

## American Goethe Society's Activities

At our first **Book Conversation** this year, on February 23, we discussed Monika Maron's novel, *Animal Triste*. The three panelists offered a number of helpful approaches to this challenging work. Professor Simone Seym of American University, our Vice-President, pointed out the rich texture of imagery and symbolism that conveys the literary message, guided us through the variety of registers within Maron's rich narrative, and highlighted Maron's deft appropriation of classical and modern sources. Dr. Seym finally focused on the trope of healing, and invited us to discover this metaphor not only in the context of a broken nation but also of a broken heart. Professor Susanne Rinner of Georgetown University explored the competing roles of memory and forgetting in the highly selective narrative of a life in "that strange time" that was the GDR. She engaged in a critical discourse of the autobiographical impact of the novel, the autumnal love story of erotic obsession, possessiveness, remembrance, oblivion, and time. AGS member Carlos Hecker examined features of pathology in the protagonist's experience as they appear to the practicing psychologist. He took us on an interesting journey into the depth of the protagonist's anima, explaining how her love for Franz becoming a compulsive suffering from which she cannot free herself.

Participants from the audience advanced a number of intriguing points that brought about a lively discussion and demonstrated, at the very least, that this work of modern literature offers room for a diversity of viewpoints and interpretations. The diverse viewpoints were freely exchanged during the social hour afterwards, and everyone felt comfortable with his or her own opinion about the book and the author.

The **drama readers** concluded Brecht/Weill's *Dreigroschenoper* in March. It was a very special experience, since it involved listening to a captivating recording of the songs, as we went along reading the stage events. Lotte Lenya as Jenny and Wolfgang Neuss as Moritatensänger are simply unforgettable. The pleasure of our listening was owed to Sharon Higgins who presented every reader with a free copy of the cd. This recording holds special meaning for Sharon as a

family memento, and we are happy to have helped revive the memories. Thank you, Sharon!

With our next drama, we start looking forward to the *Märchen* theme of this year's Classical Oktoberfest. In April, May, and June we'll read Ludwig Tieck's strange comedy, *Der gestiefelte Kater (Puss in Boots)*. Written in 1797, long before the Brüder Grimm published their version, Tieck's play is based on the French story as told by Charles Perrault. Tieck was a prolific writer and a major figure of German Romanticism. His drama combines satire, wit, and fantasy to produce a critique of petty-bourgeois mentality and absolutist monarchy, and to strike a blow for imagination in life, literature, and art. The most unusual feature of this play is the way the audience, author, and theater personnel interfere with the performance of the fairy-tale action that is trying to come together on stage. – Participants in the reading are asked to bring along a baseball cap (with a visor) in order to wear different hats as they step in and out of their fairy-tale/ audience roles. We promise not to confuse anyone!

## Lunch with(out) Art



*Northern Landscape, Spring, c. 1825*  
 oil on canvas, 35.3 x 49.1 cm

We had a special treat in store for April 8, 2006. Instead of our usual Lunch mit Lyrik, we enjoyed an **Art and Lunch** at the National Gallery of Art with Professor Rita Terras, who also is a docent at the Kreeger Museum. She introduced us to the preeminent Romantic painter, Caspar David Friedrich, and to the outstanding contemporary/post modern German artists Sigmar Polke, Gerhard Richter, and of course, Anselm Kiefer. (cf. p. 3)

Caspar David Friedrich's painting *Northern Landscape, Spring* was acquired by the National Gallery of Art in October 2004. It was on display since 2005 in Gallery 92, not far from the painting by Friedrich's Dresden friend, the Norwegian painter Johan Christian Dahl. This Gallery was otherwise filled with French landscapes. *Northern Landscape, Spring* occupied a small, separate wall space, immediately visible to the entering viewer, who could closely examine the finely detailed work.

The painting was a rare find. Caspar David Friedrich's paintings rarely appear on the market and very few are in museums in this country. *Northern Landscape, Spring* has hardly a provenance, and was up for auction at Sotheby's in London after a collector had bought it at an estate sale in Munich where it surfaced in 2003.

Unsigned (not unusual for Friedrich), it had been authenticated by the art historian Prof. Dr. Helmut Börsch-Supan, THE authority on the German Romantic painter.

