



PERSPEKTIVEN

PERSPEKTIVEN Volume 1, No. 2

Spring 2002

Goethe House a sponsor of Haggerty exhibit of famous Fishman art collection

Goethe House of Wisconsin and the Haggerty Art Museum at Marquette University are joint sponsors of a major art exhibition.

The formal title of the exhibition is *German and Austrian Art of the 1920s and 1930s: The Marvin and Janet Fishman Collection*.

The spring exhibition will be on view at the Haggerty Museum of Art on the Marquette campus from April 11 through June 16.

Eighty paintings, drawings and prints will be featured.

The artists are of the Neue Sachlichkeit school and include George Grosz, Otto Dix, and Ludwig Meidner.

Marvin Fishman, a member of the Goethe House of Wisconsin board of directors, and his wife, Janet, have pioneered efforts to shed light on important artists whose work was as socially and politically charged as it was technically and conceptually innovative.

The Fishman collection is recognized as one of the world's most significant collections of Neue

The Haggerty Museum of Art is located on the Marquette University campus between West Wisconsin Avenue and West Clybourn Street off North 13th Street.

The museum's hours are 10 a.m. to 4:30 p.m. Monday, Tuesday, Wednesday, Friday and Saturday, and noon to 5 p.m. on Sunday. On Thursday, the Museum's hours are 10 a.m. to 8 p.m. The telephone number is 414-288-7290.

Sachlichkeit art. Through their collecting efforts, the Fishmans have been instrumental in the rediscovery and exhibition of works by Neue Sachlichkeit artists.

Many of these works reflect the upheaval in German society in the face of resounding defeat in World War I and the economic and social dislocation that followed, alongside the growth of National Socialism in the 1920s and 1930s. Artists of this period were long neglected or forgotten as a result of Nazi efforts to eliminate much of German art of the time.

There will be a reception and opening lecture on April 11.

Director Curtis L. Carter said the Haggerty Museum of Art looked forward to collaborating on the exhibition with the Goethe House to increase awareness of German art and culture during the period between the two world wars.

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Fruehling, Fruehling wird es nun bald

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Goethe House of Wisconsin is a non-profit German-American cultural institute serving Wisconsin since 1958. Our mission is to serve as a statewide resource for information about the past and present culture of all German-speaking people - especially those in the Federal Republic of Germany. Goethe House of Wisconsin invites the financial support of individuals, companies and organizations who share our mission and recognize the value of this important cultural exchange. Goethe House of Wisconsin is a not-for-profit (501) (c) (3) organization. Donations are tax deductible as the law allows.

A new season...

**Kuckuck, Kuckuck
rufts aus dem Wald
Lasset uns singen,
tanzen und springen.
Fruehling, Fruehling
wird es nun bald.**

From the President

Nine months ago, never in my wildest dreams, would I have thought Goethe House could produce a communications medium of substance both for its members and the general public. Hail to "PERSPEKTIVEN"! Well, here we go with our second edition. The response has been most gratifying. We salute our editors, art director and kind contributors.

This edition will inaugurate an art corner thanks to Tom Lidtke, executive director of the West Bend Art Museum. Tom delivered a marvelous talk at our annual meeting, reciting the contributions that German artists have made to the art world of Wisconsin.

What is even newer and most exciting for all Goethe House followers is our joint sponsorship at the Patrick and Beatrice Haggerty Museum of Art, Marquette University, of Janet and Marvin Fishman's collection of modern German art. The Fishman collection is acknowledged as being among the world's most significant collections of the Neue Sachlichkeit school art. Marvin Fishman serves on our board of directors. We are very grateful to him for his continuing interest.

Enthusiasm is building for new activities at Goethe House.

ALLES GUTE,
ALLES GOETHE

Ted E. Wedemeyer Jr.



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Milwaukee, German heritage always on Reuss' mind

IN MEMORIAM

Henry Schoellkopf Reuss would be the first to admit that he resisted the idea of America being a melting pot. Rather, he preferred the country as a mosaic where so many ethnic groups could treasure a distinct place in the colorful big picture of the New World.

