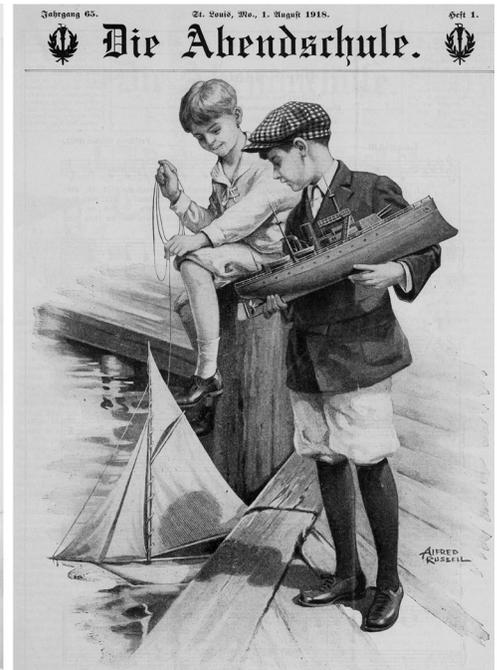
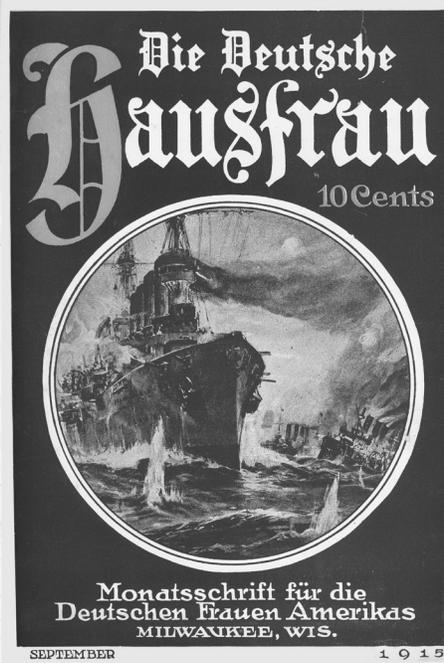


MAX KADE INSTITUTE FRIENDS NEWSLETTER

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“Outside the *Kaiserreich*: The German Diaspora in the World War I Era”

Antje Petty



Covers of three German-American publications during the World War I era

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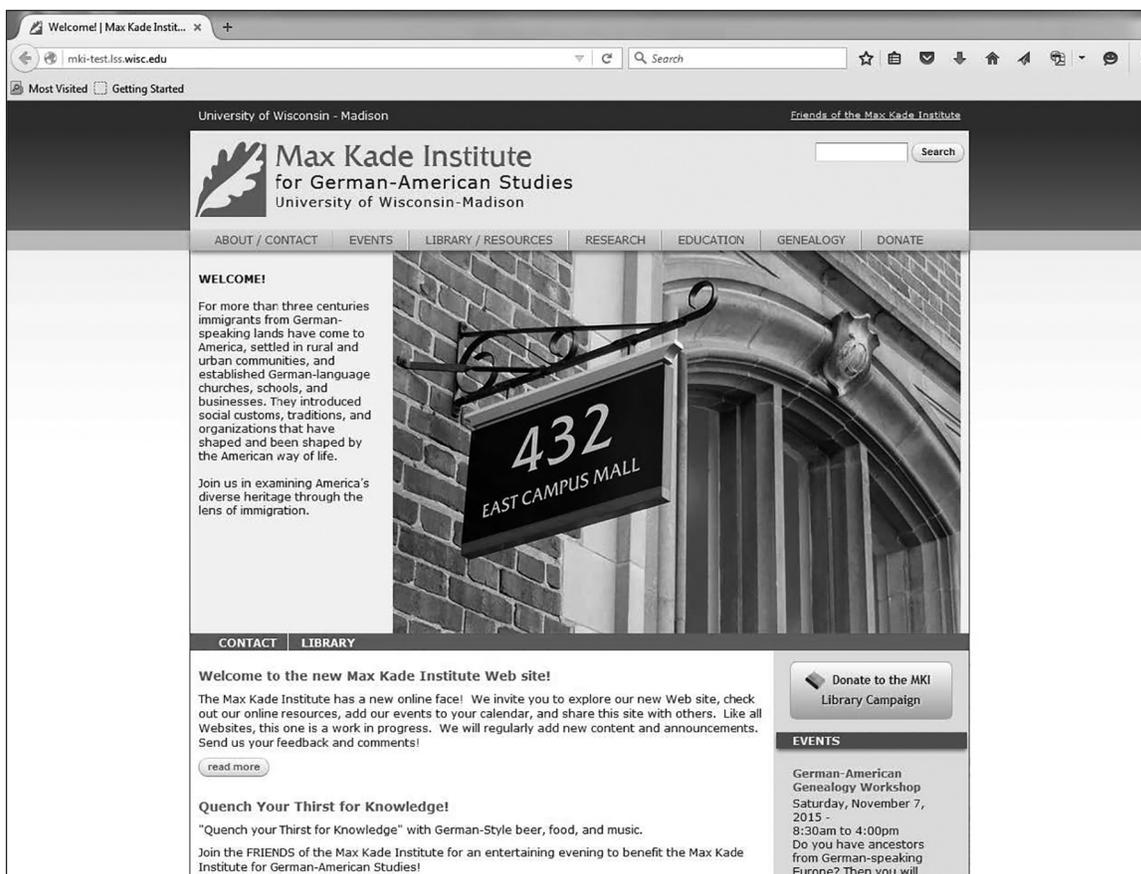
At a time when centennial commemorations of the events of World War I abound, the Max Kade Institute held a three-day international symposium in Madison, October 8–10, 2015, that focused on the complex situations and dynamics of societies with German populations on the periphery of or outside the borders of the German Empire. When fighting broke out in Europe, many nations had significant numbers of first- and second-generation ethnic