Once on display, the painting was written up in the Washington Post, bringing it to the attention of the public, including the American Goethe Society. It had been in place just a few days before our big event, Lunch with Art. Then, on April 8th, it was gone/ had disappeared, listed as „in starch“ on the museum's Internal Computer screen. What happened remains a mystery ripe with speculation.

## **The Personal Story II: Coming to the US**

Continues from *Das Blatt* 1/2006

Victor: We found a nice small apartment in Chicago, which was far nicer than anything in Munich. And I got myself a job with the Campbell's soup company.

Rita: ... on the night shift.

Victor: Yes, on the night shift. Rita was then pregnant with our son. So I made minimum wage that was \$1.05 an hour, which was pretty bad even then.

Rita: And then you translated the book from Italian to English, and I typed it. And then we got paid for it.

Victor: And then I found another job, with The American Rug & Carpet Company as a billing clerk, a billing and shipping clerk, which was better paid at \$2.00 an hour.

Rita: And we found a larger apartment.

Victor: And then finally I was accepted for the University of Chicago, Graduate School. Rita did it for me.

Rita: It was an interesting story. He had studied Sanskrit but he didn't have any records. I was studying

at Northwestern he was too. Northwestern said without any records at hand he had to study as a freshman. So he went to the University of Chicago. And the Dean, who interviewed him, was a Sanskritist. When he found out that Victor was a Sanskritist too he accepted him.

Victor: Also he was Russian.

I had some publications also which he had dug up. I got graduate student status and worked for a PhD, which I did not have to complete because all of a sudden they needed Russian teachers. As I was fluent in Russian, I was hired as an instructor of Russian by the university of Illinois, in 1959.

Rita: You made it from instructor to full Professor in five years.

Victor: Four actually. Anyway, because I had offers all throughout the country. So eventually the University of Wisconsin got me. I stayed there for four years. Rita in the meantime had advanced to a PhD in German. But they could not employ both of us.

Rita: I was actually an instructor of German at the time. I had no chance as the wife of a faculty member to advance.

Victor: So I was willing to move to Brown University where I spent the rest of my career as a scholar. I was one semester at Ohio State, and one semester at North Carolina.

Rita: Victor spent one year in Washington, D.C. at the George Kennan Institute for Advanced Russian Studies at the Woodrow Wilson International Center for Scholars, to widen the history of Russian Literature.

Victor: I am long retired. We have lived in many places, such as California, Champaign, Urbana, Madison and Providence, and now we are here.

... Professors Terras, thank you very much for sharing your personal story. It has been a great pleasure and privilege to talk with you.

***The Personal Story I: Drs. Victor & Rita Terras***  
[http://www.americangoethesociety.org/newsletters/Das\\_Blatt\\_January\\_2006.pdf](http://www.americangoethesociety.org/newsletters/Das_Blatt_January_2006.pdf)

## AGS Coming Events

### April 8: Art and Lunch

National Gallery of Art, 11am - 13:30pm  
Professor Rita Terras – Caspar David Friedrich,  
Gerhard Richter, Anselm Kiefer, Sigmar Polke

### April 19: Dramatic Reading (I)

Ludwig Tieck, *Der gestiefelte Kater (Puss in Boots)*,  
Dolley Madison Library, McLean, VA, 7:00-8:45 pm  
with social hour to follow.

### April 27: Book Conversation

Goethe, *Iphigenie auf Tauris*, includes a panel  
discussion, Goethe-Institut, 6:45 -8:45 pm  
- Refreshments to follow the conversation -

**May 11: Lecture by Prof. Martin De Nys,**  
**George Mason University, Friedrich Nietzsche: A**  
**Question of Values.** Goethe-Institute, 6:45 to 8:45 pm  
- Refreshments to follow the lecture -

### May 17: Dramatic Reading (II)

Ludwig Tieck, *Der gestiefelte Kater (Puss in Boots)*,  
Dolley Madison Library, McLean, VA, 7:00-8:45 pm  
with social hour to follow.

### May 20: Lyrik and Lunch

Café Mozart, Washington, DC, , 12:30 pm - 2 pm  
Theme: **Friedrich Hölderlin**

### June 17: Lyrik and Lunch

Bistro Europa, Alexandria, *theme tba*

### June 21: Dramatic Reading (III)

Ludwig Tieck, *Der gestiefelte Kater (Puss in Boots)*,  
Dolley Madison Library, McLean, VA, 7:00-8:45 pm,  
with social hour to follow.

