

Post Scriptum and Research to

*INTO THE PAST – Winnetou & Shatterhand Roam the Southwest*

After the adventure with The Scout, Old Death, during which he died, and after accompanying the scout's brother to the Mexican Sonora, to assist him stake the claim to the gold mine (please read *Winnetou II*), Charley decided to explore Colorado, and then via Kansas return to St. Louis. But before he reached Colorado, after departing from Rio Pecos, he made the acquaintance of an Englishman by the name of Emery Bothwell. In another, later novel, May referred back to that (one and only) meeting with Bothwell (in the Wild West): "He knew Winnetou personally, and just as well as me, since we had roamed across the Southwest of the United States together for three quarters of a year, and in the process of it had experienced many unusual occurrences".

In another work, Karl May also refers back to having met Emery Bothwell in the Wild West.

For the purpose of this work, and to better fit into the fictional trilogy-specific, *Winnetou*-centric timeline, the three-quarters of a year are condensed to: "six or seven months, although at the time it seemed more like three quarters of a year..." during winter of 1864-65 (late 1864 and early 1865), especially because Karl May left behind no details of the adventures during the 'three quarters of a year'. However, the term 'unusual occurrences' affords much scope for filling in gaps left by Karl May. This time around, a transport of gold from California around 1855 is dated more precisely to the end time of the California goldrush (the first part of *Winnetou III*, a northern California Goldrush tale, is set in the late 1860s, by which time 'The Goldrush' was well and truly over and a thing of the past—it ended in 1855).

Winter in the south-west of the United States is not as severe as further north. Karl May did specify 'the Southwest of the United States', and this encompasses sections of territories ranging from southern California, including perhaps parts of northern Mexico, southern Arizona, southern New Mexico, and the western and southern parts of Texas along the Rio Grande.

This work is based on three of Karl May's very early stories: *Der Bowie-Pater*, *Die Rose von Ernstthal*, and *Wanda*. This work DOES NOT include the three stories as verbatim translations; rather, they are re-told by the fictional descendants and/or friends of the just as fictional main characters. As such, they have undergone substantial abridgment and adjustment to fit into the settings of stories being told within a story. They are three of Karl May's very early, unusual tales, and each feature a woman as the main protagonist (or antagonist, as in the case of the Bowie-Padre).

All three novellas have a few things in common: all three have a female main character; all three are early works; all three have the distinction of having dreadful plot breaks; all three were written under time pressure; the inspiration for all three was drawn from the original author's personal environment—temporary blindness, the dangerous balloon ride, and the restrictive constraints of 18th and 19th century cultural dogma. All three female characters are assertive, combative, self-confident and emancipated, and all three stories give reference to roses in connection with the female character: the rosary beads for the Bowie-Padre, the wild rose in the hair of

Wanda that is referenced in the serenade of her admirer, and the nickname, Rose of Ernstthal, for Auguste, the blind girl.

Also, many of May's early stories suffer from anachronisms; some are minor, and do not pull a reader out of the 'moment', others are significant, especially when events of one century are combined with specific scientific advancements that occurred a century later (though one can argue that fiction allows for the contraction of real-life historic events—the counter-argument being: it depends). An attentive reader will at the very least shake his or her head and continue reading, hoping for a suitable explanation of the anachronism in the ensuing chapters, or, at worst, put the book away.

In my humble opinion, anachronisms in fiction with 'real world' background (locales, culture, events), must find resolution. Either by outside forces, such as aliens that interrupt the time and space continuum (Doctor Who would not work if there were no aliens to blame for anachronisms, or a paradox), or by fictionalising the background as well; Tolkien was great at doing just that; even Batman lived in Gotham, not in Manhattan. Napoleon Bonaparte simply did not travel by aeroplane, unless an alien force meddled with time and technical innovations to allow him to do so. Yet, the Flintstones had TV, and that worked because it was a comic strip, poking fun at modernity. With that in mind, such thoughts directly contradict the success with which Karl May and his works have been rewarded; imagine, they have not been out of print since the first short stories were published from about 1875 onwards.

