

## *Das Blatt*

### The American Goethe Society's Electronic Newsletter

Barbara W. Alsip, Editor

July 2009

#### Letter from the President

Dear Friends,

We concluded our programs for 2008-09 in June, and you may have wondered whether you would ever receive another edition of *Das Blatt*. Here it is, thanks to the skillful assistance from our editor Barbara Alsip and to the articles contributed by our members.

First of all, let me thank you again for the trust you have put in me as your AGS president for a term of two years. I am grateful to the Executive Committee for its helpful suggestions and steadfast support and most especially to my predecessor Irmgard whose friendship and thoughtful guidance allowed me to tackle many difficult tasks.

Reflecting on the events of the past season, I daresay that they were altogether enjoyable and successful, especially the Dramatic Reading and Lunch mit Lyrik sessions, as well as the two major lectures in art and philosophy at the Goethe Institut when the auditorium was filled to capacity.

Special thanks to Cindy Deyrup and Ellen Blankertz for helping with the refreshments after the Art Lecture in March, and the team wishing to remain nameless for providing a most delicious array of 'Häppchen' following the Philosophy Lecture in May. Their gourmet open sandwiches disappeared within minutes and ought to be patented! Irmgard's stellar *Waldmeisterbowle* was also drained to the last drop within a short while by an eager and enthusiastic crowd.

Unfortunately, the series of "Tales of Natural Disaster," beginning last October and ending this spring, attracted only a small number of people, but the discussion surrounding the three great novellas was lively and insightful. Our thanks go to Sharon Higgins, Irmgard Wagner and Marian Graham for assisting with refreshments.

Preparing for a series of Book Conversations takes an enormous amount of time and effort. Given the fact that we have only had limited response, we decided to put this program on hold for the coming year and to present more lectures instead. The Calendar of Events mentions a November lecture in music honoring anniversaries of three great German

and Austrian composers (Handel, Haydn, and Mendelssohn), whose works are being celebrated in concert halls around the world this year.

Our last and wonderfully successful event of the season was the Goethe Award Ceremony at the Goethe Institut. These awards are made possible by generous donations from many AGS members.

This event was truly a triumph for our American Goethe Society, due to the tireless work on the part of Marian Graham who recently joined us on the Executive Committee and who skillfully navigated the school system to approach principals, teachers and students alike. We cannot congratulate Marian enough for her remarkable success, but thanks are also due to Suellen Stover and John Loth for providing computer support and to Pehr Pehrsson and Carlos Hecker for their invaluable, on-the-spot assistance throughout the ceremony.

This edition of *Das Blatt* already contains announcements for Oktoberfest 2009, which we would like to be a huge success with your support. Please look out for registration forms in the mail during the latter part of August and apply for tickets early.

We are sorely missing a small group of volunteers who would be willing to help with the *Oktoberfest* luncheon on Saturday, October 10th, at the Goethe Institut, and who would also take turns with the refreshment table after the lectures. If you are able to assist us in any way, we would be most grateful, as we urgently need your help. Please contact Sherie Day at 301-231-8575, or me at 703-237-0858.

Meanwhile, a good long *Sommerpause* should be in store for us. I hope you will have adventurous summer trips planned both here in the United States and abroad. At the same time, we keep in our thoughts and hearts those who need to stay at home because of illness, and we extend our sympathy to those of you who have lost a family member during the course of this year.

Here's wishing you all a happy and relaxed summer, with my sincere thanks again for your continued friendship and support - *und mit herzlichem Gruss*,

-- Erika

### **The Third Annual Goethe Prize**

Under thundering skies AGS held its awards ceremony and reception for its Goethe Award recipients on Thursday afternoon, June 4<sup>th</sup>, at the Goethe Institut. Neither the stormy skies nor the rush hour traffic dampened the spirits (or the attendance) of the awardees, their parents and teachers. Who traveled the farthest to attend? A grandmother visiting from Germany was pleased to see her grandson recognized for his outstanding achievement in German language and culture.

