Works of Art Pertaining to the First World War
In the Spencer Museum of Art

Incorporating and expanding upon the research for the 2010 exhibition
*Machine in a Void: World War I & the Graphic Arts*

SECTION I ARTISTS

SECTION II PERIODICALS AND MULTI-ARTIST PROJECTS & PORTFOLIOS

SECTION III RELEVANT POST-WWI WORKS

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Contributors

OC    Olena Chernovik
SG    Stephen Goddard
CK    Classica Kirchhoff
LV    Lori Vanchenna
RV    Rachel Vorhees
Anonymous
untitled (puppet maker and the heads of Europe), 1914 –1918
pen, ink, pencil
Gift from the Edward A. and Inge Maser Collection, 2008.0215

High upon a cloud, this Vulcan-like figure and a putto complete a puppet of Wilhelm II, Emperor of Germany. The identity of the puppets hanging in the upper right-hand corner remains uncertain. The three full figures presumably represent the other Central Powers in the First World War: Mehmed V, Sultan of the Ottoman Empire; Ferdinand I, Tsar of Bulgaria; and Franz Josef, Emperor of Austria and King of Hungary. It is also possible that the second puppet from the right represents Victor Emmanuel III, King of Italy, with the Orthodox miter signifying Russia—like Italy, an Allied Power during the War. This drawing suggests that the major participants in the War are being manipulated by a higher power.
LV

Anonymous
Diplôme, 1918
photogravure
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard 2004.0152

No doubt this document was to be filled out with the names of veterans and presented to them at the conclusion of the war. The texts on the lintel at the top indicate courage, vigilance, bravory and heroism; and the texts at the base of the pillars indicate the ideals the soldiers fought to defend: law, justice, country and humanity.
SG

Anonymous
Les Monstres des Cathedrales (The Monsters of the Cathedrals), 1914–1918
postcards
Anonymous gift, 2010.0008–.0011

When Notre Dame was restored in the mid-18th century, artists and photographers were invited to climb the scaffolding and capture images of the new and hopefully improved cathedral. The freestanding stone chimeras in particular caught the popular imagination,
with countless images of the statues appearing in prints, drawings, and photographs of Notre Dame. By the early 20th century, the chimeras had come to stand not only for Notre Dame but also Parisian (and to some extent French) identity. Thousands of postcards of the chimera were produced, and during World War I, these immediately identifiable monsters were recast in a series of postcards, this time as German and Austrian heads of state and military leaders.

no 1, Guillaume II (Kaiser Wilhelm II)

This postcard shows the pensive “le Stryge” with the head of Kaiser Wilhelm II, identifiable thanks to his helmet and handlebar mustache. The caption reads: “The greatest monster, Satan under the guise of a messenger of God, who has unleashed the horrible war which has bloodied Europe and ordered all sacrileges.”

no. 2, Francois-Joseph (Emperor Franz Josef)

This postcard casts Franz Josef I (1830–1916), Emperor of Austria, as the chimera known as “la Rongeur”—the biter or devourer. The text describes him as “the sinister predator not content with having suffocated Bosnia, Herzegovina, Trent and Trieste he would still devour Serbia.” The imagery of a ferocious monster devouring its prey had long been a staple of political caricature in France even before the renovation of Notre Dame.

no. 4, Von Moltke (General Helmuth von Moltke)

The last three postcards in the series recast the German generals leading the offensive in northern France as cathedral chimeras. This postcard shows Helmuth von Moltke (1848–1926) as the “Horus” chimera, while the text identifies him as “the dastardly villain and repugnant individual whose barbarian hordes have put courageous Belgium to blood and fire.”

no. 5, Von Kluck (General Alexander Von Kluck)

The fact that these images are based on demons carved on a Gothic cathedral takes on an extra level of irony with the last two generals, von Kluck and von Bulow, who are described as destroying the medieval patrimony of France. Alexander Von Kluck is described as “One of the scoundrels and leader of the band who ordered the destruction of northern France, and out of spite pitilessly bombarded Soissons.”