As for Reuss, his heritage was wholly German, while his life was dedicated to American public service. It made sense that he was born and raised in Milwaukee - the "German Athens" - America's most German city. It also made sense that he shared his birthday - February 22 - with George Washington.

"Sharing a birthday with the father of our country was always a big thing for me," wrote Reuss in recalling his boyhood in his book, "When Government Was Good."

Reuss, a world traveler, told of making the rounds years later of the German-American people and places in his hometown. The names were so familiar and warm:

Mader's, John Ernst's, Fritz Gusts's, Old Heidelberg, gymnasts at the Turnverein, the literary crowd at Goethe House at the Milwaukee Public Library, free thinkers of the Freie Gemeinde at Jefferson Hall, choristers of the Liederkrantz and the Liedertafel, politically progressive picnickers at Carl Schurz Park, the Donau Schwaben, the Lustige B'ua, tavern owner Sepp' Unterrainer and his zither, the Usinger's sausage factory. All Milwaukee, all German.

Such memories!

Reuss hung on to them and so many other memories up until his death January 12, 2002 at the age of 89.

Reuss traced his family on his father's side to Carl Christian Reuss, born in 1743, who was a needle maker of Stuttgart. In 1832, Carl's grandson married the daughter of Christian Fernand, a button maker. That marriage produced five sons who emigrated to America after the failed revolution of 1848 against Prussia. One of those sons was Gustav Reuss, who settled in Milwaukee and went to work for the bank of Marshall and Illsley where he became president.

Gustav Reuss was Henry's grandfather. Henry's father was Gustav Adolph Reuss, who became executive vice president of the bank. Henry's hands-on



Henry S. Reuss

experience at M&I was as a check sorter during summer vacations from college and a brief stint as director in 1946-1947 after his discharge from the U.S. Army with the rank of major. Reuss had been assigned to combat in Germany and worked with the military government after V-E Day.

"My German relatives and I were on opposite sides in World War II," Reuss noted in his book.

Reuss' mother was Paula Schoellkopf, whose family was from Kirchheim unter Teck, Württemberg, near Stuttgart. Her grandmother was Augusta Vogel, who ran a kiln that made the cream-colored bricks that gave Milwaukee its nickname of "Cream City." The Vogel men opened a tannery in the Menominee River Valley with Guido Pfister. Among the achievements of Paula's father, immigrant Henry Schoellkopf, was the Niagara Falls electric power plant at Buffalo.

As a young attorney, Reuss was in on the beginning of the Goethe House of Wisconsin and he became a long-time honorary member of the board of directors of Goethe House.

His had been a life of public service and politics. For 28 years - from 1955 to 1983 - he had represented Milwaukee - the Fifth Congressional District - in the U.S. House of Representatives. While his House committee assignments generally concerned banking and the economy, Reuss' had urban affairs and

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Milwaukee, German heritage always on Reuss' mind

[Reuss, From Page 3]

the environment on the front burner.

In fact, when it came to the city, Reuss had really wanted a hands-on role as mayor of Milwaukee.

"After all, I tried twice to become mayor of Milwaukee, and twice came in second, to Frank Zeidler in 1948 and to Henry Maier in 1960," Reuss recalled in his memoir. "Thus rejected, I focused on urban issues as best I could from my vantage point in Congress."

Reuss was well aware of criticism often

"My own city and county of Milwaukee, by the way, could save money by merging their duplicating governments."

Henry S. Reuss in his book, "When Government was Good" (Copyright 1999)

leveled against members of Congress for so-called "pork barrel" projects in their home districts, but insisted that his efforts on behalf of Milwaukee always were useful and economical.