*Der Bowie-Pater* is firstly a smaller act in a much larger work, and secondly set in the Wild West; however, the settings represent a strange phenomenon—namely that of characters from fictional locales, Süderland and Norland of somewhere in Central Europe, in which the majority of the large work is set, appearing in non-fictional locales, namely that of the American Wild West. The German Karl-May Wiki has more details on this. There is no direct parallel to any real-world place, except that May probably modeled the fictional kingdom on the Prussian Empire of the early 1800s. For the purpose of this adaptation of *Der Bowie-Pater*, I chose to replace the fictional region with the Middle-Rhine region in Germany as it has no plot function in this work, and serves merely as a kind of placeholder, and is more easily understood with reference to the real-life location of the Wild West. (*Der Bowie-Pater* is chapter 7 of the second volume of the double novel *Scepter und Hammer / Die Juweleninsel*, which was published from August 1880 to May 1882 in weekly instalments. It was never published again, or even mentioned, during May's lifetime). For this work, and to fit into the *Winnetou*-centric timeline, *The Bowie-Padre* plays during 1856-58.

On 4 April 1949, the NATO was formed (if the reader is unfamiliar with NATO, please consult relevant sources). Between 1880 and 1882 Karl May wrote *Die Juweleninsel* (see above). In it are two chapters that play in India: *Der Schatz der Begum* and *Nach der Juweleninsel*. In *Der Schatz der Begum* Karl May gives the Maharajah, Madpur Sing, King of Augh, the following dialogue: "Nun gut. Ich werde den Engländern mein Land öffnen, wenn sie mir nachweisen, daß die Frankhi, die Italini, die Nemßi, die Russi, die Spani und Portugi ihnen die Erlaubniß geben. Und diese Nationen müssen mir

*versprechen mich zu vertheidigen, wenn die Ingli mir mein Land nehmen wollen.*” [...] The British General Lord Haftley says: *“Ich habe Dich zu fragen, ob Du dem Volke der Engländer dein Land öffnen willst.”* Madpur Sing: *“Ich will es öffnen, wenn die sämmtlichen Mächte von Europa mir den Besitz dieses Landes garantiren.”* Lord Haftley: *“Eine solche Garantie zu erlangen ist unmöglich.”*

The British General puts the question to the Maharajah whether he will open his land to the people of England, upon which the Maharajah replies that he will if all other European powers, the French, Italians, Germans, Russians, Spanish, and Portuguese, will guarantee him continued ownership of his country, and pledge to defend him if the English attempt to take his country away from him. The general of the English colonial forces replies that such a guarantee is impossible to obtain. Firstly, the stories of *The Treasure of the Begum*, and *To the Jewel Island*, are a thinly veiled, fictionalized and dramatized re-telling of the turmoil around Oudh State and Lucknow, in what is now Uttar Pradesh in the north-west of India, and secondly, the passages above beg the question: what made Karl May create this dialogue? The English, in the end, still took what they wanted. As I write this, in February 2023, history is repeating itself.

Karl May created prototypes of Winnetou and Old Shatterhand—friends, blood-brothers, the hero-sidekick duo—well before he created his Winnetou trilogy.

Fred Walmy (Fred von Walmy) and Rimatta, the Apache chief (characters in *Die Juweleninsel*), are one of several prototypes for the ‘blood brothers’ Winnetou and Old Shatterhand; another such prototype exists in *Waldroeschen*, with the friends Shosh-in-liett and Karl Sternau. The most obvious parallels are ‘Apache Chief’ and ‘German adventurer’, but also the ‘Henry rifle’ and the ‘bear killer’ for the German. Unfortunately, for both, Fred Walmy, and Karl Sternau, it took Karl May several attempts to create a heroic duo that worked, and with Old Shatterhand and Winnetou, the ‘blood brothers’ became a huge success. Although Karl May gave both, Walmy and Sternau a ‘Henry rifle’, they could not have had one at the time.

Wanda plays in a town somewhere between Dresden and Leipzig during the opening decades of the 19th century. To permit her grandson of about twenty-five years to tell her story to Winnetou and Shatterhand during New Year’s Eve of 1864, the adventure would surely take place in the 1820’s. Both cities are mentioned, and the town where Wanda is set can easily be Hohenstein; Dresden and Leipzig are almost equidistant from Hohenstein. A quarry, and the allusion to a health spa, indicate direct reference to May’s local surroundings while he penned the novel. *Wanda* is a crime novel; the villain makes several attempts to murder the woman in order to get at her fortune. The climax takes place in mid-air, in the basket cradle, or gondola, of a gas-filled balloon.