Germans living within their borders, and speakers of German could be found in the United States, Russia, Denmark, southern Africa, China, and Latin America.

The program began with the opening of an exhibit entitled “In Their Own Words: German Americans in the World War I Era.” Drawing on the resources of the MKI Library and Archives, it showcases German-language documents published in the United States during this time,

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A New Online Face for the Max Kade Institute!



In early December, the Max Kade Institute will unveil its newly designed Web site. Our URL remains the same: mki.wisc.edu. We invite you to check out our online resources, add our events to your calendar, and share the site with others. As before, you can search our Library Catalog online, but in a new interface. Like all Web sites, this one is a work in progress, and we will regularly update content and announcements. Check us out frequently, and send us your ideas, feedback, and comments. We look forward to hearing from you!

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Greetings, Friends and Readers!

Greetings from the University Club! Our *Newsletter* brings information about some of the activity that took place during the last few months. We ourselves thoroughly enjoyed our three-day October conference, "Outside the *Kaiserreich*: The German Diaspora in the World War I Era," which attracted large audiences of new friends and old, as well as speakers from Madison, from other American campuses, and from European universities; and from all indications, it was generally well received by many others who were there.

The conference opened with a fascinating exhibit put together by Kevin Kurdylo and Antje Petty entitled "In Their Own Words: German Americans in the World War I Era." We owe James Doing, a former UW German major now completing a master's in Translation Studies at UW-Milwaukee, a big debt of gratitude for his work in translating a number of the texts into English. This exhibit provides insight into the stance of the German element in this pivotal period that is not easily seen and we invite you still to come to the fourth floor of the University Club to visit it at your convenience.

Meanwhile, the MKI is humming with students, scholarship, and research projects of all kinds. This fall visiting researcher Christopher Marhenke, a graduate student from the University of Marburg, worked on a number of German-American linguistic projects. Jana Weiß, a recent Ph.D. from Münster, is in residence

for much of the academic year to work on a post-doctoral project concerning the history of beer brewing in the United States. (See her article on page 12.) The Pennsylvania Dutch Documentation Project moves forward, as does the Milwaukee German Theater project; a Ph.D. dissertation by Joel Stark contributes to the former, while a Senior Honors thesis by Calla Buttke contributes to the latter. Another student, Nathan Berger, who is a double-major in German and Computer Science, is assisting Kevin to create a much-needed organizational system for scanned images that have accumulated over the decades. In addition, the German Immigrant Oral History Project continues with new interviews and recordings.

We are happy to report that our conference room is often busy with presentations to groups of students or others, including groups from Waukesha Technical College and Lakeshore Technical College with their visitors from technical colleges in Hessen, Germany. And just across the way, Antje Petty and Lori Bessler held another successful German-American genealogy workshop on November 7. All in all, our new location is more than living up to our expectations: convenient for us, attractive and useful for our patrons.

As usual, our Friends have made huge contributions to our success: representing us at Milwaukee's German Fest in July and spearheading fundraising efforts—which continue even this week as the current issue

of the *Newsletter* goes to press, with a Fall Fest/Beer Tasting Fundraiser "Quench Your Thirst For Knowledge" at the University Club. We are very grateful to the Friends Board of Directors and especially President Fran Luebke for shepherding this event and to Board member Don Zamzow and his Bull Falls Brewery for contributing the main staple of the evening. We also thank Rick March for bringing his accordion and providing the musical ambiance, as well as Clasen's European Bakery, the Freiburg Gastropub, and Swiss Colony for supplying the buffet. In addition, several other local and regional businesses and individual Friends graciously contributed to the event. As we look forward to an evening of fun and "Gemütlichkeit," we realize that the Max Kade Institute would not be what it is today without the assistance from our Friends. To you our warmest and sincerest appreciation!

The wonderful fall weather has lasted longer than usual, but winter is nevertheless bound to come. So for the coming months we wish you warmth, happiness, success, and good work. Do stay in touch!