Planning for the reception was ably spearheaded by President Erika Joyce who went seamlessly from jetlag to warp mode (having recently returned from a trip to England) to set up and welcome the recipients and their guests. Erika was ably assisted by our President Emerita Irmgard Wagner and Marian Graham, who worked with teachers steadily throughout the winter and spring. During the ceremony Erika made a point of speaking personally with students as our esteemed Treasurer Pehr Pehrsson, ably assisted by Carlos Hecker, captured their soaring spirits on film. (Be sure to see the photo display on Saturday at *Oktoberfest*.)

This year's competition was a rousing success for three reasons. First, AGS drew public school German teachers more closely into the process by asking them to nominate their top students. Second, communicating with teachers was carefully tied to the rhythm of the school year. Finally, promoting the program through the local chapters of the American Association of Teachers of German (Md-AATG) and the American Council on the Teaching of Foreign Languages (GWATFL) added academic authority to the program—and to AGS as well.

This year a total of 14 teachers participated with 18 students, who received cash awards of \$100 each. In addition, teachers were recognized for promoting the study of German with two German books each and a complimentary one-year membership. For her part in promoting the program, Erika awarded Marian Graham two books as well. In the final analysis, the success of the program comes down to the generosity of AGS members who answer the annual call to support the program financially.

Do you know a German teacher? Tell him/her to visit our Web site and click 'Goethe Prize' for details. The 2010 nominating period will open in late January.

-- Marian Graham

### **Book Conversations on Kleist's *Das Erdbeben in Chile* and Gotthelf's *Die Schwarze Spinne***

For our Book Conversations this past year we selected "disaster tales," stories of natural disasters that are still part of our life today. Three classic German tales focus on earthquakes, epidemics, and floods: Heinrich von Kleist's *Das Erdbeben in Chile* (*Earthquake in Chile*, 1807), Jeremias Gotthelf's *Die schwarze Spinne* (*The Black Spider*, 1842), and Theodor Storm's *Der Schimmelreiter* (*Rider on the White Horse*, 1888). President Erika Joyce set the historical context for each tale, and lively discussions of the texts followed.

Kleist's story, set against the background of the Lisbon earthquake of 1757, is really about the disappointment of utopian dreams of human brotherhood in the French Revolution, which metamorphosed into the infamous Terror regime. And it is about heroism, unplanned and very much against the individual's will.

For Gotthelf's *Die schwarze Spinne*, itself a historical memory tale, Erika drew upon the history of European epidemics, from the Black Death of 1348, which occasioned Boccaccio's *Decameron*, to the Berlin cholera epidemic of 1831, which killed Hegel and made Schopenhauer flee to Frankfurt. As in Kleist, heroism paired with self-sacrifice is the solution to the crisis of *Die schwarze Spinne*. But in contrast with Kleist's incredibly terse text and its decidedly anticlerical attitude, Swiss pastor Gotthelf is expansive, especially in narrating the village ritual of baptism. And he has the devil appear in person to lure the outsider-- a woman! -- into a risky Faustian bargain.

-- Irmgard Wagner

### **Book Conversation on Theodor Storm's *Der Schimmelreiter***

Admired for its masterful construction and suspenseful plot, Storm's last novella, *Der Schimmelreiter* (*The Rider of the White Horse/The Dykemaster*) was the subject of the American Goethe Society's April 1 book conversation at the Goethe Institut in Washington. Widely regarded as one of the outstanding frame-novellas in world literature, Storm's *Schimmelreiter* is set on the western coast of Schleswig-Holstein, a region frequently threatened by North Sea storms and floods. The novella tells the tragic story of Hauke Haien, the far-sighted but strong-willed 18<sup>th</sup>-century dykegrave who remains a legendary figure of the region to this day.

Following an introductory lecture by AGS president Erika Joyce, some twenty members and friends of the

Society participated in a lively discussion of the novella, with Esther Elstun, George Mason University professor *emerita* of German, serving as moderator. The discussion was enhanced by a volume of photographs Dr. Elstun circulated (*Auf Theodor Storms Spuren: eine Bildreise*, Hans Jessel and Karl Ernst Laage, eds. Hamburg: Ellert und Richter Verlag, 1994), and the evening ended with enjoyable refreshments and informal conversation.  
-- Esther Elstun

### Art Lecture on Max Beckmann (1884-1950)

We were fortunate to have Dr. Christopher With as our speaker on the German expressionist painter Max Beckmann. Dr. With has lectured and researched at the National Gallery of Art for decades; he is the author of many publications and is an authority on German and Austrian art from medieval to modern times.