### September 28: Book Conversation

Elfriede Jelinek, Nobel prize winner for literature 2004,  
title to be announced. Goethe-Institut, 6:45 - 8:45 pm,  
- Refreshments to follow -

### October 27-28: Klassisches Oktoberfest

"Märchenfest" with focus on the  
Brüder Grimm and Heinrich Heine.  
Friday, October 27: German Embassy  
Saturday, October 28: Goethe-Institute

### December 7: Book Conversation

Cornelia Funke, author of youth literature, includes a  
panel-discussion, Goethe-Institut, 6:45 - 8:45 pm  
- Refreshments to follow -

For details on AGS Events, please contact John Loth,  
AGS treasurer, at [jloth@cox.net](mailto:jloth@cox.net) or 703-242-8840.

## Cultural Events in and around D.C.

### ART



### **gute aussichten: young german photographers** **2005/2006**

#### **June 7 - August 31 GOETHE-INSTITUTE**

A surprising and exemplary synopsis of extraordinary  
works produced by young German photographers  
during the last year. [www.guteaussichten.org](http://www.guteaussichten.org)

#### **ANSELM KIEFER: HEAVEN AND EARTH** **Hirshhorn Museum**

#### **June 22, 2006 - September 10, 2006**

Anselm Kiefer (b. 1945, Germany) is widely  
recognized as one of the most significant artists of our  
time, and this exhibition is the first American survey of  
Kiefer's work in almost 20 years. Featuring more than  
40 large paintings, books and sculptures created  
between 1969 and the present, the selection emphasizes  
the layers of meaning in the artist's work, specifically  
his career-long meditation on the relationship between  
heaven and earth. Kiefer's images intertwine a complex  
range of sources, including alchemical treatises; Nordic,  
Greek, Egyptian and early Christian mythology; and  
mystical Jewish texts, often relating these subjects to  
modern history. Kiefer's work includes evocative mixes  
of materials, such as paint, dried plants, clay, ash and  
lead. Moving beyond his early examination of German  
culture, Kiefer paints immense landscapes ranging from  
lush to barren, creating panoramas of stars as he  
explores the workings and mysteries of the cosmos. The  
exhibition is organized by Michael Auping, chief  
curator of The Modern Art Museum of Fort Worth,  
whose association with Kiefer dates back almost two  
decades. The presentation at the Hirshhorn is  
coordinated by curator Valerie Fletcher.  
(On view at Musée d'Art Contemporain de Montréal,  
Feb. 12-May 7, 2006 and San Francisco Museum of  
Modern Art, Oct. 12, 2006-Jan 14, 2007)

### MUSIC

#### **National Symphony Orchestra**

#### **Kurt Masur, music director**

#### **June 1-3, 2006**

Kurt Masur makes his NSO debut with three  
masterpieces by Beethoven:

#### **Leonore Overture No.3, Op. 72a**

#### **Symphony No 1 in C Major, Op.21**

#### **Symphony No. 7 in A Major, Op. 92**

From 1970 until 1996, Maestro Masur served as  
Kapellmeister of the Leipzig Gewandhaus Orchestra.

He has been honored with the Cross of the Order of Merit of the Federal Republic of Germany.

### READING and DISCUSSION

Goethe-Institute

Snow Under / Unter Schnee, by author Antje Rávik Strubel, April 11, 6:30 pm

A Perfect Waiter / Ein perfekter Kellner, by author Alain Claude Sulzer, April 13, 6:30 pm

Among the Dead Cities, Discussion with author A.C. Grayling, April 20, 7pm

**german**  
●●● films

- SOPHIE SCHOLL

- MERRY CHRISTMAS/ JOYEUX NOEL

Landmark Bethesda Row Cinema (playing now)

### Spotlight on Helmut Käutner

Goethe-Institute

July 3 - August 28, 2006

Helmut Käutner (1908-1980) was one of the most acclaimed directors of his time. A director, actor, and screenwriter, he refused to serve the Nazi regime

### THEATER



Bertolt Brecht and Eric Bentley (Foto: Ruth Berlau)

### Silent Partners by Scena

Warehouse Theater, April 26, 8pm

Charles Marowitz' premiere goes to the heart of this unique intersection of German and American culture. It follows the working relationship of Brecht and his translator Bentley during Brecht's exile the US during the Nazi regime in Germany.

