

In Memoriam

HENRY LOUIS MENCKEN. H. L. Mencken died in his famous Baltimore row house sometime during the early morning of January 29, 1956. He was 75. His last waking hours were spent in a way that is perhaps worth particularizing since it carried the lingering flavor of his once full-bodied life. Toward the end of the winter afternoon he stretched out on the couch in his second-floor office, listened to a portion of *Die Meistersinger* on his radio, and then took a nap. On awakening he came down to supper. His brother August had built a cheerful fire as usual, and there was an old friend present. Mencken complained to them of not being well, but according to August he drank two mild gibsons and felt better. The conversation was good. Shortly after 9 he went back upstairs to his bedroom, listened to his radio again (this time to a symphony), and then went to sleep. He died about 3 or 4 a. m. Long before his death he had, characteristically, specified the only eulogy he wished: "If, after I depart this vale, you ever remember me and have thought to please my ghost, forgive some sinner and wink at some homely girl."

Mencken's family moved to the row house on Hollins St. when he was three. His father, half-German August Mencken, Sr., owned a cigar factory in the city; his mother, Anna Abhau, had been born in Baltimore of German parents. Young Harry and the other children in his family grew up pleasantly and uneventfully in the Hollins St. house. He was considered bookish and a bit shy but not inordinately so. A good student, he survived the strict discipline of Professor Friedrich Knapp's school opposite the City Hall and went on to graduate from the Baltimore Polytechnic Institute at 15. He was, naturally enough, promptly deposited in his father's cigar business. However, the itch to write proved so strong that he eagerly joined the staff of the *Baltimore Morning Herald* as well, even though it meant devoting his nights to the job after his days at the cigar factory. But he had no tedious apprenticeship to serve. His striking abilities showed themselves almost at once. By 1903 he was city editor of the *Herald* and by 1906 he was managing the Sunday edition of the *Baltimore Sun*, having already made what was to be a life-long connection with that noted newspaper.

"Baltimoreans with long memories," wrote Hamilton Owens, the present editor of the *Sun*, "will recall the impact of the boisterous youngster on the columns of the paper." He became known for his pungent descriptions of the local scene. "The politicians, the policemen, the magistrates, the judges, and all such worthies were depicted with much more robustness and much less veneration" than before. And "the humors of the corner-saloon, the free-lunch counter, and the crab feast emerged." Using his vigorous wit as one of his main weapons, Mencken joyously began his long battle "against frauds and stuffed shirts."

Mencken was to remain a social critic (though he might reject that heavy term) throughout his life, yet he found so much to laugh at in American habits that he could never become a fire-breathing reformer. For that matter, he expressed his criticisms in such roaring generalities that many—though emphatically not all—of the objects of his satire probably said in innocence, "Who, me?" Mencken started on the American people as a whole and then proceeded to anatomize them part by clownish part. As he once said in the third series of his *Prejudices*, it was his conviction that "the American people, taking one with another, constitute the most timorous, sniveling, poltroonish, ignominious mob of serfs and goose-steppers ever gathered under one flag in Christendom since the Middle Ages." Then he worked out from that.

Literary criticism also attracted Mencken from the time he was a young man, and his liveliest, best writing appeared when he combined the two. In his early days with the *Sun* he often wrote about the theater. His articles and reviews contained praise for such European dramatists as Ibsen and Shaw balanced by slashing criticisms of the clumsy dramatic performances he sat through at home. He wrote *George Bernard Shaw—His Plays* (1905), which though brief gained enough attention to make him known to literary circles in New York. He became friends with the publisher Alfred Knopf and with another and shrewder drama critic, George Jean Nathan. A New York magazine called *The Smart Set* was the brightest periodical of its time; Mencken went on the staff as literary critic and then helped Nathan edit it during its prime from 1914 to 1923. In 1924 the two friends started *The American Mercury*, with Knopf as its publisher. It nourished phenomenally. During the next nine years Mencken grew to be the most vigorous and influential literary journalist in the country as well as the sharp-tongued guardian of the individualism of the '20's. He cultivated what he called "a certain ferocity" of expression and used it against all forms of "tribal impulses," though he still retained the right to be a social conservative.

He was not a conservative in literature, however. He fought with happy fervor against the fraudulent popular successes among the established writers (the Harold Bell Wrights, for example) and for such newcomers as Theodore Dreiser, Sinclair Lewis, and Scott Fitzgerald. It was as critics of American society that they made their basic appeal to him. In their various ways they pointed out the fatuousness of American culture, and he approved of that. But he also approved of the fact that their writing belonged to this country instead of being an imitation of foreign models.

