danner as play director, and Arens as business director.¹

This season turned out to be a woeful one in the history of the German theater. Although personal sacrifices were made by Horace L. Brand and other wealthy Germans and the *Kolumbia-Damenklub* arranged for a performance every month, thus bringing the theater some financial assistance and also new friends,² the undertaking proved a sad failure. The artistic niveau became poorer every day, and the monetary situation more miserable. Several of the actors left and were not replaced. Without calling the board together, Kölling dismissed Saltiel, who had succeeded Arens as financial director, and put a certain Mr. Martin in his place. Having been a former advertising agent, Martin knew nothing about the theater, and in addition was rude and coarse of manner. Kölling dismissed Richard Heide, the treasurer, without further ado, and Martin received this position also. This gave him full control over all money affairs. No auditing of the books occurred during this time, and when Brand offered to pay the costs of having them examined at the end of the season, access to the books was denied

¹ Singer, pp. 111-12.

² Other clubs also began to arrange theater evenings.

him. He also made suggestions for the reduction of costs but they went unheeded. Finally, he withdrew from the board as did Hutmann and Krütgen.¹

When the unpaid actors asked for back wages, Martin answered them only with rudeness. He was also discourteous to members of clubs who arranged for performances and thus many discontinued the practice. Danner was dismissed by him with the assistance of a police officer.²

On the 27th of April the players visited Mr. Singer³ and asked him to help them obtain about \$1400 back pay. He called Kölling to the conference. Kölling insisted that it was the duty of the actors to help him—they were to play another week, so that he might get money to pay the rent, stage hands and painters; their share of the profits was to be only \$267.00.⁴

That night Kölling determined to dismiss the cast and to make good his expenses by hiring a "zusammengetrommelte Schmierengesellschaft." As the players were dressing for the performance, he appeared with his new troupe and commanded them to leave. He even went so far as to call in the police to expedite departure. The actors Zoder and Brückner appealed to the audience which insisted that the regular ensemble should play. The next day police officers surrounded the theater and the players were forbidden to enter.⁵ That night fire broke out in the building and thus ended the theatrical undertaking for the season 1914-15, which was a failure in every respect and the saddest in the annals of the German stage.

D. The Years 1915-1917

After this scandal Chicago's *Deutschtum* lost its desire for another German theater. Several attempts were made to open one, but most of these came to naught. The director of the German theater in Cincinnati, Mr. Schmidt, planned to give a performance here every month. However, he appeared only twice.

¹ Singer, pp. 113-14.

² *Ibid.*, p. 114.

³ Singer was at this time editor of the *Illinois Staats-Zeitung*.

⁴ Singer, pp. 115-16.

⁵ Singer, pp. 116-19.

Then Danner and Haupt decided to begin their second theatrical venture. Contrary to most of the enterprises, they did not begin in a blaze of glory. In fact, the opening performance would never have taken place, if Charles Christmann had not come to the rescue in the last moment. The agent refused to let them raise the curtain because they had "forgotten" to pay rent.¹ In spite of the fact that few experienced actors appeared on the roster, some surprisingly good productions occurred in which Bertha Walden, Max Jürgens, and Heinrich Löwenfeld shared the honors. Hauptmann's *Rose Bernd* and *Der Biberpelz* (2), Sudermann's *Stein unter Steinen* (2) and *Sodoms Ende*, Schueler's *Staatsanwalt Alexander*, and Gorki's *Das Nachtsyl* were commended by the critics.

However, this endeavor failed as had their first, and after a few benefit performances for themselves, the directors left the players to their fate. Brandau now took over the reins of the theater at his own expense with more good intention than understanding. The players took a cut in wages and again alms were sought. In order to help the theater Ernestine Schumann-Heink took part in what turned out to be a truly gala evening. An enthusiastic audience applauded her concert. In addition three one act plays were seen—Sudermann's *Fritzchen*, Jacobson's *Zum Einsiedler*, and Elz's *Er ist nicht eifersüchtig*. The rest of the season proved to be much better than expected, both artistically and financially, and came to a successful close.²

The season 1916-17 offered very little of merit. Hanisch gave performances, which consisted chiefly of operettas and comedies, for some time, but the public showed marked indifference. It was at this trying time that Kurt Benisch first came to the German theater. A born comedian and a continual delight to his audience, he has remained active in German theatricals up to the present day.³

¹ Singer, pp. 224.

² *Ibid.*, pp. 224-27.

³ Since 1927 Benisch has also appeared in several English plays such as *Undercurrent*, *Firefly*, *Friendly Enemies*, *Louder Please*, and *The Bubble*.

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E. Survey of the Years 1911-1916¹

	1911-13	1913-14	1914-15	1915-16
Total number of performances .566	232	216	152	
Operettas295 (52%)	51 (22%)	29 (13¼%)	20 (13%)	
Comedies, <i>Schwänke</i> , and farces176 (31%)	59 (25½%)	129 (59¼%)	59 (38½%)	
Dramas 86 (15½%)	97 (41½%)	29 (13¼%)	69 (45½%)	
<u>Volksstücke</u> 9 (1½%)	25 (11%)	29 (13¼%)	4 (3%)	

¹ It was not considered necessary to give a survey of the season 1916-17 because of its meagre repertoire.

CHAPTER VII

THE THEATER UNDER THE DIRECTORSHIP OF CONRAD SEIDEMANN

A. The Years 1917-1923

In the late spring of 1917 Conrad Seidemann brought a considerable number of excellent artists from the Milwaukee Pabst Theater, and again genuine German art was witnessed for over a month in Bush Temple. The performances successfully opened with Wildenbruch's *Rabensteinerin* and closed with an admirable rendering of *Faust*. Schiller's *Maria Stuart*, Sudermann's *Das Glück im Winkel*, and Hauptmann's *Fuhrmann Henschel* likewise merited high praise. In fact, all the plays were done in the manner befitting an able group of Thespians.

In the fall of 1917 Seidemann became director of the German theater in Chicago. Discouraged by everyone in this undertaking, he determined to go ahead, nevertheless. He achieved the difficult task of awakening the trust and enthusiasm of the public again. This he accomplished when German playhouses all over the United States had closed their doors because of the World War. His was the only German theater successfully maintained during this trying time. Seidemann deserves much praise for his enterprise, which can be ranked with the outstanding events in the history of the theater.

As all other directors he also had his troubles. In the matter of attendance a new competitor had to be reckoned with: the cinema. Financial burdens were ever present. In 1921 the *Damenverein deutscher Theaterfreunde* undertook a campaign to increase their number of honorary members in order to con-

tribute toward the upkeep of the theater. In the summer of 1922 Charles Appel, manager of the Nordseite Turnhalle, arranged a people's festival, the proceeds of which went to the theater. In the fall of 1922 small audiences compelled Seidemann to discontinue daily performances until the end of November, when the attendance became so much better that he again made the attempt. However, at the beginning of 1923 he gave up the management altogether, but returned next fall to present a few plays in the Aryan Grotto Temple.¹ Meanwhile Kurt Schlegel and Hans Zoder staged plays in various German halls until April first.

In the fall of 1922 the Victoria Theater at Sheffield and Belmont Avenues had become the new home for German histrionics. After Seidemann had left the theater, the Victoria Amusement Company was incorporated. At the head of its nine directors was Dr. Otto L. Schmidt, one of Chicago's best known German-Americans and always an ardent supporter of the theater. Henry Schoellkopf served as treasurer, Louis Günzel as secretary, and Mr. Rehfield as business manager. The plan was to give performances on Sundays and Mondays, former members of the Victoria troupe to take part as well as actors from the Pabst Theater in Milwaukee. Konrad Bolton, director of the Milwaukee theater, was to be in charge of play production. Opening night occurred on April 1. The undertaking proved too expensive, however, and was soon abandoned.

During these years the biggest attraction for the theater proved to be the operetta. In the first season, there were nineteen successive presentations of Schubert's *Dreimäderlhaus*² and seven more a week later. These performances materialized under the direction of Amberg from the Irving Place Theater in New York, with Lippich,³ Margarete Morgan, Viola Graham, and Ludwig Eybisch as guests. Lippich's impersonation of Schubert

¹ This is now the Studebaker Theater.