The performance will be followed by a post-show discussion with members of the cast and a wine reception. [www.scenatheatre.org](http://www.scenatheatre.org)

### Goethes's Faust by Synetic Theater

Rosslyn Spectrum, April 20-23

The Kennedy Center's Family Center, June 1-18  
Synetic presents his imaginative and bold adaptation of *Faust* in a fusing of movement, cinematic imagery, music and text, with an avant-garde and punk edge. Multiple Helen Hayes award winners Paata and Irina Tsikurishvili explore the dark shadows and consequences of our desires through this legendary story. [www.synetictheater.org](http://www.synetictheater.org)

### The Capital Fringe Festival

July 20-30, 2006

For 10 days in late July of 2006, downtown DC will come alive with hundreds of performances by adventurous and innovative artists from Washington DC, Baltimore, the United States and overseas. Performances will take place in more than 20 traditional and non traditional performance venues and will include performing artists producing in theater, dance, music, poetry, spoken word, puppetry and art forms that are simply unclassifiable. Each venue will be filled with multiple performances everyday, creating one of the cities busiest and most exciting outlets for the performing arts.

### Cultural News from Germany

#### Hilde Domin In Memoriam

From the publication of her first collection, *Only a Rose for Support* (1957) onwards, Hilde Domin, who has died aged 96 in late February, won almost every German literary and cultural award, including the Rilke, Nelly Sachs and Hölderlin prizes. In an era of prose, her distinctive poetry rapidly attained the status of modern classic in Germany. Direct and affectingly simple, her work elicited a rare warmth of emotional response beyond the narrow confines of the academy. "A refugee from the east," she once wrote, "can recognize himself in my poems as much as an intellectual." Undoubtedly, her life story contributed to this broad appeal. The daughter of a lawyer, Hilde Löwenstein grew up in a wealthy Jewish family in Cologne. At university in Heidelberg and Berlin, in the late 1920s and early 30s, she was lucky to study under the eminent teachers Karl Jaspers and Karl Mannheim, and also to meet Erwin Walter Palm, a rising young philologist.

In 1932, the year before the Nazis took power in Germany, she and Palm moved to Italy, where they lived in Rome and in Florence. In 1935 she completed her doctorate on Renaissance politics, and a year later she and Palm married; it was the start of more than 50 happy years together. At the time, they seemed assured of glittering academic careers.

The advent of the war, however, changed everything. Hilde and her husband fled, initially to England, where they taught in 1939-40. A British doctor's offer of the sleeping tablet Veronal, with the suggestion that they should not let themselves be captured by the Nazis, convinced them to go further a field, and so they settled in Santo Domingo, the capital of the Dominican Republic, where Hilde worked at the university.

This was the decisive phase of her life: she wrote that she was only "born" in 1951, when the death of her mother triggered her first poems and she assumed the nom-de-plume Domin to honor the country that had saved her. She cannot, however, be classed with the

numerous German writers of exile, because it was not until her return to Germany in 1954 that her distinctive poetic identity began to take shape. Indeed, her poems retain a beguilingly naive sense of optimism, captured in Hans-Georg Gadamer's famous description of her as the *poet of homecoming*: "Man kann nicht leben ohne Vertrauen".

LIED ZUR ERMUTIGUNG II

Lange wurdest du um die türelosen  
Mauern der Stadt gejagt.

Du fliehst und streust  
die verwirrten Namen der Dinge  
hinter dich.

Vertrauen, dieses schwerste  
ABC.

Ich mache ein kleines Zeichen  
in die Luft,  
unsichtbar, wo die neue Stadt beginnt,  
Jerusalem,  
die goldene,  
aus Nichts.

Hilde Domin

optimism and defiance so characteristic of her best work: "Always trees have blossomed/ even for executions." (cf. Ben Hutchinson, *The Guardian*, 3/3/06)

SONG OF ENCOURAGEMENT II

You were hunted around doorless  
Walls of the town for a long time.

You flee and scatter  
the confused names of the things  
behind you.

Trust, this most difficult  
ABC.

I do a small sign  
in the air,  
invisibly where the new town begins,  
Jerusalem,  
the golden one,  
from Nothing.