During the Harding-Coolidge era he maintained his supremacy brilliantly. However, the history of American taste shows that it has taken many a turn, and Mencken's reputation suffered an eclipse throughout the 1930's. Two causes brought this about. The first was the depression. People found very little of the ridiculous in an economic catastrophe, and so Mencken's view of life as a circus—a view which remained essentially unaltered despite bread lines and mass unemployment—lost much of its appeal. The new taste-makers were distinguished by their consuming interest in economic reform, sometimes Marxian, more often not. But at any rate they focussed on matters of most concern to the depression-ridden public. Mencken, on the other hand, scoffed at the New Deal measures of the '30's just as heartily as he had at the tribal puritanism of the '20's. He offered the WPA the same contempt he had offered Prohibition. The second reason for the dimming of his reputation lay in the Germanic flavor of his writing. The rise of Hitler's Third Reich meant a corruption of the many

good traits in German culture. Hitler blackened the reputation of all things German throughout the world, and this—it may be suggested—had its effect even on the standing of Mencken. Mencken himself, moreover, made the mistake of taking Hitler too lightly, just as he had the Kaiser. It took some time for him to see that Hitler was not simply a buffoon.

With the coming of the '40's and then the first half of the '50's Mencken reestablished himself through his growing eminence in a field where few have expected it. His energy in writing and his wit had been admitted from the start but hardly anyone realized the orderliness ingrained in the man. Out of his interest in American writing had come his interest in the American language, and as early as 1919 he had published the first results of his orderly culling of that writing. Many critics were doubtless surprised to discover him at work on something both time-consuming and scholarly. Yet he did not stop. With each revision and supplement *The American Language* gained in stature and authority, until it could justly be said that the Baltimore newspaperman stood out as the leading student of his native tongue.

A byproduct of this same orderly method was his *New Dictionary of Quotations*. In his research for the first book he had made a practice of filing the proverbs and sayings that he came across. As the years passed, his files thickened and by 1942 he could issue a work as thorough as any in its area.

Of less value are his treatises. He published these in mid-career. They are ordinarily assemblages of his opinions, without much coherence or depth; yet they add up to an interesting minority report, and they always have the thrust of his style. *Notes on Democracy* (1926) is an example. It frames an indictment of the flaws in democracy with a zest no political scientist could command. It contains many a sentence still relevant today. In point: surrounded as we are by the clamor to solve foreign problems no administration can solve, we see vividly what Mencken meant when he said sardonically, "It is one of the peculiar intellectual accompaniments of democracy that the concept of the insoluble becomes unfashionable—nay, almost infamous. To lack a remedy is to lack the very license to discuss disease."

In his final literary phase Mencken turned to autobiography. Here his contribution cannot be rated as high as in criticism and philology; notwithstanding, his three volumes afford a colorful view of the man and his times. *Happy Days* (1940), *Newspaper Days* (1941), and *Heathen Days* (1943) describe his life from 1880 to 1936, and they provide a mellow contrast to his earlier writings.

In spite of these diversified contributions, there was one kind of writing he always practiced. That was newspaper reporting, of an opinionated, witty, and choleric sort peculiarly his own. He maintained his generally pleasant connection with the *Baltimore Sun* for over forty years. From 1912 to 1917 he conducted a column called "The Free Lance" which had all the sharpness its title implied. For years afterward he contributed a Monday evening article in keeping with the astringent tone of his former column. He also took on special assignments every now and then. The Republican and Democratic national conventions always yielded him more than his share of guffaws and so he covered the sessions regularly. The most famous single spectacle he attended as a reporter was the John T. Scopes trial in 1925. When this young Tennessee schoolteacher was charged with teaching Darwinism instead of Genesis to his science students, the

noted agnostic Clarence Darrow defended him and William Jennings Bryan led the prosecution. Mencken enjoyed the contest keenly, cheering and jeering as it went along.

He reported likewise on many a less sensational event for the *Sun*. Through its columns he often influenced his native city, and he swayed the policy of the *Sun* itself. Indeed, he "exerted an immeasurable influence," according to Mr. Owens. "His hatred of pusillanimity and sham was not exhausted by his attacks on outsiders; he insisted that the paper to which he had given his allegiance live up to the standards for forthrightness, courage, and, above all, vitality, which he had set for himself."

As a matter of fact, the words of the *Sun* the day after he died are perhaps his best valedictory. Writing of Mencken and his effect on his fellow workers, the *Sun* said, "To those who exerted the effort, even when their product fell short of the ideal, he was sympathetic, helpful, and encouraging. To many outsiders who had been scourged by his pen, he was the embodiment of evil, as their anguish efforts at reprisal showed, but to those of his colleagues who knew that his battle was waged against sham and hypocrisy and not against individuals as such, he was simple, compassionate, and even humble. In short: a warm, loyal, and understanding friend. We shall not soon see his like again."

CARLBODE*



ARNO C. SCHIROKAUER. With Arno Schirokauer, who from 1951 until the time of his death was Vice-President of the Society for the History of the Germans in Maryland, the Germanic scholars in the United States have lost one of their most outstanding and most prolific interpreters of medieval German literature and civilization.