—Cora Lee and Mark

A Poetic Pennsylvania Dutch Voice During World War I

Mark Loudon

The World War I era is traditionally regarded as a major watershed in German-American history, a time during which anger at the German *Reich* carried over into hostilities directed at both institutions and organizations in this country that were associated with German language and culture, as well as individuals of German-American descent. Observers of this period have often blamed anti-German sentiments during World War I for impelling German Americans to abandon their linguistic and cultural heritage. To be sure, the World War I era was certainly not a salutary time

for German America, but research has shown that the assimilation of German Americans to the English-speaking social mainstream was a process that had been underway long before the War. Nevertheless, some varieties of German continued to be spoken by the descendants of immigrants from Central Europe long after the Armistice, in some cases right up to the present day.

Members of the American cultural group known popularly as the Pennsylvania Dutch, despite their Germanic heritage, were largely unaffected by anti-German hostility during World War I. Their ances-

tors had already severed ties with German-speaking Europe in the eighteenth century, and even though they saw themselves as distinct from their English-speaking neighbors, they nonetheless identified strongly with American values.

Beginning already in the middle of the nineteenth century and continuing into the twentieth, some Pennsylvania Dutch speakers put their native language to paper, producing thousands of works of prose, poetry, and drama. Those who were active during the World War I era wrote little about the War and its effects in the United States, with one exception. A native and lifelong resident of Elizabethtown, Dauphin County, Pennsylvania, Harvey M. Miller (1871–1939) was a prominent businessman who, like all Pennsylvania Dutch writers, wrote in his native language as an avocation. He produced two poems dealing with World War I, one of which is reprinted here, along with my own English translation.

To his first poem, “Grieg im Alde Land” (War in the Old Country), Miller added the date 1914, a time before anti-German sentiments were widespread in America. In it, he strikes a pacifistic tone, expressing his inability to see any point in the fighting in Europe. Miller’s second product, titled “Ich baeck der Uncle Sam” (I’m Backing Uncle Sam), was almost certainly written after America’s entry into the War in April 1917. The poem follows the arc of history beginning with God’s creation of the



“Und patriots mocha patriots dote,
Und kenar wase farwos.”

“And patriots are killing patriots, And no one knows why.”
Illustration from *Grieg im Alde Land* (1914)

world, through the American Revolution and the Civil War, up to the present. Miller tells his readers that he is heeding Uncle Sam's call and supporting the war effort monetarily. Both poems are imbued with Miller's strong Christian faith, a hallmark of traditional Pennsylvania Dutch culture.

Pennsylvania Dutch literary works, including those of Harvey Miller, were rarely translated into English and are largely incomprehensible to people who did not grow up speaking the language. Because they are essentially private conversations in written form, texts such as Miller's poems offer us a fascinating window on American history and culture. 

The following poem is from: *G'shbos und Arnsht. A Volume of Pennsylvania German Poetry and Prose. Pennsilfawnish Deitsh*. By Solly Hulsbuck (Harvey M. Miller). Elizabethville, Pennsylvania: Hawthorne Press, 1939. 384 pp.

Grieg im Alde Land (1914)

Harrich yuschtemol wie's dunnert
 Uff der anner Seit vum See!
 Sie hen en grosse Butscherei
 So wie ich des verschteh;
 Sie fechte wie die Heide
 Mit bidder Harz un Schpeit
 Un schiesse ihre Nochber
 Schnell nooch der Ewigkeit.

Ich hab gedenkt so Grischde
 Wie datt im Alde Land,
 Mit ihre grosse Karriche
 Die hette bol Verschtrand!
 Doch wann mer recht considert,
 Wann Schpeit es Harz vergift,
 Hen Mensche mehner Abbedit
 Fer Pulver as far Schrift.

So sin Soldaade blendi
 Mit Bixe in de Hend
 Un schtaalne Dege in der Sunn
 As em schiergaar verblendt.
 Fer Grieg is ihre Handwaarick,
 Un s'is aa grosser Gschpass,
 So schiesse sie enanner datt
 Un kenner wees ferwas.

Ya, Russland will allmechtich sei,
 Un Deitschland aa, ufkors,
 So gschwische selle zwee, bischur,
 Gebt's endlich en Divorce.
 Un Austria un Serwia
 Die nemme Hand am Gschpass
 Un marde nanner gottlos datt,
 Un niemond wees ferwas.

Die Welt waar so vum Aabeginn
 Un watt aa immer sei,
 Bol alle Farschritt watt gemacht
 Mit Pulver, Bix un Blei.
 Un alle schtandhaft Government,
 Des wisse mer recht gut,
 Waar aerscht gedaaft mit deier
 Unschuldich Menscheblut.