² This is the well-known *Blossom Time* of the English stage.

³ Lippich later became a member of the Chicago company. Two other leading talents in the field of light opera, Lucie Westen and Max Bratt, occasionally appeared as guests and later became members of Seidemann's theater.

was regarded by both English and German critics as the best which had ever been accomplished.¹ Lippich was not only hailed as a master in his particular field on the German-American stage but a guest engagement in Vienna in 1922 elicited the following appraisal in the *Zeitschrift für die Theater- und Kunstwelt*: “. . . Der sympathische Bühnenkünstler erwies sich als ein stimmbegabter, geschmackvoller Sänger und spielgewandter, liebenswürdiger Darsteller, der vortrefflich zu charakterisieren versteht und über alle jene Mittel verfügt, die ein Operettensänger besitzen muss, wenn er ein kunstverständiges Publikum für sich gewinnen will. Seine Stimme klingt angenehm und erreicht mühelos die in Operetten vorgeschriebenen hohen Töne; seine Vortragsweise ist vornehm und geschmackvoll. Die Prosa beherrscht er vorzüglich und sein Spiel ist, ohne aufdringlich zu sein, temperamentvoll und frisch zugreifend.”²

Strauss and Lehar remained the favorites.³ *Zigeunerbaron* (16), *Fledermaus* (14), *Wiener Blut* (10), and *Walzertraum* (10) of the former, and *Die lustige Witwe* (21),⁴ *Zigeunerliebe* (19), *Der Graf von Luxemburg* (15), *Wo die Lerche singt* (13) of the latter were most often staged. Ascher's *Hoheit tanzt Walzer* reached the high total of forty-one performances, twenty-five in one season. Gilbert and Sullivan, Eysler, Reinhardt, Fall, Zeller, Millöcker, Jessel, Herve, Jarno, Dellinger, Goetze, and Mendelssohn-Bartholdy were frequently seen on the playbills.

In spite of the large number of operettas brought to the stage, theater-goers also had the opportunity of seeing worthwhile dramas and comedies well acted.⁵ Schiller won the most

¹ Klein, p. 25.

² *Ibid.*, p. 50.

³ Strauss had a total of 79 performances of 8 operettas and Lehar 82 performances of 5 operettas.

⁴ This has won popularity on the English stage as *The Merry Widow*.

⁵ It was often difficult for the personnel to attain perfection because unlike the English custom a play never had a long run and there was a constant changing of the repertoire. Such players as Else Janssen, Louise Brückner, Hedwig Reicher, Helene Koch, Paula von Jagemann, Richard Leusch, Adolf Stoye, Max Jürgens, Fritz Kiedaisch, Joseph Danner, James Brückner and Otto Ludwig helped to maintain a high standard.

laurels with *Tell* (8), *Jungfrau von Orleans* (5), *Maria Stuart* (5), *Wallensteins Lager* and *Die Piccolomini* (3), *Wallensteins Tod* (2), *Braut von Messina* (3), *Die Räuber* (3), *Don Carlos* (2), and *Kabale und Liebe* (2). Large audiences also enjoyed exemplary renditions of Goethe's *Egmont* (2), with its accompanying Beethoven music, and *Iphigenie*. *Faust* appeared four times and Lessing's *Emilia Galotti* twice. Shakespeare was well represented by *Sommernachtstraum* (4), *Romeo und Julia* (3), *Othello* (2), *Hamlet*, *König Lear* (2) and *Der Widerspenstigen Zähmung*. Grillparzer's *Des Meeres und der Liebe Wellen* (3), *Medea* (3), *Sappho*, and *Die Ahnfrau* (2), Kleist's *Das Käthchen von Heilbronn* (5) and *Die Hermannsschlacht* (2), and Anzengruber's *Pfarrer von Kirchfeld* (5), *Der Gewissenswurm* (4), and *Meineidbauer* (2) appeared in the repertoire. None of Hebbel's works found their way to the stage in this period. Heyse's *Maria von Magdala* was viewed by enthusiastic audiences five times. The performances were given shortly after Christmas and charmed the people with the spirit of the festive season.

Of the important modern dramatists Sudermann headed the list with twenty-six presentations of eleven plays—*Das Blumenboot* (5), *Heimat* (3), *Das höhere Leben* (2), *Der gute Ruf* (2), *Johannisfeuer* (2), *Die Ehre, Glück im Winkel*, *Die Schmetterlingsschlacht*, *Strandkinder*, *Es lebe das Leben* (2), and *Die Raschhoffs* (6). Hauptmann's *Versunkene Glocke* (7), *Das Friedensfest* (2), *Kollege Crampton* (2), *Gabriel-Schillings Flucht* (2), *Fuhrmann Henschel* (2), *Rose Bernd* (2), *Einsame Menschen*, and *Der Biberpelz* were well staged. More of Schnitzler's plays came before the footlights than in previous times—*Reigen* (8), *Liebelei* (3), *Die Gefährtin*, *Der Ruf des Lebens*, *Anatol*, and *Das Märchen*. Other stage successes included Bahr's *Der Meister* (3), *Die Kinder* (3), and *Der Querulant*; Schönherr's *Glaube und Heimat* (5), *Familie* (3), *Volk in Not* (2), and *Der Weibsteufel*; Thoma's *Magdalena* (3), *Moral* (3), *Lottchens Geburtstag* (3), and *Die Lokalbahn* (2); Schmidtbonn's *Der Graf von Gleichen* (3) and *Mutter Landstrasse*; Dreyer's *Die Pfarrerstochter von Streladorf* (4), *Das*

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Tal des Lebens (2), *Die Hochzeitsfackel* (2), *Die Siebzehnjährigen*, and *In Behandlung*; and Hardt's *Tantris, der Narr*.

Ibsen's *Wenn wir Toten erwachen* (4), *Die Stützen der Gesellschaft* (3), *Nora* (3), *Die Frau vom Meer* (2), and *Hedda Gabler* (2) won the applause of their audiences. Other foreign authors represented were Björnson, Brieux, and Shaw.

Mention might also be made of Wildenbruch, Halbe, Fulda, Philippi, Voss, Meyer-Förster, Hartleben, Ganghofer, Rosenow, Rosegger, Ernst, and Wildgans. Three performances of Henzen's *Martin Luther* commemorated the four hundredth year of the Reformation. Then there were the usual revivals of the traditional favorites as well as productions of Blumenthal, Schönthan, Kadelburg, and Müller.

B. Survey of the Years 1917-1923

Total number of performances	1355
Operettas	557 (41%)
Comedies, <i>Schwänke</i> , and farces	397 (29½%)
Dramas	347 (25½%)
<i>Volksstücke</i>	54 (4%)

CHAPTER VIII

DECLINE AND DISSOLUTION OF THE THEATER

A. The Years 1923-1934

In the fall of 1923 a *Volkstheater* in the Athenaeum was started by Joseph Danner and Johanna Eisemann. Plays were also presented in the Nordseite Turnhalle and Sociale Halle. In the fall of 1925 Danner opened a theater in the DePaul Auditorium, and Kurt Benisch began to direct operettas in the Eighth Street Theater. The theater in the Athenaeum continued in 1926 under the direction of Hans Zoder. In 1926-27 Danner and Eisemann gave performances in various theaters, and Benisch conducted a few operettas in the Athenaeum.

Most of the plays in the repertoires of the above mentioned theaters were comedies of little worth and a few operettas, to which guest-artists often added the necessary attraction. Marie Mayer-Becker, the portrayer of Magdalena in the Oberammergau Passion Play, Wolfgang Witteich from the Leipzig Opera, Liesel Lange from the Breslau City Theater, and Anny Förster and Christian Rub from New York were among the guests who took part. The most significant event in the field of drama occurred when Mrs. Irene Triesch played in Strindberg's *Totentanz*. She was considered the most important tragédienne of Central Europe and was called the German "Sarah Bernhardt."¹

Several outstanding performances materialized when the ever popular Lippich came from New York. Erni Belian,² also from New York, appeared with him in a successful presentation

¹ *A.*, Jan. 25, 1924.

² She later became director of the German theater in New York.

of *Die lustige Witwe*. A noteworthy event occurred in the spring of 1927 with the production of *Dreimäderlhaus*. Hundreds were turned away from the performance, which very many prominent guests attended.