Some of them include what Reuss described as a "twofer" in 1962, a new central Post Office and neighboring Amtrak station; the Federal Reserve Center, on Broadway; the Harbor Bridge, joining his Fifth District with Rep. Clement J. Zablocki's south side Fourth District; the Veterans' Domiciliary at Wood; and the Federal Office Plaza, part of the Grand Avenue downtown development.

As for the environment, his lasting memorial is the preservation of Wisconsin's Ice Age heritage with the National Scientific Reserve and the National Scenic Trail that runs across Wisconsin.

Reuss always considered the period from 1948 to 1968 as a time when government was good in America - a golden age in the 20th Century.

Reuss often thought about what might have been if this or that had been different and altered the course of history. "Suppose that" was one of his favorite phrases. In one of his scenarios he projected a better America, and the world as well, if Robert F. Kennedy had not been assassinated in 1968, but, in fact, was elected president for two terms and was followed for two terms by Stewart Udall.

"If the reader objects that this fantasy hands the Democrats sixteen of the thirty-two presidential years from 1969 to the year 2000, I will gladly cede the second sixteen years of this fantasy - 1984 to 2000 - to true Republican conservatives, of the stripe of Lincoln, Teddy Roosevelt, Wendell Wilkie and Eisenhower, under whom the golden years could have rolled on quite nicely," Reuss wrote.

But, again, it was urban affairs that continued to whet Reuss' appetite. He always had plans he believed would improve local government, particularly his hometown community.

Reuss even assigned tasks he was sure could improve metropolitan areas in the 21st Century. Looking close to home, for example, Reuss wrote, "My own city and county of Milwaukee, by the way, could save money my merging their duplicating governments."

This was proposed several years before Republican Wisconsin Gov. Scott McCallum was promoting a state budget amendment in 2002 that could have the affect of reducing state aid and consolidating local government. Mayors such as John O. Norquist of Milwaukee don't think much of the idea.

But do what Reuss liked to do, "suppose that...."

What if Reuss had been elected Milwaukee's mayor, say in 1960 and served 28 years? Would he have left a "golden age" for the start of the 21st Century?

PERSPEKTIVEN extends a thank you to Mike Brady, cited by Reuss as being among those whose work with him during his years in Congress helped make them joyous, for his help in preparing this article.



German religious influence on Milwaukee's Catholic history

St. Francis Seminary, setback from the Lake Michigan shore at the border of Milwaukee and St. Francis, is an ongoing tribute to German-speaking Catholics who carried their faith with them across the Atlantic Ocean to the New World.

Catholics coming to America from the German states of Europe in the first half of the 19th century had to start over in building churches and finding clergy.

At the time, Milwaukee was on its way to becoming the most German city in the most German state of the fledgling United States. Catholics then made up a third of Milwaukee's German population, but their access to religious resources was severely limited.

John Martin Henni, a Swiss-born clergyman who was the first bishop of Milwaukee, dedicated himself to finding a solution. Ultimately, Henni was to turn Milwaukee into a national center of German Catholicism

Population multiplies

When Henni landed in Milwaukee in 1844, the Catholic population of the state was 20,000. In the next decade it multiplied five times.

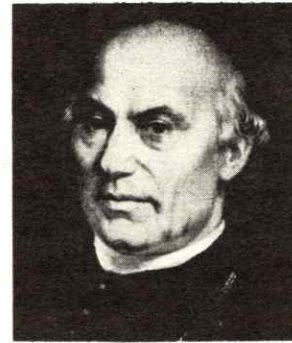
When German immigration to the United States was heaviest during the period 1846-1854, Wisconsin received a larger proportion of the incoming Germans than other states.

Until 1840, when established dioceses in America began to establish their own seminaries, it had been the practice for European countries to provide missionaries to the developing United States. A problem for German immigrants was that there was a scarcity of priests in their German homelands due to a variety of political circumstances dating to the 18th century. And those German priest felt their first duty was service at home.

"Evil" American news

Another drawback was the continental press of the time. A letter written November 2, 1856 by a former missionary of America noted: "European papers are allowed to report only evil news about America; the Governments are fearful of emigration and of America's example (democracy)."