Hilde Domin

Domin was an indefatigable public presence, following her own advice "not to become tired/ but to hold out your hand/ to the miracle/ gently, as though to a bird". Her life and her work were inseparably intertwined. She was endlessly giving readings until the eve of her passing. Her readings were popular and engaging events: she had the unusual but persuasive habit of always reading her poems twice, so that they had time to lodge properly in the listener's ear, and her inevitable interpolations about the biographical context of her work never failed to fascinate.

She also became an important critic of contemporary literature, giving incisive lectures on the theory and purpose of poetry, and engaging with many of the most important writers of the postwar era. Her correspondence - in particular with the Nobel prizewinning Nelly Sachs - and her literary estate, destined for the German national literary archives in Marbach am Neckar, will doubtless continue to produce matter for discussion.

Certainly she believed in the importance of public debate, incessantly writing letters and intervening in literary affairs, editing, for instance, the influential anthology *Double Interpretations* (1966), in which she gave contemporary poets the chance to respond to a critical appraisal of their work. Her last collection of poems, *The Tree Still Blossoms* (1999), responds to 50 years of her own poetry with the enduring mixture of

**Berlin Lectures - Berliner Lektionen**

The Berlin Lectures are an alternative to the bland talk-show mentality of our time. The lecture series is sponsored by the Ebelin and Gerd Bucerius ZEIT Foundation and the Berliner Festspiele. The series was inaugurated together with the Bertelsmann media conglomerate in 1987, on the occasion of the celebrations for Berlin's 750th anniversary.

Since then, in more than one hundred Sunday morning talks, prominent figures of our time – philosophers, artists, scientists and politicians – have spoken of their experiences in a changing world. These talks and discussions in the Renaissance Theatre in Berlin are exciting, often brilliant reflections that make this series a true chronicle of political and cultural transformations.

They offer an alternative to the bland talk-show mentality of our time, preserving a space for the detailed presentation of visions and ideas, the thoughtful consideration of controversial issues or the review of a life's work. The Berlin Lectures have become a forum for public discourse that is now a firmly established part of Berlin's cultural life.

**MELANCHOLIE**  
**GENIE UND WAHNSINN IN DER KUNST**  
**NEUE NATIONALGALERIE**  
**KULTURFORUM POTSDAMER PLATZ**  
**17. FEBRUAR BIS 7. MAI 2006**  
**BERLIN - Melancholy - Genius and Madness in Art**

**The Creative Impulse of "Melancholy"**

The Nationalgalerie in Berlin currently addresses a major preoccupation of European art: melancholy. The idea of melancholy is the universal reference point for all important masterpieces from antiquity to the contemporary. Melancholy is the awareness of the finiteness of human understanding in a world perceived as infinite. To this day, the desire to break through these barriers and to stride to new horizons is one of the essential definitions of art.

Bringing together the great geniuses of art, the exhibition "Melancholie. Genie und Wahnsinn in der Kunst" lays out a history of ideas which has so far not been told in this epoch-dimensioned form. With around 300 exhibits, among them numerous masterpieces from major international museums and collections, the exhibition unfolds in a panorama of images which takes the visitor on a unique tour through two and a half millennia of art history.

At the heart of the exhibition is Albrecht Dürer's famous print "Melencolia I": since its creation in 1514, this enigmatic figure surrounded by mysterious objects has stimulated the observer's thirst for knowledge. This singular image, virtually an icon, succeeds like no other in embracing pictorially, on a few square centimetres, the boundless cosmos of melancholy.

A man sits surrounded by measuring instruments and various tools, hand on cheek, puzzling over the array. This is Albrecht Dürer's enigmatic genius in his "Melencolia I," who thirsts for knowledge and then is left estranged from mankind because of it. And it is this work that is at the heart of a new exhibition at Berlin's New National Gallery, that has drawn 200,000 visitors in its first eight weeks since opening on Feb. 17. It has become such a surprise hit that the museum was forced to extend its hours.

The exhibition "Melancholy, Genius and Insanity in Art" explores intellectual brooding and creative despair through more than 300 works of art by such icons as Peter Brueghel, Edward Hopper and Caspar David Friedrich. And it tries to show that such suffering and alienation informs art across cultures and centuries.

Melancholy is sublime. The term comes from the ancient Greek *melas* (black) and *chole* (gall). The Greeks believed that it was bile in the body that produced the despair and depression that so characterized the poets and artists of their time. In medieval times, scholars and artists formed "melancholy clubs" and in 1621, Briton Robert Burton wrote "Anatomy of Melancholy," the first systematic research into the phenomena.