In the fall of 1927 Rudolf Bach opened the Victoria Theater with a fine rendition of *Walzertraum*. The *Abendpost* hailed the event on its front page, and the public was very enthusiastic over the prospects of a new theater. Bach had already won a reputation not only as an excellent director but as a good business man. For several years he had been director of the Oberammergau peasant players and for the past three years of the Yorkville Theater in New York. In order to save the theater from financial embarrassment, operettas, the box-office friend, were to form the main part of the repertoire. The ensemble¹ was particularly well versed in this field, but in order that dramas of a cultural value might also be presented in the best possible manner, Bach united with Director Fritz Fischer of the Milwaukee theater. However, because the project proved too expensive, fate decreed that *Minna von Barnhelm* be their final performance and the only one of any worth. In the middle of the following season when Bach left the theater, Lippich took over the responsibilities and led the season to a successful close. He continued as director until the fall of 1931. Lippich and Benisch² tried to combine the Milwaukee and Chicago theaters again, but only a few performances were given in both places.

The operettas of Strauss were presented far oftener than others in the period from 1927-1931. Lehar remained a familiar favorite. Several new operettas found favor with the public—Kollo's *Drei alte Schachteln* (13), Stolz's *Mädi* (8), Bromme's *Mascottchen* (8), Granichstädten's *Das Schwalbennest* (8) and

¹ The cast consisted of such members and guests as Angelo Lippich, Kurt Benisch, Lucie Westen, Helene Holstein, Ernst Robert, Hela Lindelof, Hugo Korallus, Kurt Kupfer, Lya Beyer, Herbert Kiper, Rudi Hille, Otti Ottmar, Hans Münz, Detty Schumann, Christian Rub, Willy Müller-Mulars, Walter Bonn, Koppee, and Danner.

² Benisch served as director of the German theater in Milwaukee from 1929-31.

several of Kalman's. Jessel's *Postmeisterin* was given in honor of Dr. Hugo Eckener, who was in Chicago after having completed a large part of his famous trip in the *Graf Zeppelin*.

A few plays in the field of drama were attempted. A guest performance of Else Janssen brought Bisson's *Madame X*. Schiller's *Kabale und Liebe* (2), Lessing's *Minna von Barnhelm*, Anzengruber's *Der Pfarrer von Kirchfeld* (2) and *Der Gewissenswurm* (2), Schnitzler's *Liebelei*, Halbe's *Jugend* (2) and Meyer-Förster's *Alt-Heidelberg* (5) found a place in the repertoire. In the field of comedy, plays of Blumenthal and Schönthan were still in demand and the authors Arnold and Bach and Reimann and Schwartz also offered many hours of *Belustigung*.

Two years of inactivity followed in the history of the Chicago German theater after the Victoria Theater period. Then on January 15, 1933 an appreciative audience witnessed an enjoyable presentation of Strauss's *Zigeunerbaron*. It was given at the Auditorium Theater by Julius Klein under the auspices of the "Germania Broadcast." Lippich was stage director, Arthur Koch, conductor, and Omar Campbell stage manager. Such stars of the former German theater as Lippich, Bratt, Benisch, Westen,¹ Feiertag, and Sikora delighted their hearers. Irene Pavloska, Clifford Blair and Carl Formes were newcomers who did justice to their roles.

On the fourth of March, 1934 the "Germania Broadcast" again presented an operetta, this time for the benefit of the German Old People's Home. A good sized audience approved a successful rendition of Lehar's *Zigeunerliebe* in the Civic Opera House. Curt Benisch was stage director and Siegfried Vollstedt conductor. Lucie Westen, Max Bratt, Irma Ferenzy, Angelo Lippich, Luella Feiertag, Edwin Kemp, and Fred Mueller were at their best in leading roles. The scenery offered everything which could be expected for a single performance,

¹ Lucie Westen had also become known as a member of the Chicago Civic Opera Company and of the Festival Opera Company. In 1928 she had been invited by theater directors in Berlin to appear there as guest. She spent fifteen months in Germany, visiting such cities as Leipzig, Dresden, and Chemnitz in addition to Berlin.

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and the costumes, music, chorus, and Serge Oukrainsky's ballet all helped to make the total impression a good one, which, however, was somewhat marred by the cutting of the third act.

The history of the German theater in Chicago draws to a close. It has indeed been varied—sunshine and storms continually fought for supremacy. However, our study ends with a joyous event—a gala performance on the eighth of April, 1934 of *Im weissen Roessl* in celebration of Angelo Lippich's twenty-fifth year on the stage. A large audience paid tribute to Lippich both in the afternoon and evening. His "Zahlkellner" was expertly portrayed and he had a worthy partner in Helene Holstein as the "Wirtin." Curt Benisch's "Giesecke" was a brilliant interpretation. Willy Schubert, Kurt Schlegel, Kurt Kupfer, Luella Feiertag, Anna Mueller-Kaeuffl, and Edna Werner also won applause.

A capacity house both in the afternoon and evening to see an old favorite comedy by able actors who have become dear to Chicago's *Deutschum!* Indeed, a reminder of the heyday of the German stage. But today lovers of German theatrical art in the lake-side metropolis are asking: Will our stage survive the much feared deluge of oblivion from which other German theaters in this country have not again emerged? Would that the event of April 8, 1934 could be interpreted as auguring well for the future.

B. Survey of the Years 1927-1931

Total number of performances.....	309
Operettas	216 (70%)
Comedies, <i>Schwänke</i> , and farces.....	67 (21½%)
Dramas	17 (5½%)
<i>Volksstücke</i>	9 (3%)

NOTE—The work as presented above appears in abridged form. Additional surveys and data pertaining to plays, players, and theater management, as well as chronological lists of the productions staged were omitted because of lack of space.

—Esther Olson Dummer

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Chicago, Illinois, October 2, 1933.

Dr. Otto L. Schmidt,
38 South Dearborn Street,
Chicago, Illinois.
My Dear Dr. Schmidt:

I have collected a little more material on Hecker during my spare moments and am herewith forwarding it to you. Some of it I found in the Chicago Historical Society Library but most of it in two old and rather rare books in the Belleville, Illinois Public Library. This library has a catalogue of all its books, published in about 1890. This is rather rare and I found it in running through the books on bibliography at the University of Chicago Library. As far as I could discover these books can only be secured from the library at Belleville and the Library of Congress unless there are a few copies in the possession of private families.

In one of them, *Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika*, published in Cincinnati in 1881, one finds the best story of his life. It also contains a number of his speeches and some Hecker poems. The second book, *Reden und Vorgesungen von Friedrich Hecker* was published by the author himself in 1872 and contains his most important speeches and written utterances.

I count this material especially valuable because it portrays the real spirit of the man as read from his own words. They show his ability and his learning for as he himself says, he never gave up the study of the classics even when he rested on the tree-stumps and when he herded his sows. He must have had a wealth of knowledge, especially history. He was a brilliant orator. His words reflect honesty, devotion, earnestness and above all that burning desire for freedom and liberty for all the peoples of the earth but especially for America and his beloved Germany.

I also made an effort to secure some information from the G. A. R. and from some of his descendants living in Belleville, the Reis and Lorey families whose names I got through the Chamber of Commerce but I had no results worth while.

I spent about 16 hours on the work and 70 cents for car fare to library plus transportation charges for the books from and to the Belleville library.

If any German organization should ever be interested in a paper on Hecker, I shall be pleased to serve them in that way.

With kind personal regards, I remain,

Very sincerely yours,

J. M. HOFER

6017 Woodlawn Ave., Chicago, Illinois

Preparatory Material for a Biography on Friedrich Hecker

By J. M. HOFER

QUOTATIONS FROM THE ST. LOUIS SPEECH OF HECKER
DELIVERED IN MARCH, 1871, TO COMMEMORATE
THE CLOSE OF THE WAR OF 1871.