War in the Old Country (1914)

*Just listen how it thunders
 On the other side of the sea!
 They're having a great butchery
 As I understand it;
 They're fighting like the heathens
 With bitter heart and spite
 And shooting their neighbors
 Right into eternity.*

*I thought that such Christians
 As there in the Old Country,
 With their big churches,
 They would have had some sense!
 Yet if one considers it properly,
 When spite poisons the heart,
 Humans have more appetite
 For powder than for Scripture.*

*And so there are plenty of soldiers
 With guns in their hands
 And steel daggers in the sun
 That one is nearly blinded.
 For war is their handiwork
 And this is big fun,
 So they're shooting each other there
 And no one knows why.*

*Yes, Russia wants to be omnipotent,
 And Germany, too, of course,
 So between those two, for sure,
 There will finally be a divorce.
 And Austria and Serbia
 They're having a hand in the fun
 And murdering each other godlessly there,
 And nobody knows why.*

*The world was this way from the beginning
 And will always be that way, too,
 Nearly all progress is made
 With powder, gun, and lead.
 And every solid government,
 We know this very well,
 Was first baptized with precious,
 Innocent human blood.*

Ya, Frankreich is aa debei,
Un England nemmt die Flint,
Un darricheweck im Alde Land
Watt's Jography verschinnt;
Es regert Blei, Hellfeier brennt,
Darrich all daer grosser Gschpass,
Un Patriots mache Patriots dote,
Un kenner wees ferwas.

Glee Belgium is aa im Fecht
Un helft der Butscherei,
Un annere Government, ufkors,
Die schpringe aa noch nei;
Die Dode un Vergrippelt
Sin dick uff alle Feld,
Un so en wholesale Marderei
Waar niemols in der Welt.

Awwer Schpeit is Schpeit un niemand gebt
En Continental drum,
Es macht nix aus was Fechte koscht
Mit all dem Grishdendum.
Fer fechte in der grosse Arme
Is graender, grosser Gschpass,
Wann's aa en Milliun Lewe koscht
Un niemand wees ferwas!

Ya, niemand schtoppt fer draure nau
Datt driwwe iwwer'm See;
Die aarme Kinner hen ken Drooscht,
Die Mudder is erlee;
Die Keenich hen ken Mitgefiehl,
Zu aller Elend blind,
Un niemand as der liebe Herr Gott
Gebt acht uff Weib und Kind.

*Yes, France is involved, too,
And England is taking up the gun,
And through and through in the Old Country
The geography is being ripped up;
It's raining lead, hellfire is burning,
Through all this great fun,
And patriots are killing patriots,
And no one knows why.*

*Little Belgium is also in the fight
And helps the butchery,
And other governments, of course,
They're jumping in, too.
The dead and crippled
Are thick on every field,
And such a wholesale murder
There never was in the world.*

*But spite is spite and nobody gives
A Continental,*
It makes no difference what fighting costs
With all that Christianity.
For to fight in the great army
Is grand, big fun,
Even if it does cost a million lives
And nobody knows why!*

*Yes, nobody is stopping to mourn now
Over there across the sea;
The poor children have no comfort,
Their mother is forlorn;
The kings have no sympathy,
Blind to all misery,
And nobody but the dear Lord God
Looks after woman and child.*



Harvey M. Miller

* **To not give a Continental:** To be so indifferent as to refuse to give something even so worthless as a Continental, a paper scrip issued by the Continental Congress during the American Revolution and considered to be of virtually no value.

Recalling the Desperation of Post-War Germany

Cora Lee Kluge

The Temptation of Despair: Tales of the 1940s. By Werner Sollors. Cambridge, Massachusetts and London: Belknap Press of Harvard University Press, 2014. 390 pp.

Werner Sollors's work is an attempt to describe the moods and feelings in Germany and about Germany in the time immediately following World War II, when the country and its cities lay in ruins; large numbers of refugees, exiles, displaced persons, prisoners of war, and other victims could not see a clear path forward; and feelings of confusion and hopelessness abounded. Sollors depicts the widespread sense of melancholy and despair—among the victims and those who were defeated, of course, but even among the conquerors. It

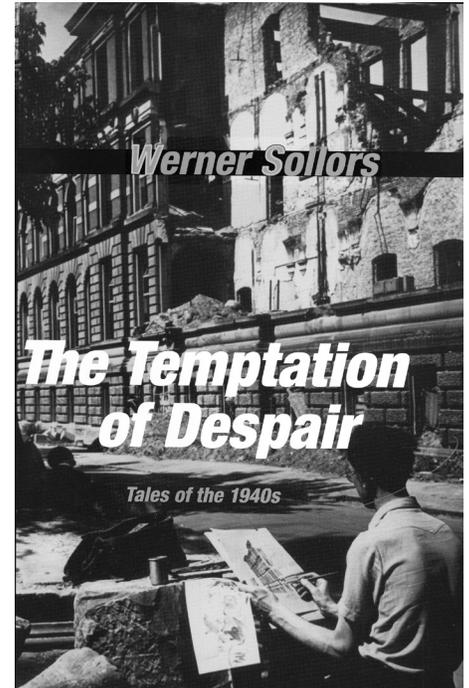


“These atrocities: your guilt” (Bad Mergentheim, 1945)

was a period of “strange and unfamiliar reality” (12); and now, because it is not the focus of public memory, which stresses the period’s successful outcome, it has to a great extent been forgotten.