Also, German missionaries were confronted by anti-Catholic movements engineered by Nativists, Know-Nothings and Forty-Eighters, named for the timing of the revolutionary causes that swept Europe



Bishop John Martin Henni

in 1848 and were crushed, causing the leaders to retreat across the Atlantic to America.

From the time he arrived in Milwaukee in 1844 it took Henni 12 years to realize his dream of a seminary for German-speaking priests. Henni was helped in his quest by men and women who left Bavaria for America to do religious work. Financial assistance came through King Ludwig I of Bavaria.

Henni's idea for a special German seminary started even before Milwaukee became his home.

As early as 1840, he wrote that a special seminary for German-speaking priests was the great need.

King Ludwig helps

The Ludwig-Missionsverein in Munich, founded in 1838 by King Ludwig I of Bavaria, had a role in getting St. Francis Seminary going. In 1844, Henni appealed to the Munich group, citing the need for a seminary for German-speaking priests in Milwaukee, and got his first donation of 8,000 gulden (about \$3,200). That was the start of a long-standing bond of charity between Munich and Henni's Milwaukee project.

The group that ultimately became the Sisters of St. Francis of Assisi toiled on Henni's project. That order got its start in Ettenbeuren, Bavaria, where a dozen men and women, all Franciscan lay tertiaries, wanted to establish a mission house in the United States. The Ludwig-missionsverein directed the members to Milwaukee where they arrived in May 1849 and acquired almost 36 acres that were to become the start of the seminary site.

[Please turn to German religious, Page 6]

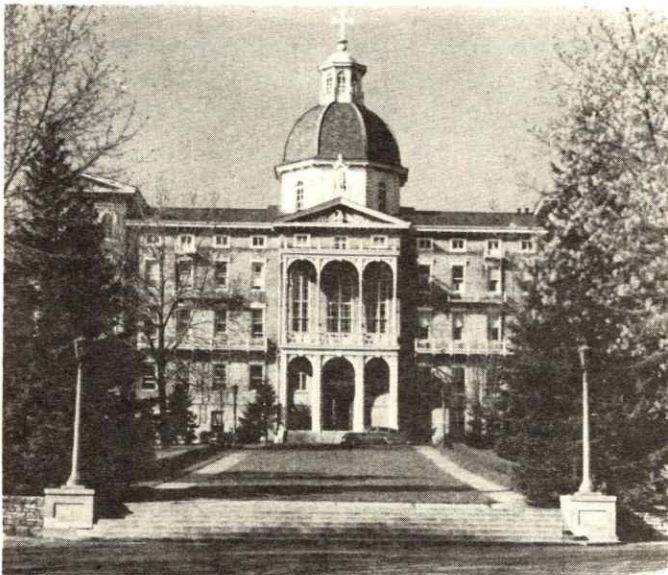
German religious influence on Milwaukee's Catholic history

[German religious, from Page 5]

Two parcels totaling 52 acres adjoining the Sisters of St. Francis of Assisi site were acquired in 1853.

The first official announcement of the contemplated seminary made to the Catholic public occurred in the Catholic Almanac of 1854. It read: "Measures have been taken to build a large seminary at Nojoshing four miles south of the city on the lake....Here on a beautiful site, on a farm of 88 acres, a spacious seminary to be established this coming summer."

Nojoshing was then the Indian name for what is



St. Francis Seminary

now St. Francis.

Henni had wanted to start a German-speaking seminary in Covington, Kentucky, near Cincinnati, and even had gotten property for that project. But that plan was dropped when he was sent to Milwaukee.

Some of the German press alleged at the time that Henni's assignment to Milwaukee was part of a plot to keep German Catholics in the United States in bondage to bishops of Irish ancestry. That line was that the transfer of Henni from Cincinnati was promoted by the Irish to halt his project for a special German seminary.