(p. 6):

“Aber ein wahrhaft herzerhebendes Schauspiel ist es, zu sehen, wie Schulter an Schulter, Seite an Seite der Sohn der Tagelöhnerhütte und das Schosskind des Edelmanns, der ernste Gelehrte und der blühende Bauernsohn, der Lehrer und der Handwerker, der Herrscher und der Fabrikarbeiter, mit einem die Luft durchdröhnenden Hurrah in Kampf und Sterben stürzen, die dürftige Strohütte und das knappe Brod teilen und still am Feuer liegen im Feld bei dunkler Nacht. Das ist die echte Gleichheit und Brüderlichkeit, nicht der Affe, égalité, fraternité, der sich einen remplicant kauft, welcher für ihn marschirt, kämpft und stirbt. Das ist der deutsche Heerbann, das sind die Wehrmänner der neuen Zeit, das sind die Wehren des deutschen Vaterlandes.”

(p. 8):

“Ihr alle, Deutsch-Amerikaner, Bürger dieser Republik, die ihr mit banger Spannung dem Kampfe folgtet, um die Todten trauertet, die hilfreiche Hand botet den Verwundeten und den Bedürftigen, und die ihr jetzt mit Jubelfesten den Sieg begrüsst, ihr habt es mit Wort und Tat kund getan, dass ihr euch fühlt als Glieder des deutschen Volkskörpers, und theilhaftig seid des Ruhmes, seiner Ehre und seiner Grösse. Ihr fühlt euch nicht länger als gedrückte Stiefbrüder in den Winkeln des Auslandes.

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Und wie ihr geholfen habt mit freigeber Hand, bis der Sieg errungen war, ebenso habt ihr die hohe Pflicht, nach Massgabe eurer Stellung in dieser Republik, Mithelfer zu sein in dem Kampfe zur Erinnerung einer freiheitlichen Verfassung für Deutschland. Euer Wirken, eure Stellung hier, euer Beispiel wird ein Helfer sein den Volksmännern drüben."

(pp. 9-10):

"Scheltet mich einen Träumer, einen Schwärmer, einen Thoren, wenn's beliebt, aber ihr könnt mir das Credo meines ganzen Lebens nicht aus dem Herzen reißen:

in fünf Jahrhunderten ist das Erdenrund germanisch vermittelt.

Drum stimm auch du, täglich kleiner werdendes Häuflein der Männer die ihr den schönen hohen Traum träumtet von einem gewaltigen, mächtigen deutschen Freistaate, . . . drum stimmt auch ihr in den Ruf ein: 'O Freiheit, lass deine Diener in Frieden scheiden, denn sie haben ihrer Nation Kraft und Herrlichkeit geschaut. Hellauf, mein Volk, Heil dir, mein Vaterland!'"

Friedrich Hecker, "Festrede zur St. Louiser Friedensfeier," in *Reden und Vorlesungen*, St. Louis, 1872.—Public Library, Belleville, Ill.

QUOTATIONS FROM THE SPEECH OF HECKER DELIVERED AT
TRENTON, ILL., JULY 4, 1871, ON THE OCCASION
OF THE TURNFAHNENWEIHE!

(p. 11):

"Unabhängigkeit und Freiheit sind ein unzertrennliches Geschwisterpaar. Nur der Unabhängige ist frei und nur der Freie ist unabhängig.

Und das ist die hohe Aufgabe der echten Turnerei, den Leib zu entwickeln und zu befreien von Schwächen und Gebrechen, und den Geist frei zu machen von allen Fesseln,

'dem Flügelschlag einer freien Seele zu verscheuchen die nächtigen Gespenster der Ignoranz, des Aberglaubens, der

Zuchtlosigkeit und des Knechtsinns, mit hochgehaltener Fahne leiblich und geistig der Unabhängigkeit und Freiheit zuzustreben.’”

(p. 13):

“Hier (in Amerika) bettelt nur wer betteln will. Und dieses Land wird nicht gelenkt von Königen und HOCHGEBORENEN Herren, nicht beschützt von mächtigen stehenden Heeren, nicht regieret von einem wohlgegliederten und geschulten Beamtenstand, es wird nicht regiert von Oben, es wird möglichst gar nicht regiert, es entbehrt den ganzen Beglückungsapparat europäischer Völker und doch wächst es, mehrt sich und gedeiht es. . . . Wer hat das Alles hervorgebracht? Wer ist der Zauberer? Die Freiheit ist's, die Unabhängigkeit ist's die keines Menschensohnes Entwicklung und Sterben einengt.”

(p. 16):

“Noch ist für dieses Land die gleiche Gefahr nicht da . . . Aber schon zeigen sich ererbte Krebsgeschwüre der Corruption bei unseren, des Volkes, Dienern, Geldkönigthum mächtiger Monopole und räuberischer Gesellschaften.

Aber in unsere Hände, in unserer souveränen Hand ist es gelegt, den Krebschaden auszuschneiden und das Glüheisen darauf zu drücken. Zu der Stunde da das Volk will, werden von ihm die treulosen Diebe am Pranger ausgepeitscht, die Monopole vernichtet, die Beutebanden zersprengt sein . . .”

Friedrich Hecker, “Rede gehalten am 4. Juli in Trenton, Illinois,” in *Reden und Vorlesungen*, St. Louis, 1872.— Public Library, Belleville, Ill.

OTHER SPEECHES AND WRITINGS OF HECKER AS FOUND IN
REDEN UND VORLESUNGEN, ST. LOUIS, 1872.

(pp. 17-38):

Other speeches and writings by Friedrich Hecker as published in his *Reden und Vorlesungen* are 1. “Unsere Republik. ihre Kritiker und Gegner.” This exposition was delivered in

reply to the many criticisms by opponents of the republican form of government and Hecker in a long speech defends this form of government showing how it has prospered and progressed more than any other government in the same period of time, how orderly it is and how happy the people are, how low taxes are in comparison to European governments, etc. He also compares our debts with that of foreign powers, the educational systems, the free press and speech, the small size of our army in time of peace and yet the efficiency in time of war. It is a very able piece of work and contains many statistics and facts.

(pp. 59-76) :

His speech on Lincoln and Cromwell is mainly a comparison showing that both had a common purpose but while Lincoln used democratic means to attain his ends, Cromwell was a worse autocrat than the one which he conquered. He seems to treat Cromwell unfair and is too favorable to Lincoln.

Friedrich Hecker, *Reden und Vorlesungen*, St. Louis, 1872.
—Public Library, Belleville, Ill.

HECKER'S ATTITUDE TOWARDS WOMAN'S SUFFRAGE.

“Was soll ich fürder das Bild der echten Weiblichkeit, der rechten Häuslichkeit, der regen Wirthlichkeit, des geistigen Zauberkreises des Familienglückes noch malen. — Ich bin zu farbarm. Malt es euch selbst aus in eurer Seele und stellt der Mutter gegenüber das emancipirte Weib.

Was kümmert sie Haus, was kümmert sie Kind, was kümmert sie Muttersorge und häusliche Pflicht.

Träume des Ehrgeizes, der Herrschsucht und Herrschaft, der Donner der Tribünen, der Sturm der Debatte, im Wogen der Massen, im Kampf der Parteien, da winkt ein anderer Siegespreis. Mit schrillum Aufschrei verkündet sie es: ‘Nieder mit der poetischen, altmodischen Weiblichkeit, er herrsche das emancipirte Weib’.

Ja! reißt sie nieder die uralten Altäre, schleppt ihre Trümmer auf den Markt des öffentlichen Lebens. Gebt Ehre, Mutterschaft, Häuslichkeit, Familienleben und Familienglück dem

terschaft, Häuslichkeit, Familienleben und Familienglück dem schlecht und die neue Satzung zerfresse und verzehre, was einst so menschlich, so hehr und so göttlich war."

"Weiblichkeit und Weiberechtelei", in *Reden und Vorlesungen*, von Friedrich Hecker, p. 96, St. Louis, 1872.—Public Library, Belleville, Ill.

HECKER'S PERSONALITY.