The book’s seven chapters are each prefaced with a date representing a particular, small event, such as the welcoming of American tanks into a German village, the publication of a magazine article, the birth of a child, or the release of a film, all of which took place between March 1945 and August 1948/May 1977 (the dates of the first showing of Billy Wilder’s *A Foreign Affair* in America and in Germany). The topics of the chapters, from Sollors’s subtitles, include (1) the gradual breaking out of peace in Central Europe; (2) a George Rodger photograph first published in *Life*, which shows a young boy in Bergen-Belsen walking past a row of corpses; (3) vengeance, collective guilt, population transfers, and DPs; (4) denazification, the Jewish refugee/political scientist Karl Loewenstein, and the Nazi political scientist Carl Schmitt; (5) black G.I.s in the fiction of occupation; (6) occupation children and the film *Toxi*; and (7) Billy Wilder’s film *A Foreign Affair*. This list cannot do justice to or even suggest the breadth of materials Sollors marshals: government documents, contemporary journalism, fictional representations, unpublished diaries and letters, photographs from many sources, films, and more.

By far the longest chapter is the



third one, which considers journalistic and fictional material and reports by familiar and unfamiliar figures, including Martha Gellhorn, James Stern, Alfred Döblin, John Dos Passos, Max Frisch, Erich Kästner, Stig Dagerman, Gertrude Stein, Victor Gollanz, Louis M. Lyons, Kurt Ihlenfeld, Gerhart Pohl, Zelda Popkin, and David Pablo Boder, as well as photographs by nearly a dozen photographers. Various nationalities are represented, including German, American, British, Swedish, and Swiss; and their contributions, written in several languages, are of different types. Sollors has cast his net wide, adding authority to his assessment of the era.

The work includes a number of

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thus offering a glimpse into German Americans' view of the world, as well as their own position in American society. Interpretative posters highlight the distinct changes in attitudes and public statements among German Americans from the pre-war years, to the war years before America's entry into the war, after the American entry, and in the post-war era. The posters include translations from German-American papers and magazines, like *Die Deutsche Hausfrau* (a monthly magazine for German-American women that was published in Milwaukee) and *Die Abendsschule* (a monthly Lutheran magazine published in St. Louis).

The keynote address was delivered on Thursday evening by Werner Sollors, Henry B. and Anne M. Cabot Research Professor of English at Harvard University. Under the title "Imperial Germany as a Country of Emigration and Immigration," he illuminated the different histories, ethnic identities, and socio-economic situations of German communities outside the *Reich*, distinguishing particularly between *Kolonialdeutsche* living in German territories in Africa and *Auslandsdeutsche*, such as German Americans. He compared and contrasted these with the conditions within the *Reich* itself, where 8 percent of the population in 1900 consisted of non-German-speaking minorities.

The presentations of the following two days explored the conference topic from many different angles. Friday morning contributions focused on the German-American



Susan Zaeske, Associate Dean of UW–Madison's College of Letters & Science, provides words of welcome at the symposium and recounts the story of her German-American grandfather who served in the U.S. army in World War I.

experience, with Walter Kamphoefner (Texas A&M University) giving an overview, and Cora Lee Kluge (UW–Madison) drawing attention to the disunity among the German Americans. Felecia Lucht (independent scholar) rounded out the session with a geographical and linguistic investigation of the use of German in Metro Detroit.

Analyses of conflicting loyalties among German diaspora communities and differing reactions of host countries to the German element in their midst followed on Friday afternoon. Pamela Potter (UW–Madison) looked at the impact of the War on American classical music, which had been dominated by a German repertoire as well as German-trained musicians. Sarah Panter (Leibniz Institute for European History, Mainz, Germany) examined the "German-ness" of British and American Jews in

this time, while Stefan Manz (Aston University, Birmingham, England) looked at the treatment of Germans living in the British Empire, specifically those forced into enemy alien internment camps.

On Saturday morning, Weija Li (UW–Madison) explored the experiences and "Writings on China," by POWs from the German colony of Tsingtao who were held in prison camps in Japan. In captivity, these *kolonialdeutsche* businessmen, engineers, and scholars studied Chinese culture and history, revealing the German reception of China and their perceived personal future in that country in the process.

This was followed by two presentations that looked at the German borderlands. Winson Chu (UW–Milwaukee) described the Polish city of Łódź as a space of 'national indifference,' where German, Polish, and



The cover of the November 9, 1916, *Abendchule* shows the benefits of American neutrality, which shields the populace from the horrors of the European war.

Jewish inhabitants not only maintained ties with their places of origin, but also saw Łódź as their *Heimat*. Then Julie Allen (UW–Madison) showed how the complex history of German-Danish interaction in the Schleswig-Holstein region in the period preceding the War challenges simplistic narratives that assume a monolingual basis for national identity.