Arno C. Schirokauer was born in Cottbus, Germany, on July 20, 1899. After serving in the First World War, he studied at the Universities of Berlin, Halle and Munich, at the last of which he received his doctorate in 1921. From 1924 to 1927 he was assistant librarian of the Deutsche Bücherei in Leipzig. In 1928 he became director of the department of cultural relations of the German Broadcasting Company. His opposition to the new regime led to his dismissal in 1933. Then came the dark years of resistance, of concentration camps and of emigration to America. In 1939 he came with his wife Erna (nee Moser), his son Conrad and his daughter Annette to the United States. His first academic position here was an assistant professorship at Southwestern University in Tennessee from 1939 to 1941. Then he went to Yale University as a resident fellow. In 1943 he moved to Kenyon College in Ohio and returned to Yale in 1944 as a visiting professor. In 1945 he came to the Johns Hopkins University as a visiting lecturer, and in the following year was appointed Professor of Germanic Philology as successor of Professor William Kurrelmeyer. His wandering was at an end, that is except for the summers when he trekked to Middlebury College or to the University of Colorado and for the very important summer of 1953, when he accepted an invitation to the Johann Wolfgang Goethe University at Frankfurt. This came as a late but proper tribute to the position he had achieved in Germanic studies. It was a stimulating and professionally refreshing summer, in which he lectured not only at Frankfurt but also in Tübingen and Cologne.

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In fall 1953 he returned with new energies and new assignments arranged during his stay there. With Wolfgang Stammer he had become coeditor of a new series of medieval prose text editions. In May 1954 he was hindered in his plans by what he thought was an annoying virus infection with accompanying fever. On May 24, he was stricken while at his research in the university library and died almost within the hour.

For those of us who had the privilege of being his students there are special, keenly imprinted memories of him. He speaks to us from the pages of our notebooks, from the margins of our textbooks, from the lines of the poets of the German Middle Ages, whose interpreter he was. Yes, that was his prime function for us. He was the interpreter, both of the delicately measured and cleanly rhymed verses of the classical period, his period, and of the exuberant, artistically less rigorous work of the forerunners and the epigons. His own doctoral dissertation, a work crowned with the prize of the Munich Faculty of Philosophy, was a tediously painstaking investigation of the rhyme usage of the Middle High German poets.¹ Out of it grew not only the *Reimgrammatik*, but his lifelong devotion to the purity of classical chivalric ideals: *māze*, *triuwe*, *milte*. The first of these three he found hard to practice, especially with regard to the latter two; for he was a true friend beyond measure and generous of himself—that is what *milte* signifies—*unmāzlich*.

His role as interpreter colors all his work. His articles breathe life and expound the sociological and historical backgrounds not only of literary history but also of linguistic development so that they appeal far beyond the limited circle of his professional peers. This bent for interpretation probably drew him close to the great mediators of the Gospels to Germany: Otfried von Weissenburg, about whom he wrote an article in 1926, and Luther, whose genius of translation was a constant amazement and joy to him.² Several articles bear witness of this, but especially the one on Luther's work on the fables of Aesop clearly reveals Arno Schirokauer's fascination with the cultural whys and wherefores of literary and linguistic fact. From Luther's interest in the fables grew his own, which then led to his conducting a seminar on the Aesopic fables and thence to a text edition of German fable translations as well as to an article on the place of Aesop in medieval literature.³

It is characteristic that of the big three of classical medieval epic poetry in Germany it was Hartmann von Aue who came to be treated by Arno Schirokauer in essay and of whose *Büchlein* he was preparing an edition when death called.⁴ Not that he did not appreciate Gottfried's *Tristan*; he did. He admired its artistry and depth of feeling. He made us all feel the rapture of Gottfried's elevating mortal love to divine heights even with the use of mystical allegory. But the simplicity, sincerity—in a word, the classicism—of Hartmann made him peculiarly attractive. For Wolfram on the other hand he shared Gottfried's own antipathy and often expressed his regret at not being able to appreciate the *Parzival* because of its unbridled qualities.

Even lexicography, a potentially bloodless study, he managed to imbue

¹ Studien zur mittelhochdeutschen Reimgrammatik, *Beiträge zur Geschichte der deutschen Sprache und Literatur*, 47 (1923), 1-126.

² "Otfried von Weissenburg," *Deutsche Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte* 4 (1926), 74-96; "Luthers Arbeit am Aesop," *Modern Languages Notes* 62 (1947), 73-84.

³ *Texte zur Geschichte der altdeutschen Tierfabel*, (*Altdeutsche Übungstexte*, No. 13) Bern, 1952. "Die Stellung Aesops in der Literatur des Mittelalters," *Festschrift für Wolfgang Stammer zu seinem 65. Geburtstag*, Berlin 1953, 179-191.

⁴ "Zur Interpretation des Armen Heinrich," *Zeitschrift für deutsches Altertum* 83 (1951), 59-78. "Die Legende vom Armen Heinrich," *Germanisch-Romanische Monatsschrift* 33 (1952), 262-268.

with romance as he traced the meanings of words from one early dictionary to the other and sought the beginnings of German lexicography in the glosses of the pupils of the Latin schools;⁵ he planned an edition of these so-called *Curia Palatium*.