In 1843, Henni was named bishop of Milwaukee, "or as many Germans would have it, banished to the then half-civilized Northwest through Franco-Irish

machinations in order to frustrate his far-flung plans," one critic wrote years later.



Bishop Michael Heiss

A provisional seminary existed for the decade 1845-1855 in or out of Milwaukee.

The cornerstone of the seminary building was laid on July 15, 1855. The principal address was given in German by Father Michael Heiss, the first rector of the seminary. Heiss was born in Pfahldorf, Bavaria in 1818. He was 22 when ordained at Eichstaett in 1840. He went to America in 1842 and was assigned to Covington, Kentucky. He met Henni and went with him to Milwaukee.

Henni opened the doors of St. Francis Seminary as a special seminary to train German-speaking priests on January 29, 1856. According to Msgr. Peter Leo Johnson, the late professor of church history at St. Francis seminary, the school was perhaps the major influence in solving the problem connected with a scarcity of German priests.

Sources for this article include "Halcyon Days" by Msgr. Peter Leo Johnson, the story of St. Francis Seminary 1856-1956; various editions of "The Salesianum," quarterly publication of the Alumni Association of St. Francis Seminary; and "The Making of Milwaukee" by John Gurda (copyright 1999)

Die Kunst fuer Alle: The West Bend Art Museum

In 1990, Dr. William H. Gerdts, professor of art history at the graduate school of the City University of New York and executive director its Ph.D. program in art history, published his comprehensive three-volume book "Art Across America." At that time, Gerdts was aware of a major cultural development taking place in Wisconsin that only a handful of people in the state would be aware of for the next seven years.

Gerdts was privy to a decade-long plan that was quietly unfolding in Wisconsin. Simply stated, the plan was to pull together a significant survey collection of Wisconsin art, beginning with Euro-American settlement in Wisconsin and concluding in 1950.

Fill a collection gap

The institution that was undertaking this bold move was an unlikely candidate, the West Bend Art Museum, which at the time was small in comparison to a few other art museums in Wisconsin. In 1988, when the museum recognized that no other museum had worked on this type of collection, it seized the opportunity to fill the collection gap in Wisconsin. The museum already had an outstanding collection of paintings by Milwaukee-born Munich artist Carl von Marr, so it seemed natural to expand this mission to include many of von Marr's 19th and early 20th Century peers. Many of these artists studied with von Marr or attended the Munich Academy where he was director.

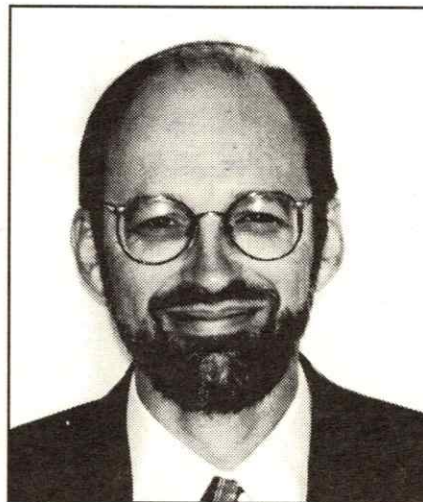
For obvious reasons, the museum moved quietly from 1988-1998 to secure works for its collection and even completed building upgrades and an expansion project during that time.

In 1994, prior to unveiling of the collection, West Bend Art Museum Director Thomas D. Lidtke met in New York with Dr. Gerdts and Dr. Katerina Bott, an independent art curator from Austria who was preparing a significant exhibition for the German History Museum in Berlin.

Art exchange program

As plans moved ahead for the exhibition, it was decided that two paintings from the West Bend Art Museum collection would be flown to the 1995 Berlin exhibition *Vice Versa: German Artists in America, American Artists in Germany*.