In his slide lecture at the Goethe Institut on March 25, Dr. With took us on a journey along Max Beckmann's artistic career. Beckmann started as a traditional academic artist, subsequently became a member of the New Objectivity (*Neue Sachlichkeit*) movement, and finally arrived at his unique expressionist style by depicting increased distortions of figure and space - a reflection of Beckmann's constantly changing vision about himself and the world.

His traumatic experience as a medical assistant during World War I made a significant impact on his art which was highly praised during the Weimar Republic. Beckmann became Professor of Art in Frankfurt and received numerous honors and awards. His fortunes changed abruptly with the rise of the Nazis under Hitler who rejected all forms of modern art as 'degenerate'. Beckmann was called a 'cultural Bolshevik' and had more than 500 of his works confiscated.

Dr. With next described Beckmann's life and work as an émigré in Amsterdam among thousands of others who had fled Germany. Time and again, Beckmann eluded the Gestapo; time and again his attempts to emigrate to the United States were foiled, until he was finally allowed to move to St. Louis shortly after W.W. II.

In his presentation, Dr. With showed us some of Beckmann's famous triptychs and mysterious self-portraits and talked about his frequent and symbolic use of brass instruments, especially the horn. The lively lecture was followed by an equally lively discussion that continued into the lobby.

-- Erika Joyce

### Philosophy Lecture on G.W.F. Hegel (1770-1831)

This year's philosophy lecture at the Goethe Institut on May 13, 2009, was given by Dr. Peter Kalkavage from St. John's College in Annapolis, where faculty members are referred to as "tutors" rather than "professors." St. John's College has a four-year liberal arts program devoted to the study of great books in the western tradition, including mathematics, laboratory science, ancient Greek, French and music. As there are no departments or majors, tutors teach in all aspects of the curriculum. Peter Kalkavage has taught at St. John's College for over 25 years, and his publications range from translations of platonic dialogues and numerous articles on Hegel's philosophy to essays on Dante and the music of J.S.Bach.

In two earlier philosophy lectures we had heard from two primary Enlightenment thinkers – the 2007 lecture was on Kant, the founder of German idealism, followed in 2008 by a lecture on Schopenhauer's idealism, which insists that philosophy must measure itself against life. And so it was fitting that our attention would turn to Hegel's system of idealism in the 2009 lecture which, some have argued, completed and drew final conclusions from earlier thought systems into one grand consistent whole.

Peter Kalkavage's presentation was titled "Hegel's Romance of Reason," in part based on Chapter 13 of his book *The Logic of Desire, An Introduction to Hegel's Phenomenology of Spirit* (2007).

However, it became quickly apparent that Kalkavage knew his audience, as there were many Goethe lovers in the auditorium. He made his prodigious knowledge of Romantic literature, poetry and music handmaids to exploring Hegel's abstruse *Phenomenology of Spirit* (difficult even for seasoned philosophers). He made use of his considerable facility in areas— philosophy and literature, to explain their interconnections to a general audience— and they much appreciated his slight deviation from the original title.

For instance, he situated Goethe's *Faust* in the center of his talk, as a paradigm to describe the Hegelian progressive moves in human consciousness. In the figure of Faust we saw the schisms of the human spirit caught in its own web. We got a rich, entertaining, philosophical interpretation of these schisms, to be sure in terms of Hegel's formidably *graue Theorie*. The audience got a taste of Hegelian logic, a dialectic the mind must traverse in necessary steps. We saw the way in which Faust's abandonment of reason, his descent

into sensuality and unbridled desire in the end revealed a logic all its own.

This logic, argued Kalkavage, was grounded in a particular kind of reason that expressed a desire for philosophy. And as some knew perhaps more than others in the audience, a desire for philosophy always involves Faustian pacts, if not with the Devil, then with what is similar, a passion to plumb the deeper realms of self-consciousness and its knowledge, whatever the cost. This of necessity requires sometimes an abandonment of scientific facts, giving up “cold philosophy” (to cite a famous poet), as it not only “clips an angel’s wings” but also self-satisfied assurance; even failures become necessary negations.