The conference came full circle on Saturday afternoon by focusing on “old-stock” Americans who still spoke the German language. Duane Stoltzfus (Goshen College) told of the fate of four Hutterite conscientious objectors, who were interned at Alcatraz for living according to their principles as much as for their perceived “otherness” or “German-ness.” Similar conflicts of identity and perception arose for the Pennsylvania Dutch, as Mark Louden

(UW–Madison) showed. With an American presence dating back to colonial times, the Pennsylvania Dutch considered themselves Americans, although this did not prevent at least some in the Anglo-American majority from regarding them as Germanophile and a potential ‘fifth column’ during the War era.

With a topic as broad and complex as “The German Diaspora in the World War I Era,” this symposium could only scratch the surface, highlight issues, ask questions, and provide an impetus for further research and discussion. Judging by the audience’s participation and the lively conversations following the presentations, however, the event was a great success. And while the conference is over, the exhibit “In Their Own Words” can still be visited at the Max Kade Institute. 🇺🇸

The conference was organized by the Max Kade Institute and presented together with the Department of German at UW–Madison as the German Department’s forty-eighth Wisconsin Workshop. We thank the UW–Madison Anonymous Fund, the Jay and Ruth Halls Visiting Scholars Fund, and the UW Lectures Committee for their generous financial support, and gratefully acknowledge our co-sponsors: the Department of History, the Center for German and European Studies, the Mosse/Weinstein Center for Jewish Studies, and the Friends of the Max Kade Institute.

*We are also very grateful to James Doing who translated numerous articles from *Die Hausfrau* and *Die Abendchule*, which were used in the exhibit.*



Mark Louden, MKI Co-Director, and Kevin Kurdylo, MKI Librarian and Archivist, at the exhibit “In Their Own Words”

The Sounds of Homes Past: *Folksongs of Another America*

Alan Lareau

Folksongs of Another America: Field Recordings from the Upper Midwest, 1937–1946. By James P. Leary. Madison: University of Wisconsin Press, 2015. 433 + xxi pp. with 5 CDs and DVD.

This astonishing multimedia documentation samples recordings made in the 1930s and 1940s for the Archive of American Folk Song at the Library of Congress. Three researchers—Alan Lomax, who is the most famous, together with Helene Stratman-Thomas and Sidney Robertson—toured the countryside with their portable recording devices, making over two thousand field recordings of amateur musicians that demonstrate their immigrant cultures in their homes, churches, and public locales. Traditional folk songs and dancing tunes are complemented by storytelling songs, hymns, and recitations, with curiosities including lumberjack musicians and tunes played on home-made instruments such as the cigar-box fiddle or the “Paul Bunyan harp,” a guitar made from a piece of a birch tree, and the “Viking cello,” a birch bark reed. We even hear a sung gravestone epitaph, a knife grinder’s street cry, a rhymed charm for toothache, or the blaring call of a cow horn. As the book’s introduction observes, prior researchers on American folk song culture have focused on English-language material and thus have homogenized the heritage and ignored or even silenced huge



FOLKSONGS OF ANOTHER AMERICA

— FIELD RECORDINGS FROM THE UPPER MIDWEST, 1937–1946 —

JAMES P. LEARY



portions of the immigrant cultures. Presumably, these folklorists were unable to understand and appreciate the many languages of the immigrants and the American Indians, but surely the narrowing of vision also reflects the desire to construct a national tradition in a common tongue. This compilation of 186 musical and spoken recordings in more than twenty languages, mostly made in Wisconsin, restores the rich diversity to our musical inheritance.

Author and compiler James P. Leary is a folklore scholar and founder and former director of the Center

for the Study of Upper Midwestern Cultures at UW–Madison. His hefty book offers introductions and impressively detailed track notes to the five audio CDs: notes on the recordings and performers (including almost a hundred photographs), information on the songs and their histories, and above all transcriptions and translations for all the numbers with explanations of jargon and slang—in itself a heroic undertaking. All this background truly makes the recordings come to life across the years. The musical numbers range from the romantic



Otto and Iva Rindlisbacher in Swiss regalia, with instruments, 1930s

to the comic and even bawdy—the latter recordings previously considered “unpublishable” due to their explicit vulgarity, but these too are an important part of our heritage. Many of the tunes and songs are old and well-known fare from the homeland, while others are unique immigrant creations or variations on traditional versions, and occasionally the depression, the war, and other current conditions resonate beneath the surface of the lyrics. Surprisingly, German-language numbers do not predominate, despite the ethnic density of German-speakers in

Wisconsin; they are considerably outnumbered here by Finnish and French-Canadian material. The DVD, also supported by written commentary on its sources, features Alan Lomax’s unknown silent film footage of 1936–38, largely from Michigan, synchronized with his recordings (though not always with the same performances filmed) and complemented by additional music and readings—this film is the jewel of the package.