A comprehensive set of publications would complement the exhibition. Gerdts and Lidtke would



Thomas D. Lidtke

Tom Lidtke has been the executive director of the West Bend Art Museum since 1982. He celebrates his 20th year at the museum this summer and was instrumental in developing the museum's collection. The museum is governed by the West Bend Memorial Foundation Inc. board of directors and is a 501-C3 non-profit organization.

contribute essays to the publication that would gain the West Bend Art Museum its first international exposure in the art world. The circle of people who knew about the West Bend Art Museum's plans to collect, preserve and document early Wisconsin art was beginning to grow primarily within a small circle of people who were not from Wisconsin, but were associated with German culture.

The reason for the German collection should come as no surprise to anyone who knows Wisconsin's history. Well over 80 percent of Wisconsin's early artists came from German-speaking countries or were first or second generation descendants from those who were of those countries.

After a decade of development, the West Bend
[Please turn to Art, Page 8]

Die Kunst fuer Alle: The West Bend Art Museum

[Art, from Page 7]

Art Museum was ready to unveil its core collection during the state's sesquicentennial. In 1998, the collection opened with great fanfare and numerous kudos were offered including from Governor Tommy G. Thompson and Gerdts.

Since 1998, the recognition of this collection has grown, and with the addition of an extensive web page, interest in early Wisconsin art has grown beyond the southeastern Wisconsin region. Its web page has up to 9,500 connections during a peak month. The museum has in excess of 10,000 visitors a year and anticipates significant attendance growth over the next few years.

While the art museum's collection includes paintings, drawings, prints, sculptures and decorative arts numbering in the hundreds, about 250 to 300 are on display at any one time in the 21,000-square-foot museum.

A companion component of the museum's operations is the Wisconsin Art Archives that has files on over 3,500 early Wisconsin artists. This resource treasure is available to the public and like the museum is offered to the public at no charge.



West Bend Art Museum

The art museum also is host to eight or nine temporary exhibitions each year, some of which feature

or focus on significant early Wisconsin art. Publications about these artists generally accompany these exhibitions providing further documentation of Wisconsin's early cultural history.

The 41-year-old museum is located in the heart of West Bend and is open each day except Monday and Tuesday. Admission is free, as are informative tours for groups of six or more. Tours must be booked in advance.

In future issues of *Perspektiven*, West Bend Art Museum Executive Director Tom Lidtke will contribute articles about Wisconsin's early visual arts' history, emphasizing the connection between Wisconsin and the German speaking countries of Europe.



The West Bend Art Museum is located downtown at 300 South 6th Avenue. Public hours are: Wednesday-Saturday 10 a.m. to 4:30 p.m. Sunday 1p.m. - 4:30p.m. For information call 262-334-9638 or visit the web site at www.wbartmuseum.com. The museum was founded in 1961 in the former West Bend Mutual Insurance Company's corporate headquarters. Since 1961 the museum building has grown to three times its original size. Foundations, corporations, businesses and patrons known as the Friends of the West Bend Art Museum support it. Beyond collections and temporary exhibitions, it holds numerous educational, social and cultural activities as well as three semesters of classes per year.

German immigrants help to shape American life

By Frank P. Zeidler

Democracy depends on a society in which government is orderly and administers its laws fairly. Though the descendants of peoples from the British Isles fashioned the United States Constitution and some state constitutions with definitions of how government is to function, and which also defined some basic rights of people, the functioning of government and administering of rights were in many cases highly improper at every level from local governments to the national government.

There was a strong component in the people from German lands for a well-managed government. German American writers in the 19th century were among the foremost in calling attention to bad government at every level. One should read again the life of Carl Schurz to see what a great influence he had on better government. Schurz broke with the Republican Party over the corruption that occurred in the railway scandals of the President Grant administration. Schurz was a champion for improved conditions in the south after the Civil War, and worked for better conditions for the American Indians.



Ted E. Wedemeyer Jr., (right), president of Goethe House of Wisconsin, presents an award to Frank P. Zeidler at the Goethe House annual dinner on December 6, 2001.

Contributing editor Frank P. Zeidler writes about the positive contributions of German influence on the Life in the United States.