Kalkavage led his audience through the meaning of the Hegelian dialectic through the lens of Goethe’s *Faust-Fragment*, as the soul goes through stages of diverse experiences. It begins with sense knowledge (what Hegel calls “sense certainty” in the opening chapter of the *Phenomenology*), and goes from consciousness to self-consciousness, and then on to reason, then to spirit and in the end to absolute knowing.

In sum, Kalkavage used Faust as a paradigm, an archetype, of describing one of Hegel’s important concerns, to attain a more profound understanding of desire, a logic that must necessarily negate itself again and again.

-- Irmgard Scherer

### **From the Treasurer**

AGS’ finances are in satisfactory shape, although we were forced to draw down on our banked savings in the last twelve months. Dues-paying membership has decreased, but contributions to the Goethe Awards fund have increased significantly. Expenses were higher than expected for last year’s Oktoberfest, and also for the just-concluded Goethe Awards program.

Projected expenditures for those activities, as well as for other scheduled activities during the year, are examined continually by your AGS officers for possible reduction, elimination, or alternatives. Some costs have continued to grow, including foods, postage and our post office box rental. Since all our work is performed by unpaid volunteers, labor expense is already at an irreducible minimum.

-- Pehr Pehrsson

### ***Lunch mit Lyrik***

We held three *Lunch mit Lyrik* events during the past six months, all of which were well attended and much enjoyed. Usually a big cry goes up from the *Lyrik*

faithful in response to my suggested topics such as Dreams, Memories, Friendship, and Summer, because “practically nothing” can be found relating to those subjects. However, whenever we meet for Lunch mit Lyrik, I am astonished at everyone’s diligent research as well as the variety and beauty of all the poems presented.

During our poetry luncheon on “Friendship” at the Old Europe Restaurant in April, our central poem was Schiller’s famous ode “*Die Bürgschaft*.” Taking turns, we read all 20 stanzas to great applause. Irmgard provided the literary background to the poem, and I spoke briefly about the historical context.

For our “Summer” topic at Cafe Berlin in June we had a record attendance. Our treasurer, Pehr Pehrsson, preceded the poetry readings with his annual business report, after which we proceeded with reciting a great variety of poems from different centuries.

We ended our lunch with a rousing rendition of Heine’s “*Die Lorelei*,” which one of our members had intended to read at our February meeting. We repeated our effort by singing the poem with gusto, more or less in unison, more or less in tune, and without complaint from the café management.

### **Note**

We have decided to keep Cafe Berlin as one of our regular venues instead of Cafe Mozart where fundamental changes have occurred. Cafe Mozart has new ownership and is now known as “German Deli.” We are told that most of the long-time staff has resigned and left. Until matters have settled down, we would prefer to continue with Cafe Berlin for the foreseeable future.

Suggestions for different venues are always welcome, of course, and the food need not necessarily be German or European. Please remember that any proposed new restaurant must be accessible by metro and willing to issue separate checks. -- Erika Joyce

### **Dramatic Readings, Fall 2008-Spring 2009**

One of the most enjoyable features offered by the American Goethe Society—at least for those intrepid participants who brave the rush hour traffic after a long day’s work to practice their German around a seminar table—are the “dramatic readings” of select German playwrights whose works provide not only a window into all things German (German history, social-political-philosophical issues, various German dialects) but most of all the readings are classics in that they depict the

lives and inner space of ordinary people that resonate even today. These meetings are fun not only because we are led by a most skillful teacher of the German language, Irmgard Wagner, who knows her literature and is a powerhouse of background information on the works and authors, but also because the plays are selected, at least some of them, for their ribald humor while yet being thoughtful, often heartbreakingly so.

We take turns reading the dramas/comedies, changing roles as we go along, and often pausing for questions, comments, and insights by members of the group. Here are samples of our readings.

*Woyzeck* (by dramatist Georg Büchner), which premiered in Berlin in the Lessingtheater in 1913, was a social drama describing the unfairness of life and one's powerlessness against fate, here of a soldier recruit named Woyzeck who seemed predetermined by fate to commit a crime of passion or, as we were never sure, was it a carefully planned murder?