RV

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2 Camille, 310-311.
3 Camille, 310-311.
4 Camille, 310-311.
Anonymous
Photographer unknown (United States)
Selection of 15 U.S. Signal Corps photographs from the papers of John W. Dulles, 1917–1918
British Tank. Ypres - Poelcappelle Road
Road between Ypres and Poelcappelle, Belgium
What was once / Poelcappelle, Belgium
Cloth Hall, Ypres
German Tank, captured by 112th Inf. Bouillonville Meurthe et Morelles, Oct. 29, 1918
Foret d’Argonne. Nov. 17, 1918
Officers directing fire region of Fismes. Aug. 29, 1918
Balloon Windlass 16th Balloon Co. 28th Div. Limey, Meurth et Morelle / Oct. 25, 1918
112th Field Hospital 28th Div. Cohan / Aug. 14, 1918
Battery C 2nd Battalion 55th Coast Artillery / 28th Div., Region of Fismes
Boureuilles, Sept. 28, 1918
Church at Oostniewkerke, Belgium
unidentified
Road between Desselghem and Waereghem
[...] These men are using gas equipment while receiving instructions from observer. Batt.
A 108th Field Artillery
gelatin silver prints
Kansas Collection, Spencer Research Library, RH MS 256.5, 256.6

Guy Arnoux
1886-1951
born Paris, France; died Paris, France
Je donne ma vie, versez votre or (I Give My Life, Give Your Gold!), 1916
color lithograph
Gift of Eric G. Carlson in honor of Kate Meyer
2011.0053

This WWI propaganda card urges French citizens to supply their gold to the Société Générale (a French national bank) to increase the financial strength of the country, to facilitate purchases abroad, and to hasten victory.
SG

Guy Arnoux (images)
1886–1951
born Paris, France; died Paris, France

**Roger Boutet de Monvel (texts)**

*Les Zeppelins (Zeppelins)*, 1917

from *Carnet d'un permissionnaire (Notebook of a Soldier on Leave)*

pochoir (stenciling)

Paris: Devambez, 1917

Museum purchase: Elmer F. Pierson Fund, 2008.0321

This pochoir booklet, one of three done by Arnoux and Monvel during the War, sets out in image and text an upbeat view of the activities of a soldier on leave. The pages shown here poke fun at those who go out at night to find a good spot for viewing German Zeppelins.

SG

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**Eduardo García Benito**

1891-1981

*Le Depart (The Departure)*

woodcut

Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard

2004.0126

**Eduardo García Benito**

1891-1981

*Chasseur Alpin (Alpine Hunter)*, 1915

woodcut

Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard

2004.0125

**Eduardo García Benito**

1891-1981

*Crucifié (crucified)*

etching

Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard

2004.0125

??in database

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**Albert Bloch**

1882–1961

born Saint Louis, Missouri; died Lawrence, Kansas

*Self-portrait*, 1913
Albert Bloch was a talented, American-born artist who took up residency in Munich in early 1909. By 1911 he was encouraged by Vassily Kandinsky and Franz Marc to join the artists’ group Der Blaue Reiter (The Blue Rider). Bloch later exhibited with Der Sturm (The Storm) in Berlin as well.

The members of The Blue Rider scattered at the outbreak of war, with Alexei Jawlensky and Marianne von Werefkin moving to Switzerland, Kandinsky returning to Russia, and Marc drafted into military service. Bloch remained in Germany through the War, maintaining frequent correspondence with his close friend, Franz Marc, until March 4, 1916, when Marc was killed at the Battle of Verdun. Bloch was an important translator into English of the anti-militaristic Austrian poets Karl Kraus and Georg Trakl; he also translated Marc’s essay, written from the battlefield, “The European Idea.”