"Hecker war eine kräftige, edle Mannesgestalt, mit aufrechter und gerader Haltung und leichter und gewandter Beweglichkeit, prächtigem und massiven Kopf, gesunden und gebräunten Antlitz, kühner Adlernase und einem paar grossen blauen Augen, aus denen Energie und deutsche Ehrlichkeit hervorleuchteten. Im Jahre 1848 trug Hecker einen schönen Vollbart (Heckerbart), doch in späteren Jahren musste diese 48er Erinnerung einem gebleichten Knebelbarte weichen. Von Natur aus mit glänzenden Anlagen zum Volksredner ausgestattet und mit dieser anmuthigen frischen Persönlichkeit begabt, kann es kaum Wunder nehmen, wenn er einen so grossen Einfluss auf das Volk ausübte. Aufrichtig, gutmütig, arglos und ohne Tücke, blieb Hecker sein ganzes Leben hindurch seinem Ideal, der Herstellung der deutschen Republik, getreu. . . . Man musste ihm glauben, dass er nie in seinem Leben seine gelehrten und klassischen Studien unterbrochen, dass er sie selbst noch fortsetzte als er ermüdet auf den Baumstämmen gesessen . . . als er bei den Sauheerden gerastet. . . Hecker's Familienleben war ein äusserst glückliches. Seine Gattin wählte er sich aus einer vornehmen und hochgesehenen Mannheimer Familie. . . . Bescheiden, sparsam, frugal und arbeitsam war er ein abgesagter Feind alles Luxus und aller Verschwendung und ging dabei mit dem besten Beispiel voran. . . . Seine Gattin, mehrere Söhne und eine Tochter überlebten Hecker und alle seine Kinder nehmen eine geachtete Stellung im Leben ein."

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, pp. 44-46.—Public Library, Belleville, Ill.

QUOTATIONS FROM THE SPEECHES DELIVERED AT THE FUNERAL
OF HECKER, MONDAY, MARCH 28, 1881.

(pp. 37-39) :

Emil Preetorius of St. Louis.

“Einem Hecker die Grabrede zu halten, ist eine Aufgabe, der sich nur wenige mit Zuversicht unterziehen möchten. Mir fehlt diese Zuversicht und wäre es nicht um eines Wunsches willen, der für mich Befehl sein muss, da er von des uns allen theuren Mannes uns allen theuren Hinterbliebenen ausgeht, so stände an dieser Stelle jetzt ein anderer, Berufener. . . . Wahrlich der Freiheit schwerem Dienste hat sich seit Ulrich von Hutten kein deutscher Mann mit ausharrenderem Muthe geweiht, als Friedrich Hecker. . . . Wir werden nie mehr seines Gleichen sehen.”

(p. 39) :

Caspar Butz of Chicago.

“Er sei ein bitterer Feind der Lüge, der Gemeinheit und der Heuchelei gewesen. Ein edlerer Mensch, wie Hecker, habe noch wohl selten existirt. Von ihm würde die Nachwelt sagen, er war ein edler Mensch.”

George Schneider of Chicago.

“Er sagte, dass Hecker nicht nur ein Ulrich von Hutten gewesen sei sondern ein John Brown, dessen Geist stets den Weltball durchkreisen werde.”

(pp. 40-41) :

Carl Lüdeking, representing the Germans of St. Louis Germans.

“Friedrich Hecker war ein Herold des Lichts und ein Feind der Finsterniss Durch Wort und Schrift hat er der allgemeinen Aufklärung unsterbliche Dienste geleistet. Heuchelei und Lüge waren ihm ein Greuel”

(p. 42) :

Judge Rombauer spoke in the English language.

“Er sagte, dass an den Ufern des Rhein, der Donau, und des Neckar sowohl wie am Damm der Seine, des Ebro, der Newa

und der Tiber die Nachricht von dem Tode Hecker's jeden Freiheitsfreund mit Sorge erfüllt habe . . ."

(p. 43):

Mr. Seguement spoke in the French language.

"Friedrich Hecker war einer der Männer deren Namen der grossen Geschichte der Völker angehören, für ihn gab es keine Grenzen . . ."

(p. 44):

Other speakers were Major Backof, Capt. Erbe, Lorenzo Anderlini, F. W. Fritzsche, and Gouv. Körner. Mr. Körner remarked that they had the same aims and ideals although they sought to attain it in different ways, or by different means.

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika.—Public Library, Belleville, Ill.

RESOLUTION OF THE STATE LEGISLATURE OF ILLINOIS UPON HECKER'S DEATH.

"Da wir soeben die Trauerbotschaft vom Ableben Oberst F. Hecker's vernommen, sei es beschlossen, dass wir in dem Tode dieses glänzenden und patriotischen Bürgers und Soldaten für unsern Staat den Verlust eines seiner erlauchtesten Söhne sehen, und dass sich aus Achtung für das Andenken des ausgezeichneten Todten das Haus vertage."

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, p. 35.—Public Library, Belleville, Ill.

HECKER'S DEATH.

"Hecker starb am Donnerstag, den 24. März 1881, abends 8 und ½ Uhr, im Kreise seiner Familie auf seiner Farm bei Summerfield, Illinois, und hatte einen sanften und raschen Tod. . . . Hecker litt an einer heftigen Lungenentzündung. . . . Er starb mit Entschlossenheit und Standhaftigkeit. . . Seine Besinnung hatte er bis zum letzten Augenblick behalten und seit zwei Tagen wusste er dass er sterben würde. Das sagte er seiner

Familie sowohl als den ihn behandelnden Aerzten, Dr. Berger und Dr. Colse. Am Donnerstag Nachmittag war es—er hatte gerade wieder Blut ausgeworfen und rieb mit der Hand einen Tropfen Blutes auf dem Taschentuch. Dann sagte er zu seinem Sohne: 'Sieh' hier, Arthur, das Blut ist schon zersetzt, ich sterbe heute noch', und als Arthur ihm die Gedanken ausreden wollte, sagte er bestimmt: 'Geh hinüber in die Bibliothek, nimm den Richter (medizinisches Werk) und schlag Seite 710 auf — dort findest Du die Symtome meiner Krankheit genau beschrieben. Ich weiss, was mir fehlt, und weiss, dass es zu Ende geht'."

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, p. 33.—Public Library, Belleville, Ill.

HECKER IN GERMANY ON A VISIT IN 1873.

"Im Jahre 1873 stattete er doch seinem geliebten Deutschland einen Besuch ab, um dort sein in der Schlacht von Chancellorville verwundetes Bein in einem deutschen Bade auszuheilen. . . . Als Hecker nämlich in Frankfort a. M. im Brüsseler Hofe abgestiegen, beabsichtigte die 'Deutsche Volkspartie' ihm einen Fackelzug zu bringen. . . . Endlich trat er (Hecker) durch eine Deputation bewogen, vor das Portal. Aber in demselben Augenblicke rief ein Polizei Commissär, 'Hier darf keine Volksversammlung abgehalten werden' . . . ohne Wort gesprochen zu haben zog der alte Achtundvierziger sich zurück. Deutschland war kein Boden mehr für seine Bestrebungen."

Friedrich Hecker und sein Antheil an der Geschichte Deutschland und Amerika, p. 30.—Public Library, Belleville, Ill.

HECKER AS A MODEL FARMER IN ST. CLAIR COUNTY, ILLINOIS.

Following his return from Germany in 1849, "widmete sich Hecker mit Eifer dem Ackerbau und erwarb sich bald den Ruf, sowohl in der Theorie als in der Praxis einer der tüchtigsten amerikanischen Landwirthe zu sein Nach Vollendung des Bürgerkrieges widmete sich Hecker dann wieder dem Ackerbau und in späteren Jahren auch dem Wein-

bau, in welchem er ebenfalls bedeutende Erfolge erzielte. Er nahm jedoch bis zum letzten Augenblicke einen regen Antheil an allen öffentlichen Angelegenheiten, betheiligte sich in hervorragender Weise an den Nationalskämpfen, hielt im Winter Vorträge über die Zustände in der alten so wie in der neuen Welt, und trug so ungemein viel zur Belehrung des Volkes bei."

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, pp. 28-29.—Public Library, Belleville, Ill.

THE ORGANIZATION OF HECKER-VEREINE IN AMERICA IN 1848.