Balloons of diverse designs have been flying through the air with some success, and also spectacular failures, since the early 18th century. The unmanned hot air balloons popular in Chinese history aside, Wikipedia says: *“The first documented balloon flight in Europe was by the Brazilian-Portuguese priest Bartolomeu de Gusmao. On 8 August 1709, in Lisbon,*

*Bartolomeu de Gusmao managed to lift a small balloon made of paper full of hot air about four meters in front of king John V and the Portuguese court."*

By the time Karl May embarked on his literary career, around 1875, several world-famous balloon flights, with just as famous pilots, had taken place. One of those world-famous flights took place not far from Karl May's hometown of Ernstthal, namely just outside of Dresden in Freital Doehlen. The pilot was a woman; the weather was utterly unsuitable for a balloon flight, and indeed, it was nearly fatal for the pregnant woman. Her balloon climbed to a height of approx. 7800 m, and she lost consciousness when the barometer read 11" 2" (inch of mercury). The balloon burst, and with its shreds flapping in the storm she fell back to earth onto a dense stand of conifers growing on a steep mountain slope. She survived. The baby born several months later was her third (of eight), a daughter. The woman was Wilhelmine Reichard, the flight took place on 30 September 1811, along a distance of 44 kilometres from Dresden to Saupsdorf, and took 60 minutes.

The reference to *Bicêtre* as a prison limits the dating to 1836; in that year, the use of the facility as a prison was discontinued. *Bicêtre* was a castle, hospital, madhouse and prison in what is now *Le Kremlin-Bicêtre* near and south-west of Paris. The villainous balloon operator in Karl May's story had been in prison in the *Bicêtre*.

This represents an anachronism in connection with the railway network in Saxony, Germany at that time. There are fictional trains running from the Residenz, the capital of Saxony, Dresden, to the town in which the tale is set as a part of the plot (the town remained unnamed; for this novel, it is 'Hohenstein' since a number of features are based on places around that town). The anachronism is represented by the trains. The network did not include Dresden until 1837 (Leipzig to Dresden), and Hohenstein in 1857 at the earliest with the completion of the viaduct Hüttengrund and the line between Chemnitz and Zwickau, which connected to both Leipzig and Dresden via large detours. This is neither here nor there with regards to naming the fictional town 'Hohenstein', as there would have been no earlier railroad in any of the probable neighbouring towns in which the tale could have been set; only towns directly on the line from Leipzig to Dresden could have had railway connections in 1837, which is one year after the Parisian prison was closed.

Wanda is also one of the earliest works by Karl May, published probably around 1875. For the plot in its entirety to work, both the Parisian prison, the *Bicêtre*, and the trains to Hohenstein (or any number of possible towns that could play the role of the fictional backdrop of the plot) must exist contemporaneously. So be it. However! And that is with emphasis, there is a race (in the original German version) between the balloon, and a train, for a bet on which of the two modes of transport will be faster. That, in itself, is quite possible, and may or may not, at one point in time, somewhere in the world, have taken place; and here comes that 'however' ... not at that time. For the *Bicêtre* as a prison to still be in existence, this race must take place before or around 1836, which is impossible, on account of there not being any trains in Saxony at that particular time. So, while protagonists and antagonists may arrive in Hohenstein by train, thus turning a blind eye at one anachronism, I'm afraid, rather than to replace the special racing train with a

horse-drawn carriage, the bet is off. The outcome of the balloon ride itself or outcome of the plot will not change; the bet was even then merely a 'filler'.

The villainous aeronaut boasts to be a professor and a member of the *Academie Francaise*. This is not possible and I'm surprised no one pulls him up on it. Having said that, an escaped prisoner would use any disguise, including plainly impossible ones.

Sometimes both, protagonists and antagonists remain without a name in Karl May's texts. This can make things difficult and tedious. Out of respect for the various protagonist characters, I have got into the habit, during thirteen years of translating Karl May's *Winnetou* stories, and others, of giving the nameless acteurs a name. Emil Winter's nameless brother has also received a name in the story of *Wanda*; he will be known as Hans Winter.