Another reading was Max Frisch's *Biedermann und die Brandstifter*, a tale about a solid citizen, a businessman, who nevertheless was deceived by his own self-importance, unable or unwilling to grasp the disaster that unfolded on his house with predictable precision. Max Frisch once said "Des Menschen Würde liegt in seiner Wahl" and in "Brandstifter" it was the apparent *absence* of explicit moral choices which the reader/viewer was forced to draw on his or her own.

Another reading was the tragi-comedic radio play by Claus Hubalek, *Der Ost-Westliche Diwan*, which took up the particularly poignant theme of Germany's unhappy fate post-World War II when it was divided into four zones. It takes a double-bed couch on an adventurous journey through these zones, each being occupied by the four victorious powers: France, England, the United States and Russia.

The last reading of the season was *Die Hose* by Carl Sternheim, another 20<sup>th</sup> century play, perhaps the most ribaldry irreverent, hilarious satire of the season. In our group the belly laughs kept coming in response to this bourgeois comedy—for some of us a perfect way to "unwind" after a hard day's work at the office.

After our readings, the group meets for pizza and beer and more exchange of ideas.

-- Irmgard Scherer

**Note:** In anticipation of Oktoberfest 2009 on the theme of Gotthold Ephraim Lessing, we plan to read Lessing's comedy *Minna von Barnhelm*, beginning in September.

As before, we will meet at Tyson's-Pimmit Regional Library, an inconvenient location for some of you living in DC and Maryland, but the only place free of charge to us. Please note that the time for our dramatic readings had to be changed: we will meet from 6:00 - 8:00pm instead of our customary 7:00 - 8:45pm, due to all public libraries in Fairfax County now being closed by 8:00pm.

### **The 2009 German Embassy Open House**

For three years now, the German Embassy has asked AGS to display our programs and activities in the Embassy auditorium, which is turned into an exhibition hall once a year. Along with many other organization dedicated to promoting German culture, we have a table assigned to us on which we display as much material as we can muster to advertise our programs and events.

This year Embassy Open House, in celebration of the European Union, took place on May 9 from 10:00am - 4:00pm. Members of our Executive Committee took turns at our assigned table throughout the day, to engage in conversation with visitors and to respond to many questions pertaining to our organization.

As soon as doors opened in the morning, a huge wave of visitors and tourists descended on everyone's tables and displays, hoping to grab as many free gifts and information as possible. Needless to say, our supply of program sheets, tri-folds and flyers was depleted in no time, but other tables suffered a similar fate.

Nonetheless, we were able to make excellent contact with the public all day long. Some of our visitors lamented the fact that they had not attended last year's Oktoberfest with its "fascinating theme." Others hovered over our copies of Kleist's *Erdbeben in Chile*, Gotthelf's ' *Die schwarze Spinne* and Storm's *Der Schimmelreiter*, in the faint hope that we would donate the books. Peter Kalkavage's book on Hegel was passed back and forth from several keen visitors, two of whom subsequently attended our philosophy lecture a few days later.

The Embassy Open House was an enjoyable and successful event, both for the German Embassy and for AGS. Next year I will make sure to increase our printed material tenfold - and to wear more comfortable shoes.

-- Erika Joyce

## Why Lessing? A Commentary on the 2009 Klassisches Oktoberfest Theme

The year 2009 is one of great anniversaries: Goethe's 260<sup>th</sup> birthday, Schiller's 250<sup>th</sup>, *Struwwelpeter* author's 200<sup>th</sup>. And we will also have commemorated composers Mendelssohn, Haydn, and Händel. So what makes Lessing so special?

Gotthold Ephraim Lessing (1729–1781) literally created classical German literature, especially the drama. Before Lessing there was nothing and no one, with and after Lessing we have Goethe, Schiller, Kleist, and the entire 19<sup>th</sup> century of German authors. He supplied model dramas for the three main genres: comedy, tragedy, and the serious non-tragic play. And he supplied a drama theory based on Shakespeare from his temporary base at the first German national theater in Hamburg. With his last drama, *Nathan der Weise* (1779 – another anniversary), he introduced Shakespearean blank verse, which would become the dominant language of the German drama.

But his title *Praeceptor Germaniae* (Germany's teacher) is owed not just to form, but also to substance. His model comedy *Minna von Barnhelm* teaches how to make peace instead of war. The bitter and costly wars between then-nations Saxony and Prussia, between gender interests, and between belief systems and ideologies find lasting peace.