“I’m just an ordinary person with a very ordinary voice, but I know quite a number of Norwegian folksongs

taught to me by my parents,” a teacher from Blair, Wisconsin, wrote to the researchers, offering her memories for the microphone (385). Concerned with authenticity of the idiom, Lomax advised limiting the field work to naïve folk material passed on through oral transmission rather than printed music; he found material from “learned sources” uninteresting and judged these acetate discs “wasted” (16). The amateur musicians document their pride in their heritage and their desire to preserve the traditions handed down to them: one mother taught her daughter a song and implored her to “never let it die because it has been passed on from generation to generation” (311). Considering the old and primitive recording technology, most of the recordings and performers are surprisingly clear (the songs usually informally delivered *a capella*); but even those that are acoustically distorted are nonetheless of historical interest. Anchoring our traditions solidly in the rural and working populace, Leary’s collection of “Another America” pays homage to our Midwestern ancestors and offers a generous bank of raw material for further study. 🗨️

Alan Lareau is Professor of German in the Department of Foreign Languages and Literatures at the University of Wisconsin–Oshkosh.

“Hopfen und Malz, Gott erhalt’s!” How German Americans Shaped America’s Beer-Drinking Culture

Jana Weiß

When Milwaukee celebrated its 35th German Fest this summer, no beer imported from Germany was sold. Instead, Wisconsin beers produced by Leinenkugel, Sprecher, and MillerCoors dominated on the Summerfest Grounds. While to this day, German-style beer, beer gardens, and festivities enjoy high popularity around the globe, beer brewed in the United States compares favorably with that imported from Germany: at the recent Beer World Cup in 2014, a biennial international event, the gold medals in the categories German-style Kölsch, Düsseldorf, and Bock all went to U.S.-American firms. This may seem ironic, as it was German immigrants who triggered the so-called “Lagerbier Revolution” in the U.S. in the middle of the nineteenth century and fundamentally changed the nation’s beer-drinking culture.

While British-style ale (a top-fermented beer) dominated the American market by the beginning of the 1800s, one century later German-style lager (a bottom-fermented beer) accounted for approximately 90 percent of the national beer production and consumption. Besides different fermentation processes, production temperatures, and storing times, ales and lagers differ in appearance and taste. (Note that in the English-speaking world “lager” is often used as a collective term for all bottom-fermented beers such as lager, pilsner, or bock beer, which actually differ in their gravity and taste.)



Photo credit: Jana Weiß, 2015

German proverb on an interior wall of Best Place, the historic Pabst Brewery, Milwaukee. English translation: “God save hops and malt.”

As German-American migration steadily increased in the mid-nineteenth century, the number of breweries reached a pre-prohibition high of 4,131 in 1873, with over 80 percent being operated by first- or second-generation ethnic Germans. Beer became a synonym for “Germanness” or, rather, for the “German way of *Gemütlichkeit*,” and German ethnicity profoundly shaped what Americans drank (and to some extent ate—for example, sauerkraut or pretzels). In turn, brewers became transcultural brokers, spreading and representing the image of the U.S. as “the” German beer drinking nation.

The common imagery used in advertisements for beer focused on the one hand on the health value of

beer by depicting rural scenes and beer’s natural ingredients, and on the other hand on the achievements of the brewers themselves by showing the great brewing plants with their distinct *Gründerjahre*-architectural design as monuments of success, technological progress, and German heritage. This imagery was found in logos, window displays, newspaper ads, souvenir booklets, on post- and playing-cards, letterheads, posters, calendars, and in many other places.

In general, “Germanness” became one of the brewers’ central marketing themes, promoting their products as authentic and therefore superior. This was accentuated by German (or, to be more precise, Bavarian) brand names and imagery, such as the

“Old Heidelberg” brew of the Valentin Blatz Brewing Company, posters of barmaids in traditional *Dirndl* dress holding a *Bierkrug* or *Stein*, marketing slogans such as Pabst’s “The Art of Brewing Was Invented By the Germans,” which frequently ran next to his famous motto “Milwaukee Beer Is Famous—Pabst Has Made It So,” and by the drinking establishments themselves.

Beer gardens and beer halls with wooden tables and chairs, chestnut trees, and waiters in traditional “Bavarian” dress serving typical “German” beer and food, were opened in all the major cities along the East Coast and in the Midwest. For instance, in the early 1890s Pabst set up a beer garden on what is today Times Square in New York. By then Pabst’s “hometown” of Milwaukee featured several beer gardens, some of which sported over 500 tables with seating for 3,000 persons and facilities to serve copious amounts of beer. By creating a German convivial ambience these venues not only sold beer but also allowed the brewers to offer their customers a taste of the “old” in the new country—a piece of home. In contrast to the typical American saloons which were associated with drunken men and crime, these venues conveyed a social and family-friendly atmosphere.