Hand in hand with his interest in Luther goes his study of Early New High German and his occupation with the role of the printing press in the standardization of the German language. His articles on these subjects have served to clarify immeasurably a complex and much debated problem.⁶ A guide for the future of Germanistic studies was contained in the thoughtful article written in 1947 but which will bear careful rereading for years to come.⁷

This brief sketch does not begin to exhaust his endeavors in his special field; but it does not even touch upon his valuable, stimulating writings on aspects of German literature and culture beyond the year 1600, which he jestingly referred to as the limit of his specific knowledge. That this man, whose job it was to teach all of German language and literature through the Renaissance, could slip off summers and teach modern German literature is not so surprising if one remembers his articles on expressionism in lyric poetry, on the novel, on a Goethe poem, on Wiechert's *Totenwald*, on Ernst Stadler.⁸ His broad interest in cultural backgrounds is attested by his biography⁹ of Ferdinand Lassalle and by his college reader *Deutsche Kulturepochen*.

To many the man will be known only through his works, by some he will be recalled fondly as a courageous citizen and loyal friend, by all too few he will be remembered always as that rare but ever-recurring miracle, the active scholar and deeply inspiring teacher.

STANLEY N. WERBOW*



GUSTAV STRUBE was born in Ballenstedt am Harz, Germany, on March 3, 1867. His father Friedrich Strube was the town musician in this picturesque little town in the Duchy of Anhalt. Gustav Strube played in his father's small orchestra successively the drums, flute, oboe and some of the brass instruments. When ten years old, he was a full-fledged violinist. His formal musical education started at the age of sixteen when he entered the Leipzig Conservatory headed by Carl Reinecke. Having acquired a knowledge of composing he earned his pocket money as a student by writing dances and other lighter compositions. The remuneration for such musical efforts was the equivalent of one or two dollars a piece.

After three years of study at the Conservatory he became a member

⁵ "Die Anfänge der neuhochdeutschen Lexikographie," *Modern Language Quarterly* 6 (1945), 71-75. "Luthers 'tut busse,' die Rehabilitierung eines Wortes," *Neophilologus* 34 (1950), 49-54.

⁶ "Frühneuhochdeutsch," in: *Deutsche Philologie in Aufriss*, Vol. I, cols. 1013-1075, Berlin, 1952. "Der Anteil des Buchdrucks an der Bildung des Gemeindefröhen," *Deutsche Vierteljahrsschrift* 25 (1951), 317-350.

⁷ "Neue Probleme der deutschen Philologie," *Journal of English and Germanic Philology* 46 (1947), 117-131.

⁸ "Gedanken zum Roman," *Monatshefte*, 30 (1938), 355-360. "Zu Wiecherts *Totenwald*," *Die Neue Rundschau* (1947), 348-352. "Luna bricht die Nacht der Eichen," *Monatshefte* 36 (1944), 140-144. "Ueber Ernst Stadler," *Akzente*, I (1954), 320-384. "Goethes menschliche Werte," *Baltimore Correspondent*, January 15, 1950.

⁹ *Lassalle: The Power of Illusion and the Illusion of Power*, London, 1931. The original German edition was published in 1928. *Deutsche Kulturepochen*, Prentice Hall, Publ. New York, 1949.—A bibliography of Arno Schirokauer's publications, compiled by the present writer, will appear in a volume of Dr. Schirokauer's most important essays which the publisher Ernst Hauswedell, Hamburg, Germany will publish in the near future.

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of the famous Gewandhaus Orchestra in Leipzig under the baton of Carl Reinecke and of the Municipal Opera House Orchestra then conducted by Arthur Nikisch. Nikisch must have recognized in the young gifted violinist his fine musical qualities. When Nikisch went to Boston in 1889 to conduct the Boston Symphony Orchestra, he asked young Strube to follow him. In 1890 the 23 year old Strube joined the violin section of the Boston Orchestra and from then on made his home in this country with his young wife whom he had brought with him from Germany. His talent as an orchestra conductor was soon recognized when he conducted the Boston "Pop Concerts" with great success. The late Harold Randolph, then Director of the Peabody Institute, invited Gustav Strube to join the faculty of this famous school as professor of harmony and composition. Thereupon in 1913 the Strube family moved to Baltimore.

Soon afterwards Mayor James H. Preston provided the funds to start the Baltimore Symphony Orchestra. In 1916 Strube became its first conductor. Several years later he received his honorary degree of doctor of music from the Philadelphia Music Academy. Strube's name is intimately connected with the musical life of Baltimore. Great as his influence was on the younger generation through his teaching and on the musical public through his conducting, his most important contributions are represented by the many compositions which flowed unceasingly from his prolific pen almost until his death on February 2, 1953.