Hans travels from the 'Residenz', or the Capital of Saxony, the city of Dresden, to the place where Emil Winter resides, Hohenstein. Hans applied for and received permission from his employer in Dresden to undertake a *Erholungsreise*, a journey for the purpose of recuperation, because of his ill health. Hohenstein once had a mineral bath, or spa. Today that mineralwater spa is a *Kulturdenkmal*, or a monument of cultural heritage; and it is a hotel and restaurant. On and off it operated as a spa until 1913, when foreclosure saw it fall into decades of neglect. Spring, well, and pond have been rediscovered / restored some time after 1930 when the bathing rooms were converted to lodgings for ailing and injured mine workers. It lies directly south of the Karl-May-Cave, on the south side of the main highway. Here is the German text on the plaque of the monument: *1765 wurde die Hohensteiner Quelle entdeckt. 1783 kaufte Fürst Otto Karl Friedrich von Schönburg-Waldenburg den Brunnen. Graf Karl Heinrich ließ ein neues Bassin bauen. 1830 folgte der Bau des Badehauses. Der Hohensteiner Apotheker Beckert ließ Wohn- und Wirtschaftsgebäude erbauen. 1862 verkauft Beckert das Bad an den Glauchauer Fabrikanten Heinrich Beck, der darin eine Teppichweberei einrichtete.*

Some police ranks of 19th century Germany are difficult, but not impossible, to transfer into English language realms. *Polizeirat*, *retired*, (the rank of Von Hagen's uncle), is probably best represented by 'Police Superintendent, retired'; Von Hagen's rank of *Polizeikommissar* translates to Police Inspector. The uncle, the retired superintendent, is an older, somewhat whimsical bachelor (nameless, and for this work named also Von Hagen); for this work I make the assumption that he had a brother, who was the father of the inspector from Dresden, hence the same name.

*Die Rose von Ernstthal* can be placed in Karl May's own place of birth; he was born in Ernstthal, the two neighbouring towns of Hohenstein and Ernstthal were merged into Hohenstein-Ernstthal in 1898.

Because *Die Rose von Ernstthal* is Karl May's first work overall, more extensive research details are included. The story was written under May's pseudonym of Karl Hohenthal, and is set between July and December 1745(!); on 15 December of that year, the Battle of Kesselsdorf, near Dresden, was fought between the Kingdom of Prussia and the combined forces of the Archduchy of Austria and the Electorate of Saxony during the part of the War of the Austrian Succession known as the Second Silesian War. The Prussians were led by Leopold I, Prince of Anhalt-Dessau (the 'Old

Dessauer'), while the Austrians and Saxons were led by Field Marshal Rutowsky. The Prussians were victorious over the Royal Saxon Army and the Imperial Army of the Holy Roman Emperor—see Wikipedia, or consult a German history professor for more details, or study the War of the Austrian Succession. It was a 'world war' before the term was coined in 1848 (Merriam Webster), it not only encompassed all of Europe, including Poland, Russia and Turkey, but parts of it were also fought out in America, as well as India, the West Indies, and in northern regions between Sweden and Russia, the latter being supporters of the House of Habsburg (the Austrians).

The opening of *Die Rose von Ernstthal* takes place near a creek, or rivulet, or small stream without a name; the cave 'on the other side of the creek', so the text goes 'was known as the *Eisenhoehle* around Ernstthal'. The cave consists of two tunnels dug in 1620 to extract iron ore, hence its name 'iron-cave'. Today it is famous as the 'Karl-May-Cave' because the 19th century author of the referred works utilised the 'cave' on a number of occasions.

*Junker* von Bredenow, in 1745, would have belonged to the *Junkers* before the rise of the infamous 'Prussian *Junkers*' in the 19th century. Recommended reading on the history of '*Junkers*':

[https://www.researchgate.net/publication/316581936\\_The\\_Prussian\\_Junkers\\_1600-1806](https://www.researchgate.net/publication/316581936_The_Prussian_Junkers_1600-1806). Readers will find *Junker* names like Stavenow and Bredow.