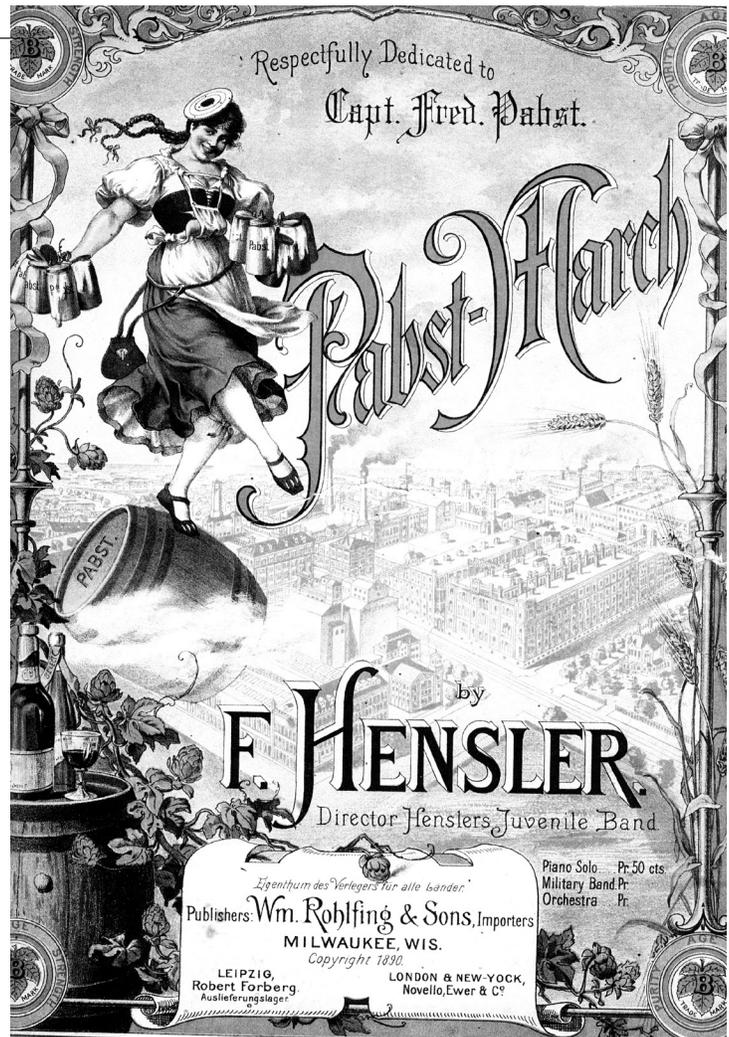
Overall, the marketing and consumption of beer became an emblem of a constantly negotiated German-American identity throughout the latter half of the nineteenth century. However, with the growing temperance movement leading up to Prohibition, and the two World Wars, anti-alcohol and anti-German propaganda began to take its toll, and “German-ness” was no longer idealized. Ger-

man-American brewers increasingly presented their firms as patriotic American companies and the German element in their marketing was essentially dropped. Now beer was promoted as an American product which had always been produced and consumed by Americans.

Today, especially with the rise of the craft beer movement, German-style beer is again popular, and beer gardens again flourish in the United States. In 2012 the Estabrook Beer Garden on the banks of the Milwaukee River was opened, modeled after beer gardens in modern-day Munich

that allow their patrons to “experience *Gemütlichkeit*.” It seems the old German plea is still being heard after all: *Hopfen und Malz, Gott erhalt’s!*—God save hops and malt! 🍺

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Cover of the solo piano sheet music version of Frank Hensler’s “Pabst March,” published in Milwaukee by William Rohlfing in 1890. The composition is dedicated to Captain Frederick Pabst, one of city’s beer barons and major supporter of the arts. Frank Hensler was the director of Milwaukee’s German and English Academy’s “Juvenile Brass Band.”

Continued from page 7

memorable highlights, of which I can mention just a few. In the second chapter, in discussing the photograph of a young boy walking past corpses in a liberated concentration camp, Sollors teaches us how to understand the image. He asks: Who was the boy? Who was the photographer and what was his attitude and purpose? Was the photograph arranged? How was it received in America? How are the photo's various formats (cropped and uncropped) different? And in the fifth and sixth chapters the problem of the non-integrated American army is brought into focus: the irony, indeed the "indecent inconsistency in a Jim Crow army occupying the Third Reich of Hitler" (Roi Ottley, 185). Sollors shows that African-American occupying forces changed Germany and German attitudes, but that their experiences in Germany also contributed substantially toward lasting changes in the American military.

Sollors's work seems literary in structure, moving from written and photographed representations of post-war Germany, to the personal conflict between professors Karl Loewenstein and Carl Schmitt, to questions of guilt and the Nuremberg trials, and finally to incidents of racial conflict and abuse such as rape and exploitation on the part of the occupying forces. It builds to a crescendo as it holds up a mirror to America and her citizens. The defeated German nation undergoes a transformation, but the Germans also become teachers of the conquerors, who are forced to reassess their stance toward both their former en-

emies and also their fellow-citizens.

American readers—and it seems clear that Sollors was writing for this group—will find in *The Temptation of Despair* a rewarding contribution to their comprehension of this central period and turning point in the twentieth century. Because of the massive amount of material the author has brought to bear, as well as the notes and index, scholars will find it to be a useful resource; but the general public will also find it rewarding, though sometimes emotionally difficult, as it illuminates a period in our history we would

rather forget. It is a major achievement that should be on our bookshelves, a text that will help us to remember—and to understand. 📖



Playing in the area between Frankfurt cathedral and city hall (Photo by Paul Rötger, 1950)

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