Many a musician and student has been subjected to his choice satire, irony or invective. But as one who knew him well said: "His bark is worse than his bite. Under that bearlike exterior is a heart of gold." This feeling was shared by many who worked with him and knew him intimately. He was the *Schulmeister*, the stern, unyielding taskmaster as a conductor and as a teacher. He brooked no opposition in musical matters, but if one persisted long enough and did not wince under such ejaculations as "my boy, you are crazy" he frequently yielded in the end. When the Saturday Night Club would meet in his home he would not participate in the playing of a Haydn quartet, instead he would find great delight in preparing his own brand of Hungarian goulash for his guests. Once when asked to illustrate the violin, flute, oboe, French horn and trombone during a scientific demonstration of the study of sound and tone, he gave a fine performance on all these instruments. At his 70th birthday, he was lauded as "musician, composer, linguist, philosopher, winemaker, and cook." At the Peabody he was "Papa Strube" and in the orchestra "the Old Man."

His intimate knowledge of the various instruments and his high musical standards were the foundation for his highly successful career as a conductor and a composer. He was the true artist, setting his goal at the highest standards of his art. This is born out by his many compositions. All his life he had the inner urge to compose. Strube's numerous compositions may be grouped into those for orchestra, solo instruments and orchestra, chambermusic, chorus, opera. A list of his compositions was published in the *Musical Quarterly*, **XXVII** (1942), 299-301. In the opinion of this writer he did his best in his chambermusic. His sonatas, trios and string quartets are true representatives of his fine musical feelings and show his development as a composer over the years. His trio for clarinet, horn and piano and his quintet for woodwind and horn are gems of chamber music. His orchestra compositions show him as the superb craftsman who knows all the instruments intimately with regard to technic and sound. This knowledge is perpetuated in his textbook on orchestration, which is considered an

excellent guide for aspiring composers. He composed only one opera, *The Captive*, for which Frederick Arnold Kummer wrote the libretto.

A Memorial Concert for Gustav Strube took place in the Peabody Conservatory on September 30, 1953. The spontaneous response of the performers as well as the audience originated out of personal fondness for a man and his work. The program offered a good cross-section of the great variety of Strube's compositions:

Elegie for String Orchestra;
Serenade for String Orchestra;
Concertino for Violin and Orchestra;
Prayer from Goethe's "Iphigenie" for Mezzo
Soprano and Orchestra;
Trio for Horn, Clarinet and Piano;
Praeludium from a String Quartet;
"Widmung" for a Capella Male Chorus;
Poem for Violin and Orchestra;
Nocturne for Orchestra;
Black Bess March, for Orchestra.

Mr. Weldon Wallace, well known music critic of the Baltimore *Sun* wrote the following day: "Mr. Strube was nurtured in the German musical climate of the nineteenth century. His works are rooted in the strict academic craft of the Leipzig conservatory and colored by the autumnal golds and wines that shaded the music of Brahms. His Elegie which opened last night's program is imbued with Brahmsian hues. His Nocturne, another of last night's presentations, suggests the early Schoenberg of Transfigured Night—the chromatic feeling, the surge of Wagner without the flamboyance. Strube the composer was in the ascendancy in the Prayer from Goethe's *Iphigenie auf Tauris*. In its combination of declamation and melodic impulse this composition has a supleness and expressiveness that give it an honorable place among German Lieder.

Strube the teacher dominated the Trio for horn, clarinet and piano, in which his interest in the problems of composition lasted longer than his inspiration. Strube the man of caustic wit was represented in the Praeludium from a String Quartet of 1939. This delightful work is one that proves the composer's adaptability to the musical styles that grew up around him. It is modern in clipped themes, broken rhythms and dry texture—yet the craftsman is present too, for one can clearly follow the manner in which the four instruments play about with the motifs. Strube relaxing with cigar and stein among his friends is pictured in the little march Black Bess, a real beer-hall selection—the lighter side of the German melodic tradition followed by the composer."

For a third of a century Gustav Strube helped to shape the musical life of Baltimore. Through his compositions he will be remembered in the future beyond the bounds of Baltimore, wherever the language of music is understood.

OTTO H. FRANKE



OTTO M. DUBRAU deserves a place of prominence among the Baltimoreans of German extraction who have left a deep impression upon the community. Born in Cottbus in the Niederlausitz on May 18, 1874, he emigrated to America before the end of the nineteenth century. Before deciding on this venture, he lived through the smallpox epidemic in Hamburg where he fearlessly contributed toward alleviating the suffering of many stricken persons and helped to bury the many thousand victims of the scourge. Arriving in the United States in 1895, he soon established himself in his chosen field of interior decorating and pursued it successfully until his death on October 30, 1955. As a man of vision, and possessing an innate business acumen, he showed no prejudice toward race or creed. Protestant churches of various denominations as well as Catholic churches and Jewish synagogues were given the same meticulous attention of his artistry. Not only throughout Baltimore and the surrounding Maryland countryside, but also in adjoining states his church decorations stand as his monument to posterity.

"As a man thinketh, so is he." Otto M. DuBrau thought in terms of agreeable social contacts; he enjoyed the company of all people, even at the expense of an occasional flare-up of temper. If we want to characterize him we could perhaps say: he was a non-conforming conformist, an individual of distinction in thought and action. He denounced convention when, in his opinion convention was dictated by bias and prejudice, or when tradition compelled a warped trend of thought, or forced an inequitable decision. Throughout his life his spirit was indomitable, his courage unflinching in carrying out ideas which he considered right. In his vocation as well as in his avocations he consistently aimed at perfection and kept the thought of monetary rewards in the background.