His last play, *Nathan der Weise*, takes peace-making a step further. Here the issue is how to get beyond culture wars not only to peaceful coexistence and tolerance, but also to understanding and respect of the other culture, to willingness to learn from that Other in humankind's never-ending progress toward higher levels of morality, reason, and spiritual life. And the Others at war are the three main religions during the crusades: Islam, Christianity, Judaism. Obviously, *Nathan der Weise* will be the focus of our Lessingfest this October.

-- Irmgard Wagner

## AGS Members Participate in *Deutsch am Mittag* Programs

Last September the Goethe Institut opened a new program, *Deutsch am Mittag*, and asked past president Irmgard Wagner to volunteer her services as organizer and leader. The purpose is to offer learners and speakers of German an opportunity to practice listening and talking, at a convenient time for people working in the city: noon, with a brown-bag lunch – beverage and cookies with compliments of the Goethe Institut. Once a month, a special speaker presents a topic from German

history, culture, or current events, with discussion following – and all in German. AGS members have participated in the audience and as speakers.

In October, Leslie Weisman presented the silent film classic, *Metropolis*, with recently discovered scenes that had been believed lost. In April, AGS president Erika Joyce, Leslie Weisman, and Irmgard Wagner offered the new film on the Stauffenberg assassination attempt, *Valkyrie*, and films on Goethe and Hölderlin shown at the Goethe Institut. In May, Merle van Horne explored the Weimar heritage of ecological forest management under the flag of *Nachhaltigkeit* (sustainability), a term coined in 18<sup>th</sup> century Weimar. And in June, Professor Alfred Oberberger, AGS president in the 70s, concluded the first year's program before an overflow crowd with his answer to the question: "Gibt es deutschen Humor?" (Is there German humor?) *Deutsch am Mittag* will continue next September, and members are cordially invited to attend. -- Irmgard Wagner

## A *Weihnachtsmarkt* Tour

During *Adventszeit* (pre-Christmas time), starting in late November, many German cities hold a weeks-long *Weihnachtsmarkt* (Christmas Market). Traditional arts and crafts and a plethora of regional and seasonal food specialties and baked goods (e.g., *Lebkuchen*) are for sale; performances of pageants and music are staged; and mugs of sweet mulled cider or *Glühwein* keep visitors warm.

For those of our members interested in this seasonal experience of German culture, the tour planning committee has secured preferential terms for accommodation in the *Hotel am Rosenberg* (see their ad in the *Kulturkalender* published by the Goethe Institut), conveniently and idyllically located near Frankfurt. Our special rates are Euro 80 for double rooms, Euro 50 for single rooms. A sumptuous breakfast is included. These rates are available only to AGS members and their guests during the pre-Christmas season (approximately December 1 – 20).

The tour planning committee has developed an itinerary of day trips to approximately 10 cities with *Weihnachtsmarkt* (We also include a palace or two.) near Frankfurt, close enough for an easy train ride. For more information contact vice president Sharon Higgins at <skhiggins@mac.com>

[www.americangoethesociety.org](http://www.americangoethesociety.org)

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# Gotthold Ephraim Lessing and the Idea of Tolerance

CLASSICAL OKTOBERFEST 2009



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saeger/DHM, Berlin

## October 9-10, 2009

*Presented by the American Goethe Society in cooperation with the German Embassy and the Goethe-Institut*

### **Friday, October 9, 6:30-9:30pm at the German Embassy**

**Dinner at Embassy House** for AGS members and their guests: featuring traditional *Oktoberfest* specialties with German beer and wine and non-alcoholic beverages.

### **Saturday, October 10, 10:00 am-3:30 pm at the Goethe-Institut**

#### **Celebration of Lessing (1729-1781) and his Work**

**10:00am Registration** and coffee

**10:30am Introduction** by

**Dr. Irmgard Wagner**, Professor Emerita of German, George Mason University:

#### **Lessing and Enlightenment**

**11:00am Featured Speaker: Prof. Paul D'Andrea**, Robinson Professor for Theater and English, George Mason University

**12:15pm Buffet luncheon**

**1:15pm Film presentation** of Lessing's *Nathan the Wise*, adapted and directed by Prof. D'Andrea: a new stage version of Lessing's classic play on religious tolerance.