For Bloch see: Henry Adams, Margaret C. Conrads, and Annegret Hoberg, eds. Albert Bloch, the American Blue Rider. Munich, New York: Prestel, c1997; Frank Baron, ed. Albert Bloch: German poetry in war and peace: a dual-language anthology: poems by Karl Kraus and Georg Trakl with translations, paintings, and drawings by Albert Bloch. Lawrence, Kansas: Max Kade Center for German-American Studies, University of Kansas, c1995; and Frank Baron, Helmut Arntzen, and David Cateforis, eds. Albert Bloch: artistic and literary perspectives = künstlerische und literarische Perspektiven. Lawrence, Kansas: Max Kade Center for German-American Studies, University of Kansas; and Munich: Prestel, c1997.

Bernard Louis Borione
born 1865
“Qu’est il arrive à Son Altesse?...” ("What Has Happened to His Highness?..."), 1914
color lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard 2004.0168

Maurice Busset
1881-1936
born Clermont-Ferrand, France, died Clermont-Ferrand, France
Two etchings and Thirteen color woodcuts with additional hand-coloring.

French artist and airman Maurice Busset produced three known portfolios dedicated to the role of aircraft during WWI:

5 For Bloch see: Henry Adams, Margaret C. Conrads, and Annegret Hoberg, eds. Albert Bloch, the American Blue Rider. Munich, New York: Prestel, c1997; Frank Baron, ed. Albert Bloch: German poetry in war and peace: a dual-language anthology: poems by Karl Kraus and Georg Trakl with translations, paintings, and drawings by Albert Bloch. Lawrence, Kansas: Max Kade Center for German-American Studies, University of Kansas, c1995; and Frank Baron, Helmut Arntzen, and David Cateforis, eds. Albert Bloch: artistic and literary perspectives = künstlerische und literarische Perspektiven. Lawrence, Kansas: Max Kade Center for German-American Studies, University of Kansas; and Munich: Prestel, c1997.
At the time of the Gothas / Paris Bombed
Two original etchings / Thirteen color woodcuts
Made during the bombardments of paris / January-July 1918
Nocturnes in Blue and Red by Maurice Busset
Military Painter at the Aeronautical Museum
Preface by General Roques / Former Minister of War, First Head of Military Aviation, Army Commander
Introduction by C. Gandilhon, Gendarme
Published by Blondel La Rougery, publisher, 7, Rue Saint-Lazarre, Paris

The Gothas, invoked in the title of the portfolio, were heavy bombers used by the Germans during WWI, notably in raids on London, beginning 1917. The German aircraft seen in these prints are presumably the Gotha G.IV or Gotha G.V, the last two models produced.

While the colophon suggests a rather large print run, this work is extremely rare, with no known copy in a U.S. collection. Specifically, according to the colophon:

25 printed on Holland with an original drawing (A-Z)
300 signed by the artist numbered 1-300
This impression is numbered "Specimen" (sample)
The Preface praises Busset as an artist whose works have authority because he was also an aviator. The introduction has a distinctly patriotic tone and concludes with an evocation of our “brutal age of steel, machine and explosives.”

The cover sheets for each print include the following titles and expanded title explanations:

Le Guetteur
Planche I -- Le Guetteur

Les Sirènes
Planche II -- La Sirene de Notre-Dame

Les Gothas
Planche III Les Gothas

Les Projecteurs
Planche IV -- Les Projecteurs, Paris vu du fort de Châttillon

La Lumiére Bleu
Planche V -- Parisiens se rendant aux abris souterrains

Sous les Bombes
Planche VI -- Avion Canon de la Défense en vol sur la cité

Le Métro
Planche VII -- Sous les Voutes du Métro Odéon, 27 Juin 1918

Notre-Dame

Une Nuit Rouge et Or, 11-12 avril 1918.
Planche IX -- l'Explosion de la rue de Rivoli vue du Pont-Marie

La Toriille de la Rue de Rivoli
Planche X. -- Rue de Rivoli, la Nuit du 11 Avril 1918.