Thomas Nast, a German immigrant and master cartoonist, is said to have brought down the corrupt Boss Tweed Ring in New York City with his cartoons. In city after city, the German population was largely, though not in the case of every individual, against dishonest government. In Milwaukee in the 20th century, the basis of a claim for its having the most honest and best city government in the United States largely arose out of a German working class, some of whom were Socialists, some Progressive Republicans and, after the Great Depression, some Democrats. In the state of Wisconsin the Progressive Republicans, especially under the LaFollettes, father and sons, depended in considerable part upon the vote of people of German extraction.

This adherence by people of German extraction to the principle of clean government and a democracy often causes one to wonder since many of them left from some German states which were authoritarian in character. No doubt people's desire for democracy and right to be independent in belief and expression contributed to their leaving German lands. This certainly was true of the Pomeranians who settled in Freistadt, Kirchhayn and Dodge County, Wisconsin; the Saxons who settled in Missouri, and the Hessians who settled in Texas. It was true of those who left the German states after the 1848 Liberal Revolution. Those Forty-Eighters made the strongest contribution to modern American democracy, in my opinion.

The cultural characteristics of the German immigrants for freedom and liberty underwent a great test in the American Civil War. Many of the German immigrants were pacifists, but in this war for ending slavery in the United States, about one quarter of the Union troops, according to Professor Don Heinrich Tolzmann of the University of Cincinnati, were of German extraction. The toll of their lives was fearful. In Milwaukee, the Milwaukee Turners lost 25 members in death in this war, and St. Joseph's Roman Catholic

[Please turn to American life, Page 10]

German immigrants help to shape American life

[American life, from Page 9]

Church of Milwaukee also lost 25 of its young men.

Sometimes I am inclined to think that the greatest contribution that German immigrants made to the stability of American democracy was their imparting a sense of social concerns and values which help sustain those who cannot survive in a fiercely competitive society. German immigrants established elementary schools, academies and colleges to educate people, some of whose ancestors never had the opportunity for better education. Immigrants established facilities to take care of orphans and they had institutions for caring for the aged. German immigrants, often under religious auspices, established hospitals. German labor leaders worked across the nation for the improvement of labor conditions, often paying a terrible price themselves. The American policy of Social Security and old age pensions and better medical care came through the influence of German immigrants. Some of these activities listed above started in Milwaukee at the beginning of the 20th century. Germans established sick and death benefit societies and insurance organizations. All these actions helped make the time of rapid industrialization endurable.

Anneke inspires women's suffrage

Mathilde Franziska Anneke of Milwaukee was forerunner of the women's suffrage movement.

In Milwaukee there was the large business of publishing in the German language in the forms of books, newspapers, lithographs, periodicals and flyers. An effort then should be made to have a sufficient reservoir of people who are comfortable with the German language to be able to have access to this material. This is an argument here for more German language courses in the schools and colleges.

Lest anyone think of people of German extraction as solely given to study and philosophy, and making things, one should note that Babe Ruth and Lou Gehrig, two baseball "greats," came from German stock.

Frank P. Zeidler was mayor of Milwaukee from 1948 to 1960 and among the most successful Socialist elected officials in the United States.

GOETHE HOUSE CALENDAR OF EVENTS

Adult German Classes

April 16-June 20 10 week classes for \$75

Tuesdays 6:15-8:15 p.m. Beginners' II

Thursdays 6:15-8:15 p.m. Beginners' I

April 17-May 16

Wednesdays 6:15-8:15 p.m.

Advanced German mini course

Thursdays 6:15-8:15 p.m.

Intermediate German mini review

Kinder Kamps

June 17-28 9 a.m.-noon. Sites planned in Pewaukee, Mequon and Wauwatosa

July 15-26 9 a.m.-noon. Sites planned in Waukesha, the northwest side of Milwaukee, Whitefish Bay/East Side of Milwaukee

There may be a July 21-26 session from 9 a.m.-4 p.m. if there is enough interest. Site to be determined.