**3:00pm Kaffee und Kuchen**

**Registration:** AGS members and their guests may register for Friday and Saturday at **\$50** per person. AGS members may register for Saturday *only* at **\$20** per person. All others pay **\$25** for Saturday *only*.

***Registration Material will be mailed to members in mid-August.  
Mark your calendar now.***

## AGS Calendar of Events August – December 2009

E = Mostly English; D = All German; E/D = Mixture of both.

<p><b>Saturday, August 29</b> Café Berlin, 12:30pm</p>	<p><b>Lunch mit Lyrik</b> <span style="float: right;">E/D</span> Goethe's Birthday Celebration <b>Theme: Goethe the Innovator</b></p>
<p><b>Wednesday, September 16</b> Tysons–Pimmit Library, 6:00 – 8:00pm</p>	<p><b>Dramatic Reading –Act I</b> <span style="float: right;">D</span> Gotthold Ephraim Lessing, <i>Minna von Barnhelm</i> <i>Followed by social hour at Ledo's Pizza</i></p>
<p><b>Saturday, September 26</b> Old Europe Restaurant, 12:30pm</p>	<p><b>Lunch mit Lyrik</b> <span style="float: right;">E/D</span> <b>Theme: Courage</b></p>
<p><b>Friday, October 9</b> Embassy House, 6:30pm-9:30pm</p> <p><b>Saturday, October 10</b> Goethe-Institut, 10:00am-3:30pm</p>	<p><b>2009 Classical Oktoberfest Day I</b> <span style="float: right;">E</span> <i>Dinner at Embassy House for AGS Members and their Guests: featuring traditional Oktoberfest specialties</i></p> <p><b>2009 Classical Oktoberfest Day II</b> <span style="float: right;">E</span> <i>Celebration of Lessing and his Work</i> Lecture, Film, Lunch and Coffee Breaks <i>AGS Members in good standing and their guests may register for Friday and Saturday at \$50 per person. AGS members may register for Saturday only at \$20 per person.</i></p>
<p><b>Wednesday, October 21</b> Tysons–Pimmit Library, 6:00 – 8:00pm</p>	<p><b>Dramatic Reading –Act II</b> <span style="float: right;">D</span> Gotthold Ephraim Lessing, <i>Minna von Barnhelm</i> <i>Followed by social hour at Ledo's Pizza</i></p>
<p><b>Thursday, November 12</b> Goethe – Institut, 6:45pm</p>	<p><b>Music Lecture</b> <span style="float: right;">E</span> <i>Handel, Haydn and Mendelssohn: Connections</i> by Dr. Stephen Ackert, Head of Music Department, National Gallery of Art <b>Refreshments to follow the lecture</b> RSVP to Erika Joyce, E3RJ@aol.com or 703/237-0858</p>
<p><b>Wednesday, November 18</b> Tysons–Pimmit Library, 6:00 – 8:00pm</p>	<p><b>Dramatic Reading –Act III</b> <span style="float: right;">D</span> Gotthold Ephraim Lessing, <i>Minna von Barnhelm</i>  <i>Followed by social hour at Ledo's Pizza</i></p>
	<p><b>Lunch mit Lyrik</b> <span style="float: right;">E/D</span> <b>Theme: German poems in dialect</b></p>
<p><b>Wednesday, December 2</b> Tysons–Pimmit Library, 6:00 – 8:00pm</p>	<p><b>Dramatic Reading –Act IV</b> <span style="float: right;">D</span> Gotthold Ephraim Lessing, <i>Minna von Barnhelm</i>  <i>Followed by social hour at Ledo's Pizza</i></p>
<p><b>Saturday, December 5</b> Old Europe Restaurant, 12:30pm</p>	<p><b>Lunch mit Lyrik</b> <span style="float: right;">E/D</span> <b>Theme: Holiday poetry (with Glühwein)</b></p>

Reminders, schedule changes, and other updates will be sent to AGS members via email or per telephone.

RSVP for *Lunch mit Lyrik* to Sherie Day, sherieday@verizon.net or 301.231.8575;

RSVP for *Dramatic Readings* to Irmgard Wagner, iwagner@gmu.edu or 703.356.6496