Le Premier Jour des Berthas, 23 mars 1918.
Planche XI. -- La Saucisse du Luxembourg.

Le Premier Jour des Berthas, 23 mars 1918.
Planche XII -- AUto-Canon au Pied de l'Éléphant du Bassin du Trocadéro (nuit de 5 Juin 1918)
[ the Elephant is a sculptural work by Emmanuel Frémiet, that was made for the 1878 Paris Exposition Universelle]
La Dernière Nuit Rouge, Place de la Concorde, 14 Juillet 1919.
Planche XIII. -- La Bombe de 100 Kg. de la Rue Geoffroy-Marie. Mars 1918.
[100 kg = 220 pounds]

CK? Include translated texts?

Maurice Busset
1881–1936
born Clermont-Ferrand, France; died Clermont-Ferrand, France
Selections from the portfolio of 20 woodcuts:
*Nos Escadrilles pendant la Grande Guerre (Our Squadrons during the Great War)*, 1920

*Lecture de la carte* (Reading the Map) – portfolio cover
*Avion de chasse, Nieuport* (Nieuport Fighter Plane), title page
*Preface et Table* (Preface and Table), index
*Sonnets de Gandilhon Gens d’Armes* (Sonnet by Camille Gandilhon Gens d’Armes)
*Guynemer parmi les héros* (Georges Guynemer among the Heroes)
*Pilote d’avion en vol* (Airplane Pilot in Flight)
*Mécanos portant un moteur rotatif* (Mechanics Carrying a Rotary Engine)
*Bombadier et Mitrailleur* (Bomber and Machine Gunner)
*Le départ. Avion Spad* (The Departure, SPAD Plane)
*La traversée des lignes* (Caught in the Crosshairs)
*Le Combat. Bi-moteur G.4 et Albatros* (Twin-engine G.4 and Albatros Fight)
*Monoplan M.S attaquant un LVG* (Monoplane Morane-Saulnier [M.S.] attacking a Luftverkehrsgesellschaft [LVG])
*Bombardement nocturne d’une usine* (Night Bombardment of a Factory)
*Le As anglais Bal et Bishop* (The English Aces Albert Ball and Billy Bishop)
*L’as américain Lufberry et son lionceau Whisky* (The American Ace Raoul Lufberry and his Lion Cub Whiskey)
*En panne dansles marais. Yser* (Broken Down in the Marshes. Yser River)
*Mise à l’eau d’un hydravion escadrille américaine du cap Ferret* (Launching an Seaplane, Part of the American Flotilla at Cape Ferret)
*Attaque d’un sous marin par hydravion. Golfe de Gascogne, 1918* (Attack of a Submarine by a Seaplane, Bay of Biscay, 1918)
*Un camp d’aviation, 1918* (An Aviation Camp, 1918)
La fin d’un Taube, bombardements de Paris 1915 (A Taube’s End, Bombardments of Paris, 1915)

color woodcuts
Museum purchase: Letha Churchill Walker Memorial Art Fund, 2009.0124

Maurice Busset, who studied art in Paris, began military service as an aerial scout in 1914. After the War he produced several portfolios about aerial warfare. His introductory text to this portfolio states:

Between flights, in the cockpit of the twin-motor. Under canvas hangars, winter evenings, under the glow of watchman’s lantern—these images were carved during the turbulent period of the Great War.

A block of cherry or beech, a steel knife, were companions who never abandoned the author in those years when the future no longer existed for the soldier. Without any hope of future publication, he had to prove to himself, that despite the leather jacket of the aviator, he was still an artist.

As fate would have it, Busset outlived his comrades and published this book of woodcuts—prints that celebrate flying machines as works of art in their own right. See also the portfolio cover in the nearby case.