Richard's walking stick, or staff, during his disguise as a journeyman was a *Ziegenhainer*, a knotty German stick, made from European cornel, also used as a melee weapon by a duellist's second. The spiral groove caused by a parasitic vine was often imitated by its maker if not present. The wood of the European cornel (Cornel mas, Cornelian cherry) is extremely dense, so that it sinks in water. *Ziegenhainer* staffs are named for the township in which they were first made, Ziegenhain (archaic: Cziegenhaein) near Jena (Thuringia). Students of Jena were the first wearers of *Ziegenhainer*.

How to tame an obstreperous horse a la Karl May? Several early works contain exceedingly curious descriptions on how to deal with, and tame a horse that resists a rider, a farrier, or other persons having to handle it. Much of it is nothing short of cruelty; inflicting pain, to the point of rendering the horse unconscious, and in the end trembling from fear at the sight of the rider, farrier or other persons, in order to make it tractable. *Die Rose von Ernstthal* contains the first of such horse taming descriptions; this retelling of *Die Rose von Ernstthal* is not a verbatim translation, thus the lengthy horse-taming scene has been reduced to two or three sentences, doing away with animal cruelty.

Karl May did not name the cause for the blindness that affected the young woman in *Die Rose von Ernstthal*. However, the most common cause of blindness, even then, were cataracts.

In 1745 eye surgery to 'remove' cataracts did not exist, neither in France nor in England, or Germany; the only invasive procedure available was couching, which moved the entire lens to the bottom of the eye, by way of a needle, rendering most people thus completely blind in that eye; most patients contracted infection, which in itself resulted in irreversible blindness in the affected eye, and was often also fatal, as it was in the case of composer Johann Sebastian Bach, see below.

Cataracts on the eyes were known to create opaqueness of the eye's lens. French surgeon Jacques Daviel (1696-1762) specialized in extracting the covering over the lens rather than moving the entire lens aside, which was called 'couching'. Couching was the only procedure known until then; it was rather disastrous in most cases, leaving the eye without a lens, and the patient in need of very strong corrective glasses, if they had not been rendered totally blind by the procedure. Daviel had devised special instruments for his cataract removal surgery, and in 1747 performed the first successful operation. Daviel's patients were required to lay on their backs in a darkened room for approximately 8 days; however, 'successful' was a rather vague concept back then, and depended on the point of view (of the patients?).

The story of *Die Rose von Ernstthal* takes place in 1745, but was written one hundred and thirty years later. Daviel's new procedure of 1747 is close enough to the date of the story for fiction to take advantage of it. Other causes of blindness would, at that time, not have been treatable. Couching in itself, in countless cases—hundreds if not thousands—was the cause for total blindness, as in the case of Georg Friedrich Handel, and even death, as in the case of Johann Sebastian Bach; both were treated in the mid-1700s by a travelling quack, 'surgeon' charlatan, calling himself Chevallier John Taylor. Taylor himself admitted to blinding hundreds of patients in Switzerland during his first tour after training under William Cheselden, himself a noted English surgeon in the early 1700s. So, plenty of names to associate with a fictional story of 1745. But let's not spoil a happily ending story with facts. The names mentioned above can be found on Wikipedia.

Having said that: there is no explanation for the silence during the nearly two decades-long absence of the young woman's father—he left with a 'famous' English traveller, wrote back once from Vienna (about 1726 or 1727 in this fiction piece), and then simply 'vanished for almost two decades', to 'make something of himself'. He left his love to fend for herself, to have the baby (the later Rose of Ernstthal), and to raise her amid the dire struggles for existence at the time, only to reappear nearly two decades later as a dashing Prussian officer and an accomplished eye surgeon, and what's more, being a staff surgeon for the Prussian army. Up to 1785, field surgeons acquired only very basic techniques; from 1785, when the Medical-Surgical Military Academy (known as the *Josephinum*\*) was opened in the University of Vienna, field surgeons were also trained in surgery. An eye surgeon, as a staff surgeon in the Prussian army of 1745 is very far fetched, to say the least; it is in fact impossible. But it is a glossy, shiny bit of necessary fiction.

(\*The Medical-Surgical Military Academy received its nickname because shortcomings in the medical care of the army persuaded Joseph II to improve medical and surgical training.)