He loved life in all its varied forms and associations. For many years he and his wife, Louise C. DuBrau, nee Müller, were active in the life of the Zion Church, its Sunday School and its German Saturday classes, all with the specific intent of preserving the language and tradition of their German antecedents. It was this interest in his German heritage which induced him in taking an active part in the construction of the present Parish House of Zion Church.

His liking for people and his far-reaching diversified interests made him join a great number of organizations, among them the Germania Club, the Harmonic Singing Society, the Society of Technologists, the Association of Interior Decorators, the German Orphan Home, the German Aged Peoples Home, the German Society of Maryland and our own Society for the History of the Germans in Maryland. He gave evidence of his particular interest in the objectives of our Society when in 1945 he financed the printing of our *Twenty-sixth Report*. His love for the finer things in life induced him to join the Schlaraffia Society, when a group of that world-wide organization established a branch in Baltimore seventeen years ago. To the Schlaraffia he gave his heart and soul, especially after the death of his wife in 1944, and, in return, he enjoyed the opportunity for self-expression within this congenial group. He was a lover of symphony concerts, recitals and choral singing. Above all he valued a stimulating conversation among friends, especially when the spirit was lifted by a glass of sparkling wine or foaming beer. He was a connoisseur of all the delicacies of kitchen and cellar, a traveller of note (not just a tourist), and no trip was too long, no way too arduous, for he knew where to stop and relax, wherever an excellent cuisine and the choicest wines were to be found. In many ways he

reminded his friends of another outstanding individual of German extraction in Baltimore, H. L. Mencken, with whom he shared his interest in the graphic arts, in painting, in music, in politics and the whole parade of human endeavors. Withal, time was only relative to him: "Dem Glücklichen schlug keine Stunde"—until the last.

ADOLF C. DREYER



IGNAZ WILHELM DIEPGEN, who died in Baltimore on June 12, 1952, was born in Düsseldorf, Germany, May 7, 1884, descendant of a prominent family, with a long line of doctors, scholars, city-councillors, statesmen, lawyers. His father headed a wholesale cement business, with offices in the harbor of Düsseldorf. The boy received a good education in the local Gymnasium, entered his father's business, and after his father's death took it over. He served in the army as *Einjähriger*, came to the United States before the First World War, returned to Germany about 1914, was an infantry-soldier before Verdun, till 1918, and at the end of the war became a lieutenant. He married in 1915, came to Havana, Cuba, about 1923, entering an export-import-business in coffee and coffee-machines. He learned to speak Spanish fluently. About 1926 he came to Washington, D. C., serving as "maitre-d'hotel" in the Hamilton Hotel, up to about 1937, when he went to Baltimore. There he worked in various positions, among them as manager of the Deutsche Haus. In the last years before his death he was a real estate salesman. He was survived by his wife and two daughters.

In 1933 he joined the German Club Schlaraffia since he loved art, literature, humor, music, and was well-read in modern German literature, Goethe, Schiller, Droste, Heine (who hailed from his home town Düsseldorf). He cherished the hunting-stories of Hermann Löns and the humor of his native Rhineland. His recitations kept his audience in the best of spirits. The Schlaraffia chapter of Baltimore was founded by I. W. Diepgen.

In spite of many reverses and private tribulations he never complained; he never grumbled. His pipe was a symbol of contentment and understanding of life, its burdens and joys. With his idealism and integrity he was an irreparable optimist. His experience in war and peace provided him with a rare emotional stability. He excelled by exceptional loyalty to his friends and duties and devotion to his family. His lofty concept of life, with its flashes of the noble and trivial, his intellect and heart endeared him to all who had the privilege of knowing him.

PAUL G. GLEIS †



HENRY L. WIENEFELD died in Baltimore on August 30, 1955, in his 85th year. With him there passed a personality of rare traits and eminent capabilities of leadership. A natural friendliness, a sincere love of people, won him a host of friends in all classes and among men of every lineage, faith and color. He owned a cigar factory from which he retired after some thirty years in 1925. He was born in Rothenburg an der Fulda in Hesse-Kassel on January 27, 1871. For many years he held important positions of trust in German-American circles. He was the president of the