Since Dürer's work appeared in Germany in the 16th century, no country has come to be so associated with melancholy through its literature, art and philosophy, particularly in the Romantic period following the Enlightenment which glorified the feeling.

"Melancholy characterizes those with a superb sense of the sublime," wrote German philosopher Immanuel Kant in his work "Observations on the Feelings of the Beautiful and Sublime" in 1764. According to his definition, sublime feelings arouse both enjoyment and dread.



*Albrecht Dürer Melencolia I, 1514 Kupferstich*  
 © SMB Kupferstichkabinett

German writer Heinrich Heine took up the theme later in his famous poem, "Die Lorelei."  
 "I do not know what haunts me, what saddened my mind all day," he wrote.

The thread continues into contemporary works by German artists such as Jörg Immendorf and Sigmar Polke who the exhibition organizers have labeled "the new melancholics," and who bring the "intellectual attitude" into the new century.

Besides, before coming to Berlin, "Melancholy" drew over 300,000 people during its three-month run at the Grand Palais in Paris. *"Melancholy" shows in Berlin until May 7.* (cf. Jabeen Bhatti, Deutsche Welle)

### **The Book Corner**

#### **Christa Wolf, *One Day in the Year 1960-2000***

“Light out.” That is the simple yet symbolic last sentence of Christa Wolf’s great diary project *One Day in the Year*. One is reminded of Goethe’s dying words, “More light!” – though here it refers not to the end of all things, but to something as ordinary as going to sleep at night. And thus this forty-year life testimony comes full circle from its first sentence, one which almost seems to express the essence of the entire book:

“The first thing upon waking up is the thought: once again the day won’t go as planned.”

As the authentic historical testimony of a great German writer, *One Day in the Year* bears witness to the lifelong attempt to reconcile the literary existence with real life. This results in a picture of the times which simultaneously encompasses and reflects Christa Wolf’s life work. With this form of artistic and personal stocktaking Christa Wolf makes herself profoundly vulnerable: without idealization she portrays the commencement and end of her career as an East German literary star, offers herself up as an actor and witness of the times and gives us both more and less than an author biography: a document of recent German history. (cf. Anne-Bitt Gerecke/ Isabel Cole, litrix.de)

#### **Lars Brandt, *Andenken – Souvenir - Memories***



**Lars Brandt**

**ANDENKEN  
SOUVENIR  
MEMORIES**

Everyone thinks they know Willy Brandt. Lars Brandt recounts what he sees in his father. Starting from individual moments – childhood memories of Mayor Brandt’s Berlin, going fishing together, the atmosphere in the chancellor’s mansion in Bonn, and Brandt’s fish soup for Herbert Wehner – the author provides glimpses of his father in his most private moments.

“He moves us deeply, bringing us astonishingly close to the famous yet unknown person who was Willy Brandt.” (Uwe Timm) Born in 1951 as the second son of Ruth and Willy Brandt, Lars Brandt lives in Bonn and is a filmmaker and author.

### **About our Members**

#### **Thanks and Farewell to Dan**

It was a bittersweet **Lyriklunch in March** at Cafe Berlin, when we said thanks and Auf Wiedersehen to Dan Voglesong. The guests presented Dan with a collage of poems about German-American migration and with a rousing rendition of the folksong: “Als wir jünger in Regensburg waren”. Rousing indeed, for the performance of this song requires groups of singers to rise at certain passages – and they rose to the occasion beautifully. As we’ve learned at our Oktoberfests, AGS members can sing! Esther Elstun provided text and music of the Regensburg song, for Regensburg is where Dan will reside at his new posting. Dan, of course, is happy to return to Germany but sorry, he told the lunchers, to leave so many good friends here. He had volunteered to organize our Lyriklunches, he has helped us serve refreshments after lectures and book talks, and he was an enthusiastic reader of dramas and a congenial conversationalist at Pulcinella’s afterwards. All this German language practice, I’m sure, will make his return to Germany all the more enjoyable. We look forward to his return at some future time – but meanwhile, we shall sorely miss him.

Sherie Day has generously volunteered to be Dan’s successor as luncheon coordinator. RSVP’s should go to Sherie, 301-231-8575 or sheriehd@prodigy.net from now on. Professor Irmgard Wagner, President

#### ***American Goethe Society Board:***

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