Upon the arrival of Hecker in America in 1848, he was everywhere welcomed from New York to St. Louis. Especially encouraging to him was the fact

"der Gründung von Hecker- und Revolutionsvereinen. Frauen und Mädchen errichteten Bazare, Concerte wurden veranstaltet, um Geldmittel zu einer neuen Agitation zusammen zu bringen. Die Summen, die flüssig gemacht wurden, erreichten Deutschland indessen erst nach Niederwerfung der pfälzischen und badischen Revolution von 1849 und wurden dann zumeist zum Besten der Flüchtlinge in der Schweiz und Frankreich verwendet."

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, p. 27.—Public Library, Belleville, Ill.

THE FAILURE OF THE REVOLUTION AFTER THE PROCLAMATION AT CONSTANCE IN APRIL, 1848.

(Summary statement)

(p. 14):

At the different meetings that Hecker and Struve and other leading revolutionists of 1848 had held there were present 40,000 men. But now when it came to bring theory into practice and take the sword only 10-20,000 appeared and these were only poorly armed. Even in Baden, the cradle of the revolution, there was no more the former enthusiasm. The supplies and expenses connected with the expedition were paid out of the pockets of

the soldiers and Hecker, who had a considerable fortune gave it all for this cause. On April 20 the engagement of Kadern took place. Gagern, the commander of government troops, and Hecker met on a bridge where he addressed the revolutionary troops in the following fashion :

(p. 16) :

“Sie, die Republikaner, müssen die Waffen niederlegen. Sie (Hecker) sind ein gescheidter Mann, aber ein Fanatiker,” worauf Hecker erwiderte, “Wenn die Hingebung für die Befreiung eines grossen Volkes Fanatismus ist, dann mögen Sie diese Handlungsweise also bezeichnen, dann gibt es aber auch einen Fanatismus auf der anderen Seite, dem Sie dienen; übrigens bin ich nicht hier, um hierüber zu streiten, sondern frage, ob Sie mir sonst etwas mitzuteilen haben.”
The battle then took place.

(p. 19) :

Many thought that Gagern was treacherously murdered by Hecker, but Hecker flatly denies that and adds “dafür bürgt mein ganzes Leben.” On the 27th of April there was another engagement between the soldiers and a group of laborers but the soldiers were victorious and this ended the revolution. Hecker had fled to Switzerland where he and Heinrich Schnauffer published a weekly paper at MuttENZ called “Der Volksfreund.” The Baden Chamber as well as the German Parliament declared Hecker a traitor, but the people in general remained loyal to their hero.

(p. 20) :

Leaving his family in Germany, Hecker and a number of friends embarked for America and purchased a farm near St. Louis on the Illinois side. At the same time about 400 Republican clubs were organized in Germany. On September 24, Struve again declared Germany a Republic in Baden but his men were dispersed and he and his secretary, Karl Blind were captured and were for a time in danger of being shot. They were imprisoned for five years and four months but were later freed

before the term expired. The opposition however again came into control and May 14, Baden was without a government, Hecker was recalled from America. The 50,000 revolutionary troops were opposed by 100,000 soldiers and this ended the movement for a Republic. (p. 22).

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, pp. 14-22.—Public Library, Belleville, Ill.

HECKERS PROKLAMATION ZUM DEUTSCHEN VOLKE, 1848.

Hecker was elected to the Second Chamber of Baden in 1842 and with his friends Itzstein and Sander soon became the soul of the opposition. What they demanded was that the people be represented in the Bundestage and that a Parliament of the German people be called. Hecker resigned in 1847, took a vacation in Algeria but soon returned. During the famine of 1846 in Germany, he proposed in the Chamber that all well-to-do people take several of the poor, unemployed who were not able to support themselves, into their homes and support them temporarily. Later people accused Hecker of being a Socialist for having made this proposal. Upon his return from Algeria, Hecker on Sept. 12, 1847, issued at Offenburg the following proposal:

“Lossagung von der Beschlüssen zu Karlsbad, Frankfort und Wien.

Pressfreiheit, Gewissensfreiheit und Lehrfreiheit.

Beeidigung des Militärs auf die Verfassung und Schutz der persönlichen Freiheit gegenüber der Polizei.

National-Vertretung beim deutschen Bunde.

Volksthümliche Wehrverfassung.

Gerechte Besteuerung.

Allgemeine Zugänglichkeit des Unterrichts.

Geschworenengerichte.

Eine volksthümliche Staatsverwaltung.

Ausgleichung der Missverhältnisse zwischen Kapital und Arbeit und Abschaffung aller Vorrechte.”

After a number of other meetings by the liberals and after it was seen that the government would not grant the terms that were outlined at Offenburg, Hecker with a group of armed youths retired to Constance, declared themselves Republicans and Hecker issued the following proclamation:

“An das Volk! Achtzehn Jahrhunderte der Knechtschaft, der Bedrückung und der Erschöpfung ruhen auf dem Volke, welches berufen ist, das Banner der Freiheit zu tragen den Völkern der Erde — es ist das deutsche Volk. Aber das Buch der Geschichte ist heute aufgeschlagen und auf seine goldene Blätter wird es nach achtzehn Jahrhunderten der Schmach mit tapferem Arme einschreiben Befreiung und Erlösung aus der Knechtschaft seiner Pharaonen, wird es einschreiben die Namen derer, die aus der Hütte und der Wohnung des Glückes erstanden sind, mit dem Schwerte den Kindern und den Enkeln die Bürgerfreiheit zu erkämpfen, damit sie auf befreiter deutscher Erde in Wohlstand und Friede dessen sich erfreuen, was ihre Väter erkämpft . . . Ihr werdet nun kämpfen für Euch und Euren Herd und Eurer Kinder Freiheit. Ihr habt gearbeitet im Schweisse Eures Angesichts und die Sorge mit Euch getragen Tag und Nacht, und gewacht über Eurem verpfändeten Gute, während fürstliche Maitressen, lüderliche Hofschranzen und in Nichtsthun versunkenes Fürstenvolk mit frechem Hohn an Euren, in Lumpen gehüllten Kindern vorüberschritten oder sie zu Werkzeugen oder Spielzeugen ihrer Laune herabwürdigten. Ihr wollt und werdet von heute an für Euch arbeiten und die Früchte Eures Schweisses mit dem Bewusstsein des Evangeliums geniessen: ‘Der Arbeiter ist seines Lohnes wert’. Ihr werdet nicht ferner, wenn ihr Recht sucht, vor den Thüren reich-bezahlter Wohldiener und Hofknechte vergeblich nach Recht und Gerechtigkeit suchen, sondern in freier Genossenschaft richten über Mein und Dein. Ihr braucht keine hochbezahlten Beamten, bestechliche Richter und ihren ganzen Tross von Bütteln und Schergen, Ihr könnet selbst Ordnung halten, so wie in Eurem Hause, in Eurer Gemeinde und Eurem Kreise. Überschlagt die Millionen und Aber-Millionen, die ihr an Fürsten

und Schreibervolk aus der zitternden Hand Euch abgepresst sahet, und fraget Euch, ob Ihr wohlfeil oder gut regieret waret und ob Ihr nicht besser und glücklicher für Euch und Weib und Kind Eure Wirtschaft und Eurer Mitbürger Wohl fördern könnet. Ja, sagt man Euch, ein Parlament, ein deutscher Kaiser wird Euch helfen. Ein deutscher Kaiser mit seinem Hofstaat und Glanze, mit seinen Ministern und einem Parlamente, alle bezahlt mit Millionen und über Millionen, geschöpft aus der reichen Quelle des Bauernschweisses, der Arbeitsnoth und des Handelsbetruges. Wollt Ihr Thoren sein und Euch abermals betrügen lassen? Es gibt nur ein Wort, es gibt nur einen Staat, es gibt nur ein Recht, das gleiche Recht Aller, es gehe auf in dem — Einem, — *deutsche Republik*. Dort in dem glücklichen Freistaat, wo alle berathen und beschliessen, wo das Volk sich seine Gesetze selbst gibt, wo nicht Pensionen und bezahlte Hofdiener in glänzendem Müssiggange die Thränen und Sorgen des Landmannes und Städtebürgers verprassen, wo nicht Fürsten und Höflinge verjubeln in einer Nacht was tausend Arbeitstage des Volkes erzwungen, dorten wo Der verantwortlich ist und gerichtet wird über seine Thaten, den Ihr berufet als Ersten der Bürger für die Zeit Eurer Wahl, die Angelegenheiten des Volkes zu verwalten, dorten, wo Ihr die Richter und Verwaltungsbeamten aus Eurer Mitte erwählt, ohne Entgeld und Pension — im *Freistaat* allein werdet Ihr froh Eures Tagwerks und der Heimkehr in Eurer Familie. Und wenn Ihr zweifelt, blicket hin nach den vielen Millionen Amerikanern, blicket hin nach dem Präsidenten, der eines Volkes Beschlüsse vollzieht, das in der That mächtiger ist als Deutschlands 40 Millionen, das Euch im verwichenen Jahre vom Hungertode errettete, das Volk bezahlt seinen Präsidenten mit jährlich 50,000 Gulden anstatt Milliarden Staatsschulden und unerschwinglichen Staatssteuern, wie Sie die deutschen Fürsten erpressten, Reichtum und Überfluss — es herrscht Selbstregierung des Volkes. Könnt Ihr noch zweifeln, könnt ihr noch wählen zwischen der Ruhe des Sklaven und dem Kampfe, der eine hellere und bessere Zukunft herraufführt? Nein, nein Ihr greift zum Schwerte, Ihr schlagt Eure Dränger, Ihr verjagt sie von der heiligen Erde, von dem geschändeten