church council of Zion Church for many years. As president of the Can-statter Volksfest Verein he organized the annual festivals around the traditional fruit column. He was at the head of the Sangerfest Association for the tri-ennial Sangerfest of the North-Eastern National Sangerbund and was mainly responsible for the splendid success of this event in May of 1938 which was held in the Fifth Regiment Armory. He served as a director of the Greisenheim, was president of the Arion Singing Society for nearly twenty-five years; he was an active member and past-member of Sincerity Lodge No. 181. He founded the Mannerverein of Zion Church and for years was its president. In 1907 he was elected to the City Council, serving several terms. Here he won the friendship of Howard W. Jackson who often consulted him during his political career. Mr. Wienefeld frequently was offered political appointments, but declined every time. Yet he held the high esteem of political leaders of all parties. In the City Hall, in Annapolis, on Capitol Hill in Washington he always found open doors. His business invariably was in the interest of people in distress. Among the judges of the Baltimore courts and of the Federal Courts he was praised for his sound judgment and his humane attitude in services on juries and grand juries. He found his way to the White House for a personal plea to President Truman in the interest of German-American societies engaged in cultural and humanitarian endeavors. Their exemption from federal taxation was upheld. Mr. Wienefeld was deeply interested in the history of the American of German birth or descent. Besides our own society he was a regular attendant at meetings of the Maryland Historical Society. He was charitable, kind, ever ready to help with any sacrifice of time and strength. In 1900 he was married to Marie Overmann who survives him together with his son, Robert, professor of history at the University of South Carolina in Columbia, and his daughter, Marie Wienefeld, a teacher in our public schools.

FRITZO. EVERS



JACOB GROSS, JR. was born in Baltimore on January 14, 1885. He attended the public schools, but started to work when he was fourteen years old as office boy with the Fidelity Fire Insurance Company of Baltimore. The hours were long, the salary meager but to him the work was so fascinating that it led to a life of full activity in the insurance field until he retired in October 1948.

After the Baltimore fire in February 1904, he became associated with the Boston Insurance Company and two years later with Post & Feelemeyer. When Mr. Post died, Mr. Gross organized the firm of Post, Gross, Cunningham and Coale which later was changed to Jacob Gross, Jr., Inc. He also was one of a group which organized the Homestead Fire Insurance Company of Baltimore and served as its Vice-President for many years. Other activities were associated with the Salvage Corps, the Association of Fire Underwriters of Baltimore City and the Binder Club. Although the insurance business occupied much of his time, he completed certain studies at the Baltimore Polytechnic Institute and later at the University of Maryland. After graduation, he passed his bar examination but did not forsake the insurance field for a legal career.

In spite of these various demands upon his time, he had wide outside interests. Among these was his service in several important capacities in

the Grand Lodge of Maryland, the Kiwanis Club, the Boys Home Society and the McDonogh School. However, the mainspring of his life and his inspiration was the word of God. As a boy he attended Port Mission; as a young man he entered whole-heartedly its many activities; as an older man he served as its Vice-President, a strong and wise counsellor. He was on the board of the Maryland Bible Society and was a member of the First English Lutheran Church. He was one of those rare individuals who prospered in the material things of life without sacrificing the spiritual.

Jacob Gross died on May 26, 1954, survived by his wife Alice Gross, nee Leonard and a daughter.

EDWARD T. MILLER



WILLIAM SCHMIDT, JR. was born in Baltimore on September 4, 1882 and died here on February 18, 1955, survived by his wife Ada B. Schmidt. Both his parents were German immigrants. At an early age he was employed by a local public utility company which long ago became part of the present Baltimore Gas & Electric Company. Beginning his training before the turn of the century, he rose during fifty-six years of service from the bottom through rank after rank until he became Chairman of the Board and the guiding hand of the Company. In order to equip himself for his responsibilities he studied, at night, accounting and law and in 1910 became a member of the Bar.

His career was marked at once by singleness of purpose and by widespread activities, in all of which he served with distinction. Thus, he was active in his church, St. Matthew's Evangelical and Reformed Church. He showed his tireless energy in national bodies representing the gas and electric industry. As a good citizen he devised methods to carry on the government of his city. He was a member of the board and committees of the Fidelity Trust Company, the Maryland Casualty Company, the Masonic Order (in which he reached the highest, or thirty-third degree) and many other civic bodies and financial institutions. His membership in the Society for the History of the Germans in Maryland is evidence of his continued interest in the ties that carried him back to his German heritage, whose virtues he typified in such high degrees.

GEORG PAUSCH



CHARLES ALVIN RIEBLING was the son of George H. Riebling and his wife Elizabeth who came to America from Neukirchen in Northern Germany. The year of their arrival is not known. They lived for awhile in New York and then moved to Baltimore where George Riebling worked as a wood carver. His son Charles A. Riebling was born in Baltimore on June 4, 1887. At school age he entered the English-German School No. 2. Early in his career he was a salesman for a number of candy manufacturers. On October 1, 1929 he joined the staff of the Equitable Trust Company as a Vice-President in the Trust Department, specializing in the development of new business. He also developed the Life Insurance Loan Department of his company. His forceful, yet gracious personality stood him in good stead; he was well liked by all his associates. He remained with the Equitable Trust Company until his sudden death on January 28, 1955.

Mr. Riebling was a member of the First Unitarian Church and was for many years its treasurer and investment advisor. During the last decade of his life he organized "The South Baltimore Boys," an organization of business and professional men who were born in South Baltimore. Its membership embraces many successful and prominent citizens, including the present Governor of Maryland, the Hon. Theodore R. McKeldin. The members gather once a year for a dinner and have a most enjoyable time reminiscing about the old days in South Baltimore.