As it so happened, George Joseph Beer (1763-1821), initially a theology student, in 1786 earned his medical doctorate from the University of Vienna under the guidance of Joseph Barth (1745-1818). His primary focus turned to ophthalmology under his mentor, Barth. Subsequently, Beer was appointed by the government as the first chair to the newly founded University Department of Ophthalmology in Vienna in 1812. It was the first University eye clinic in the world. Beer's students went on to become skilled and renowned ophthalmologists in their own right. The problem Karl May had (and in the

story hints at it\*\*) was that *Die Rose von Ernstthal* is set in 1745, sixty-seven years before the founding of said eye clinic in Vienna—the connection between the not-yet-in-existence-but-inferred University eye clinic in Vienna and the Prussian army staff surgeon returning as an accomplished eye surgeon in 1745 (after leaving for Vienna to [inferred] study eye surgery almost 20 years earlier!) is left to the imagination of May's readers in 1875. As always: the marvellous flexibility of fiction to the rescue.

(\*\*during Augusta's eye examination by the Chemnitz eye doctor. German only: "*Die medizinische Kenntniss hatte damals noch nicht die Höhe der Entwicklung erreicht, auf welcher sie sich jetzt befindet; man stritt sich über die verschiedenen Systeme und war noch nicht zu der Erfahrung gelangt, dass es die beste Kunst des Arztes sei, Hindernisse zu entfernen und die Natur zu unterstützen. In Hinsicht der Augenlinik war man allerdings in Frankreich zu befriedigenden Resultaten gelangt; aber während zum Beispiel England sich diese Erfahrungen schnell zu Nutzen machte, erging sich die deutsche Äskulapenschaft [Asklepios, Greek god of the art of healing; fraternity of] in Philosophemen [A philosophical proposition, doctrine, or principle of reasoning {syllogism}], und nur selten wagte ein ungewöhnlich begabter Kopf, den Damm der herkömmlichen Heilmethoden zu durchbrechen.*" Karl May applies arguments of the era in which this story was written, 1875 (by way of an interruption to, a 'throw-away comment', or insertion in, the fictional narration), to the time in which the story is set, 1745—a time gap of 130 years.

In the 18th century, Leipzig was called 'the marketplace of all Europe', because it became the centre for trade with Russian, Polish and English goods. Over the centuries three trade fairs had been established, and were protected by rulers' decrees. The first mention of a fair in Leipzig occurred in 1165; soon two fairs were held, then three, and in 1497, Maximilian I confirmed all three Leipzig fairs (New Year, *Jubilate* [third Sunday after Easter], and *Michaelis* [29th September]), and provided his seignorial protection.

There is one passage towards the conclusion of the tale, which is probably only understandable by a battlefield strategist; however, someone familiar with the three localities involved might have difficulties grasping the logic of riding from A to C, without travelling through, or at least past, location B, which is between A and C in an almost straight line, and so close to C that B and C could be termed neighbouring towns. The localities in question: A=Dresden (battle at Kesselsdorf), B=Hohenstein, C=Pleisse (today only Neukirchen/Pleisse). Having said that: it is war and the rider could have ridden a detour for strategic reasons (but not all in one morning). The driving route today from A (Dresden) to C (Neukirchen/Pleisse) is about 114km. Considering a horse can comfortably travel 30km per day, 114km is 'not doable'. A rider riding from Dresden to Pleisse in winter snow, and in one morning (the battle took place the day before), would kill the horse before it gets half way, unless he has changing stations with a fresh horse every two hours, and the rider can stay on the horse in full gallop for the 114km in one morning. Let's make it a three-day ride; that's still a big ask for a horse, riding through a snowy winter wonderland. And, my sincere apologies to the die-hard purists—instead of Pleisse, on the Pleisse River, I made it Garnsdorf on



the Chemnitz River (BEFORE Hohenstein / Ernstthal); logic prevails. Here is the original German text, for those who want to know: in Ernstthal (or Hohenstein, they're interchangeable) Franz says: [...] *und nun kommt er heut früh von Dresden hergeritten, daß das Pferd dampft* [...] *Er ist ja heut erst gekommen, und ich habe ihn drüben in Pleisse[\*] auf der Försterei getroffen* [...] (\*Pleisse as a town does no longer exist as such, it is now only Neukirchen/Pleisse).