Eigenthum eines grossen, herrlichen Volkes. Ihr wisst zu kämpfen, zu siegen, zu sterben unter der Fahne der deutschen Republik. Und wenn einst der Greis, der gestritten hat für die Befreiung des Volkes, seinen Nachkommen wird erzählen von der gedrückten Vergangenheit, und wenn kein Fürst und kein Fürstenknecht den Boden entweihen wird, auf dem die Arbeit lohnt und der Segen spriesst, und des freien Mannes Herz frei schlagen darf, dann wird man auch erzählen und sagen von Euch von Geschlecht zu Geschlecht, die Ihr zuerst das Panier erhoben, das Schwert gezogen und gewallfahrt seid zur Befreiung Eures Vaterlandes und zuerst den Ruf erschollen liesst: SIEG UND TOD FÜR DIE DEUTSCHE REPUBLIK!

Constanz im April, 848. Der provisorische Volksausschuss."

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, p. 21.—Public Library, Belleville, Ill.

IN MEMORÉ OF FRIEDRICH HECKER. 1881

His biography by the Hecker Memorial Verein.

"Als am 24. April die Kunde durch das Land drang, 'Friedrich Hecker ist todt', da erwachte wohl in den Meisten unserer deutschen Landsleute in Amerika die Erinnerung an längst vergangene Tage, an die Tage, in welchen es in ganz Deutschland keinen beliebteren und volksthümlicheren Mann gab, als den dahingeschiedenen, und es war wohl kein Wunder . . . dass der Gedanke auftauchte, den ehemaligen Liebling des deutschen Volkes, in dem Land, in dem er fand, was er sein Lebenlang erstrebte und suchte, in Amerika, ein bleibendes Denkmal zu errichten. Der Gedanke, welcher am Sarge Hecker's entstand, fand einen Wiederhall in allen Teilen der Union. Überall bildeten sich Committeen, um die nöthigen Mittel für die Errichtung eines Monuments zusammenzubringen.

Auch in Cincinnati fand der Gedanke lebhaften Anklang und auf Anregung einiger tüchtiger Männer gründeten die liberal gesinnten deutschen Vereine bald den 'Deutsch-Amerikanischen Hecker-Denkmal-Verein' von Cincinnati, O.

Deutsch-Amerikanische Geschichtsblätter

Dieser Verein glaubte das Andenken Hecker's nicht besser ehren zu können, als durch Publikation einer Schrift, welche den Lebenslauf und die Verdienste Dr. Friedrich Heckers in die weitesten Kreise zu tragen bestimmt ist, und dies veranlasste den Verein, seinen Sekretär zu instruiren, mit der Publikation dieses Büchleins voranzuschreiten" . . .

Der DeutschAmerikanische Hecker-Denkmal-Verein von Cincinnati, Ohio.

Friedrich Hecker und sein Antheil an der Geschichte Deutschlands und Amerika, Cincinnati, 881, pp. 3-4.—Public Library, Belleville, Ill.

HECKERS ABSCHIED VON SEINER FAMILIE UND SEINEM VATERLANDE.

(Von ihm selbst gedichtet)

Leb ewig — theurer Vater wohl!
Gib deinen Segen mir.
Mit zwei und siebenzig Jahren, ach!
Ist jeder leicht der letzte Tag,
Dank für die Treue dir.

Leb wohl, mein theures Heldenweib!
Eh mich der Mai geschaut,
Hab ich im Schweiss mit wunder Hand
Im neuen, freien Vaterland
Ein Hüttchen uns gebaut.

Beim Anblick meiner Kleinen nur
Bricht mir das Vaterherz.
Zwölf Jahre bis zur Mitternacht
Hab ich für sie geschafft, gewacht,
Mein Lohn ist nur der Schmerz.

Bis wieder sie mit mir vereint,
Sich ihrer Gott erbarm!
Geplündert durch die Herrschermacht,
Hat Gott doch meine Hand bewacht,
Mit ihr bin ich nicht arm.

Und du — mein armes Vaterland!
Hast einen treuen Sohn?
Mein Weib und Kind, mein Blut und Gut,
Gab ich dir hin mit frohem Muth,
Verbannung ist mein Lohn.

Lebt theure Badner! — Alle wohl,
Sogar noch jene drei,
Die durch Verrath ihr Glück gemacht,
Steh ihnen Gott einst bei! —

*Friedrich Hecker und sein Antheil an der Geschichte
Deutschland und Amerika*, pp. 74-75.—Public Library, Belle-
ville, Ill.

EIN CHARAKTERISTISCHER BRIEF FRIEDRICH HECKER'S.

“General Friedrich von Gagern, Bruder des hessischen Politikers Heinrich von Gagern, welcher bald darauf in der deutschen Nationalversammlung eine so grosse Rolle spielte, führte die Monarchischen Truppen gegen Hecker's republikanische Freischaar in Baden. In der Nähe von Kadern trafen sie am zwanzigsten April, 1848 zusammen. Unter Parlamentärflagge bat General Gagern um eine Unterredung mit Hecker und suchte nun diesen zur Niederlegung der Waffen zu bereden. Nach dem Scheitern dieser Unterhandlungen kehrte Gagern zu seinen aus Badenern and Hessen bestehenden Truppen zurück und ordnete, wie er gedroht hatte, den Kampf an. Von beiden Seiten begann nun das Schiessen. Schon ganz im Anfang des Gefechts fiel General Gagern, von drei Kugeln getroffen, entseelt vom Pferde.

Von Feinden Hecker's wurde nun das gänzlich falsche Gerücht in Umlauf gesetzt, General Gagern sei während des Parlamentirens meuchlerisch ermordet worden. Doch bald wurde der richtige Thatbestand, wie wir ihn oben geschildert haben, festgestellt. Und auch die konservativsten Geschichtsschreiber geben seit Jahren zu, dass General Gagern im ehrlichen Kampfe gefallen ist.

Auf jenes falsche Gerücht bezieht sich der nachstehende Brief Hecker's an den Herrn Apotheker Herrn Max A. F. Haas in Mendota, der mit ihm im Bürgerkrieg gedient hatte.

Dezember 5, 1877.

Herrn Max A. F. Haas, Mendota.

Geehrter Kamerad:

Herr mir scheint, dass ein stupider Pfaffen-An- und Nachbeter, womöglich noch ein Demokrat der schäbigsten Sorte, Sie unnöthig getrubelt hat. Dieses Viehzeug suchen Sie vergeblich zu belehren, und wenn Sie ihm die Nase auf der absolutesten Wahrheit niggerbreit stossen.

Ich denke denn doch, die Gagernfabel könnte endlich aufhören als Gespenst umzugehen, nachdem

1) die gerichtlich verhörten hessischen Offiziere, darunter 2 bei der Scheidegg Verwundete die ganze Verlorenheit der von einem Reitknecht des feigen Hinkeldei (der Herr wie Knecht ganz hinten am Ende des Hohlpasses schlotterte und gar nicht sehen konnte, was an der Spitze der Colonne vorging) ersonnenen Fabel in der ganzen Infamie ihres Nichts und ihrer Nichtswürdigkeit dargestellt haben. Diese Verhandlungen und Protokolle sind vom Staatswege gedruckt, allein ihr Mendota-Ochse scheint davon so wenig, wie von 1000 Millionen andern Dingen zu wissen.