Mr. Riebling was survived by his wife, Marian K. Riebling; however, she died very soon after her husband's death. They are survived by a son and two daughters.

FREDERICK RIEBLING



PAUL G. GLEIS. The many lengthy, warm, and sincere tributes that appeared in American and German newspapers and periodicals gave clear evidence that with the passing away of Professor Paul G. Gleis an outstanding scholar, teacher, lover of German culture, friend and human being departed. A life of great activity ended on July 11, 1955.

Professor Gleis was born on January 5, 1887 at Rheine, Westphalia—a region of Germany to which he remained deeply attached throughout his life. After the completion of the public and secondary schools of his native city, he studied at the Universities of Munich, Berlin, Leipzig, and Münster. In 1911 the University of Münster conferred upon him the doctor's degree "summa cum laude." Immediately upon graduation Dr. Gleis received a call from the Catholic University of America at Washington, D. C. as professor and head of the Department of German Philology and Literature and Comparative Philology. The association with this institution lasted for forty-four years until his death.

Professor Gleis has left many a monument that will stand as a lasting tribute to his rich life. There are his activities as a profound, spirited, and animated teacher and scholar. He was, without doubt, one of the outstanding educators in his field. His training in the field of philology was profound and comprehensive. At the same time it was to him not a means to an end but the key which leads to an understanding of the literatures and other cultural achievements.

Great demands he made of his candidates for an advanced degree, but unsparingly he gave of his time, knowledge, his pedagogical talents, and his enthusiasm in order to lead his students to an appreciation of sound scholarship and research. This phase of his endeavor has found its depository in the twenty-six volumes of the Catholic University Studies in German of which he was the editor. Numerous articles from his pen appeared in professional and learned journals, such as the *Germanic Review*, *Catholic Historical Review*, *Journal of American Folklore*, *Commonweal*, *American-German Review*, and in the *Reports of the Society for the History of the Germans in Maryland*.

With the dynamic energy that was a constant wonder to his friends, Professor Gleis during his entire life stood in the midst of all endeavors having to do with German culture and was one of the leading men of the German colony in the Nation's Capital. In the dark days of World War I and in the course of the unfortunate happenings in Germany leading up to World War II, he represented with dignity and courage such phases of German achievements which in his opinion deserve upholding. During the

thirty years as writer of the editorials of the *Washington Journal* he advocated the best of Christian-German tradition. Rightly the *Baltimore Correspondent* in its obituary called Dr. Gleis "The Nestor of the German Language in Washington." Many German societies of Washington claimed his membership and received his active support.

It is very much in place to briefly touch upon another aspect of his personality, his warm humaneness which endeared Professor Gleis to his family and friends. He always stood ready to help anyone who needed his assistance, thereby winning the abiding affection and respect of those who came in contact with him.

AUGUSTUS J. PRAHL



HERMANN G. WINKLER who died in Washington on October 5, 1954 was born in Bunzlau, Silesia on January 12, 1888. He was still a young boy when his family moved to Western Germany. In the little Westphalian town of Halver he served as a printer's apprentice and at the age of twenty-three he emigrated to the United States. He settled in Washington, D. C. and lived here all his life. In 1913 he became editor and manager of the *Washington Journal*, the only German language paper of the capital. The *Journal* had been founded in 1859. In its history there had been more "downs" than "ups," and just at the time when he assumed the editorship it was in another financial crisis. Hermann Winkler, in 1915, used all his savings to buy the *Washington Journal* and thus save it from premature demise. From then on until his death he (together with his friend, Dr. Paul Gleis) carefully guided the paper through the difficult years of two world wars and their aftermaths. From a strict business point of view the *Journal* never was a lucrative venture. Only an editor-owner who considered the sentimental and idealistic elements of such an undertaking could carry on with so much perseverance, patience and enthusiasm.

Editors of German-American newspapers often become the point of crystallization for German-American activities in their communities. Hermann Winkler became known among the Germans in Washington particularly in the years after the first World War when he founded an organization to alleviate the misery of war widows and orphans in Germany and Austria. Due to his efforts the sum of almost \$50,000 was raised for this charitable purpose. He was one of the founders of the Concord Club, was instrumental in the founding of a Saturday school for the children of German parents and participated in the affairs of the Concordia Church, of the German Orphan Home and of the Prospect Hill Cemetery Association. As a member of the Society for the History of the Germans in Maryland he showed his appreciation for the value of historical records when he deposited all old volumes of the *Washington Journal* in the Library of Congress where they now are available for historical research.

In 1938 Mr. Winkler added to his business a travel agency which expanded rapidly in the years after the war. He is survived by his wife, Mrs. Gertrud Winkler (nee Schilling) and two sons Carl and Hermann. Mr. Carl H. Winkler took over the duties of his father as publisher of the *Washington Journal* and as director of the travel agency.

After all this has been told, a word remains to be said about what counts more than all facts and figures: that he was one of the kindest, friendliest and most warm hearted men we have known. His balance and poise, his soft spoken voice and his disarming smile will long be remembered.

DIETER CUNZ