Art Exhibit

April 11-June 16

Haggerty Museum of Art,

Marquette University Campus

German and Austrian Art of the 1920s and 1930s:

The Marvin and Janet Fishman Collection

Thursday, May 2 6:30 p.m.

Theatre Cabaret featuring the music of Kurt

Weill and the lyrics of Bertolt Brecht: Kathleen

Stacy Baumann accompanied by Dan Dance.

Thursday, June 13 5:30 p.m.

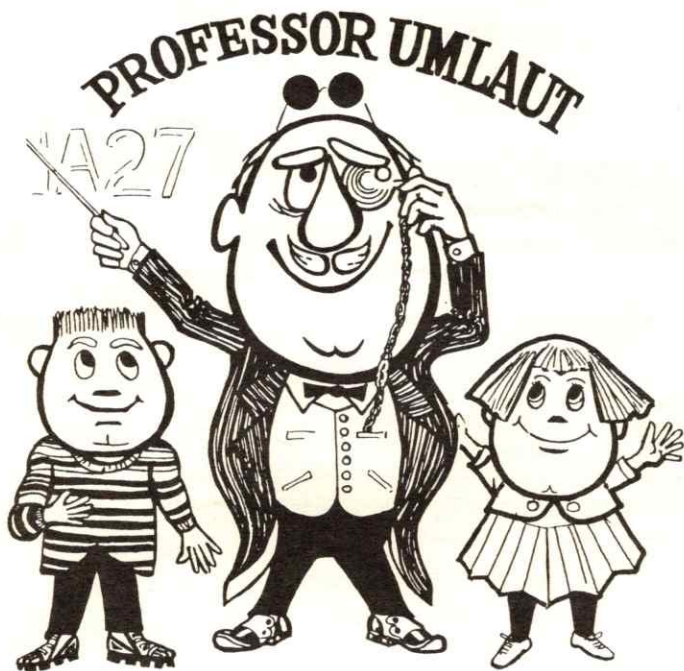
Haggerty Art Museum

Teacher tour of the Fishman Collection

Goethe House of Wisconsin Scrapbook

PROFESSOR UMLAUT at the OLYMPICS

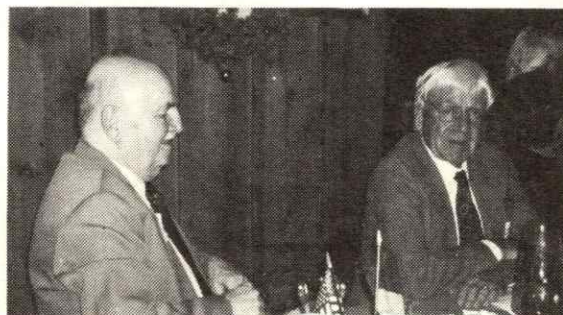
The 2001 Annual Meeting-Schön



HONOREE - GERHARD ROHR



HONOREE - GABRIELE A. ESCHWEILER

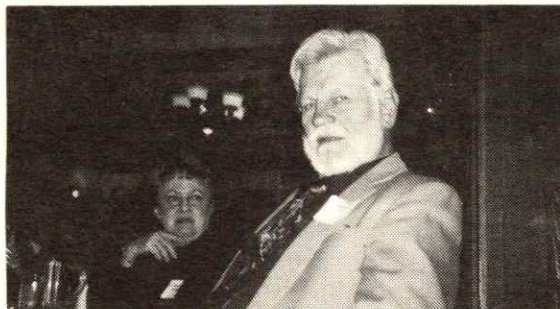


CO-EDITORS - BOB WIESIAN & DAN HANLEY

Milwaukee Journal Sentinel

FINAL MEDALS COUNT

Nation	Gold	Silver	Bronze	Total
Germany	12	16	7	35
United States	10	13	11	34



ART DIRECTOR - CARL M. RUPPERT