2) In dem ganzen gegen mich geführten mit meiner Verurtheilung wegen Hochverrath endigendem Prozesse ist weder in der Anklage, noch Verhandlung, noch Urtheil die Gagernfabel-Lüge auch nur erwähnt. Wäre nur der Schein der Wahrheit dagewesen, so würde man sich mit Macht darauf geworfen haben um eine Auslieferung zu erlangen.

3) Hätte ihr Mendotavieh gesehen, in welch' freundschaftlichem Verkehr ich mit Heinrich von Gagern 1873 in Wildbad stand, so würde er seine stupiden Glotzaugen simpelhaft weit aufgerissen haben.

Deutsch-Amerikanische Geschichtsblätter

Nehmen Sie eine Spezialkarte und Sie werden finden, dass die Stadt Kadern am Fusse des Berges liegt, über den der Weg Engpass nach Steinau und Schopfheim führt. Dort oben in dem Engpass die Scheidegg, wo ein Weg rechts nach Schlechtenhaus abgeht, fand, wie jedermann weiss, das Gefecht statt und dauerte keine 10—12 Minuten.

Wir marschirten dann den Weg hinauf, was $\frac{1}{2}$ — $\frac{3}{4}$ Stunden nahm. Auf der Scheidegg begann der Kampf, dort fiel Gagern, Major Kunz, (im Bein verwundet), die hessischen Offiziere, deren Namen ich vergass; und eine Anzahl Unteroffiziere und Gemeine. Die Zahl unserer Todten ist eben so bekannt als ihre Gräber auf dem Kirchhof zu Kadern.

Es ist mir langweilig, meine kostbare Zeit an Viehkerle, Pfaffenknechte, und Lumpen zu verschwenden, denen es doch nie um geschichtliche Wahrheit, sondern um Befriedigung ihrer Niedertracht und Lügenhaftigkeit zu thun ist.

Mit freundlichem Gruss,

Ihr

Hecker.

P.S.—Ich habe in der Armee wenigstens 30,000 Kerle gesehen und gehört, die alle auf der Scheidegg gefochten haben wollen, und doch hatte ich alles in allem bloß 600—700 Leute um mich, wovon kaum die Hälfte Schiessgewehr hatte, die den Namen von solchen verdienten.

Glauben Sie mir, von all denen, die am meisten blowen mit ihren Thaten, war nicht ein Einziger beim Gefecht, und Sie als alter Kriegskamerad wissen ja am besten, dass die feigsten Hunde immer die frehmäuligsten blower waren — wenn's gefahrlos war."

Die Einleitung zu obigem Briefe ist geschrieben von Wilhelm Rapp. *Deutsch-Amerikanische Geschichtsblätter*, Januar, 1905, Seite 47—48, Chicago, Illinois.

SUMMARIZED HISTORY OF THE OLD HECKER REGIMENT
(24TH ILLINOIS VOLUNTEER INFANTRY) WITH
PARTICULAR REFERENCE TO ITS COLONEL,
MR. HECKER.

The regiment known as the "Hecker Jaeger" or Hecker Rifles", marched on June 18th, 1861 in dress parade at Camp Robert Blum, Chicago, ready to depart for the front. Colonel Hecker spoke enthusiastic words on behalf of the regiment, accepted a magnificent banner, the gift of Messrs. Ludwig and Mueller and promised to keep it sacred. This flag waved at Perryville in the hottest rain of bullets, its silken stripes were shot to shreds and its bearer, the youthful Brosch, convulsively clutched it in his hands when he fell mortally wounded.

Hecker arrived in Chicago May 31st and took the command from the hands of its commander, Captain Lang. The first point of destination of the "Hecker Rifles" was Alton, Illinois. Their military appearance in gray jackets and glistening rifles excited the admiration of all recruits. Thence they went to St. Charles, Missouri, Pilot Knob, and Ironton in the famous iron regions of Missouri.

The restless spirit of Colonel Hecker, yearning for adventure and action, found some satisfaction during the ensuing weeks in making numerous expeditions into the hills and valleys of the surrounding country and his soldiers will remember the marches to Centerville and Lesterville.

Early in September, the regiment was incorporated into the division of General Grant. While stationed, guarding the railroad between Louisville and Nashville in 1861, the regiment drilled each day so that the soldiers soon acquired a high degree of efficiency in all branches of the service. Notwithstanding, the stay constitutes a dark period in the history of the regiment. Quarrels and differences of varying degree threatened to loosen the discipline, jeopardized the standing of the regiment and resulted finally in the resignation of Colonel Hecker on December 23, 1861 and other officers followed the example of their

chief. The history of the regiment as written by Dr. William Wagner does not further mention the name of Hecker. According to George von Bosse in *Das Deutsche Element in den Vereinigten Staaten*, p. 262, Hecker after his resignation returned to Chicago where he was made Colonel of the 82nd Illinois Regiment and joined the Army of the Potomac. In the battle of Chancellorsville he was wounded while leading a charge and after his recovery he again lead his regiment in the battles of Chattanooga and Mission Ridge until his wound forced him to retire from the service before the close of the war.

William Wagner, *History of the 24th Illinois Volunteer Infantry Regiment, (Old Hecker Regiment)*, Chicago, August, 1864.—Chicago Historical Society Library.

HECKER AS AN ILLINOIS POLITICAL LEADER IN 1850.

“Of the thirty thousand Germans in Illinois in 1850, Reynolds estimated that fully eighteen thousand had settled in St. Clair County. These immigrants had at first attached themselves to the Democratic party, because its name signified government by the people. When, however it became apparent to them that the Democratic party was the ally of slavery, they went over to the opposition in shoals under the lead of Koerner and Hecker. Koerner was at that time lieutenant-governor of the state, and his separation from the party which had elected him made a profound impression on his fellow-countrymen. Hecker was a fervid orator and political leader, and later a valiant soldier in the Union army.”

Horace White, *Life of Lyman Trumbull*, New York, 1913, p. 38.

COLONEL FRED HECKER WRITES FROM LOOKOUT VALLEY, TENNESSEE, DECEMBER 21ST, 1863, TO THE STATE DEPARTMENT.

“Again we are encamped in Lookout Valley after heavy fighting and marching from November 22 to December 16, stopping a victorious march at the gates of Knoxville, returning

with barefooted, ragged men, but cheerful hearts. This was more than a fight. It was a wild chase after an enemy making no stand, leaving everywhere in our hands, muskets, cannon, ammunition, provisions, stores, etc., and large numbers of prisoners. These, as well as the populations, were unanimous in declaring that the people of the South are tired of the war and rebellion and are in earnest in the desire for peace and order. I conversed much with men of different positions in life, education and political parties, from the enraged secessionist to the wavering Union man just returning from his hiding place, and I am finally convinced that most of the work is done. A great many had no idea what war was till both armies, passing over the country, had taught them the lesson, and there is such a prevailing union feeling in North Carolina, northern Alabama, and Georgia, as I have ascertained in a hundred conversations with men of that section of the country, that the result of the next campaign is not the least doubtful. You remember what I told you about General Grant at a time when this excellent man was pursued by malice and slander. I feel greatly satisfied that his enemies are now forced to do him justice. The Battle of Chattanooga, with all its great consequences, was a masterpiece of planning and maneuvering, and every man of us is proud to have been an actor in this ever memorable action. Revolution and war sift men and consume reputations with the voracity of Kronos, and it is good that it is so."

This letter is quoted among many others in Horace White's *Life of Lyman Trumbull*, New York, 1913, page 215. Many people at that time were doubtful regarding the possible outcome of the war while others were hopeful: This letter is one of the opinions.

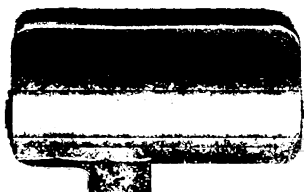
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