SG

Antoine Carte
1886-1954
Exposition des Livres de la Guerre, 1919
color lithograph, mounted on linen
Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund 2010.0171

Emile Causé
born 1867, Porrentry, Switzerland
Le Kaiser Prend Le Commandement Des Armées Austro-Hongroises & Allemandes (The Kaiser Takes Command of the Austro-Hungarian and German Armies), 1914
color lithograph
Causé depicts Wilhelm II at the head of an army of cripples, old men, and children facing off against the emblems of the Allied powers: the lion represents Belgium, the Gallic rooster France, and the leopard England. Behind these animals, Marianne, the personification of France, weeps amongst the ruins. Behind the Kaiser’s forces stands the Russian bear, guarding the Eastern front.

C. Cousin

*Le Petit Poucet (Hop O’ My Thumb)*, 1914 –1918
lithograph, hand coloring

This lithograph casts Wilhelm II as the ogre from the French fairy tale *Le Petit Poucet*, written by Charles Perrault in 1697. The Allied forces take on the role of the story’s hero, Le Petit Poucet, and his brothers, and Cousin shows them in the process of stealing the sleeping ogre’s seven-league boots.

Jules de Bruycker

1870–1945
born Ghent, Belgium; died Ghent, Belgium
*Ieperen de Slechte Maere (Ypres—the Grim Reaper)*, 1916
etching
Museum purchase: Letha Churchill Walker Memorial Art Fund, 1993.0319

Jules De Bruycker dedicated most of his career to recording the old quarters of his native city of Ghent, Belgium, but he relocated to London during the First World War, where had made several virulent images about the War. The expatriate artist worked from photographs of the War that were published in the contemporary press. He also drew inspiration from earlier Flemish artists with whom he shared a satirical bent, notably, Pieter Bruegel the Elder (1525–1569).

On November 22, 1914, amidst heavy bombardment, a great conflagration consumed the medieval cloth hall in Ypres, Belgium. De Bruycker has captured the moment that the bell crashed to the earth from the burning tower of the cloth hall. Not long after, the remainder of the city was destroyed. De Bruycker has conflated the 1914 attack with the second battle of Ypres, in which the Germans used chlorine gas. This is indicated by the gas mask and bomb labeled “GAZ” in the lower left, and perhaps by the demon who is perched on the Reaper’s scythe, about to hurl a bomb.
De Bruycker dedicated this impression of De Slechte Maere to his wife. Later he also inscribed it with the dates “1914–1918 1939–1940” in clear allusion to the second occupation of Belgium by German forces.

SG

**Henry de Groux**

1867–1930  
born St-Josse-ten-Noode, Belgium; died Marseille, France  
untitled [exhausted soldiers in a tumult of blasted artillery and supply wagons], 1915  
pastel on paper  
Museum purchase: Letha Churchill Walker Memorial Art Fund  
2012.0167

**Henry de Groux**

1867–1930  
born St-Josse-ten-Noode, Belgium; died Marseille, France  
38 working proofs for the portfolio *Le Visage de la Victoire* (*The Face of Victory*), 1914–15  
etchings, graphite, ink wash  
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2005.0096–146

*Méduse* (*Medusa*), 1914. 2005.0095
*Méduse* (*Medusa*), 1914. 2005.0096
*L’Éclipse* (*The Eclipse*), 1916. 2005.0097
*Les Voyants* (*The Seeing*), 1914. 2005.0104
*Les Voyants* (*The Seeing*), 1914. 2005.0105
*Les Voyants* (*The Seeing*), 1914. 2005.0106
*Lx perpetua luceat eis* (*Let perpetual light shine upon them*), 1914–1916. 2005.0108
*Nullo odore cum Deis prodigae* (meaning uncertain), 1914–1916. 2005.0109
*Comète de la Guerre* (*The Comet of War*), 1914-1916. 2005.0111
*La Comète de la Guerre* (*The Comet of War*), 1914–1916. 2005.0112
Avant l’inhumation (Before the Burial), 1914. 2005.0113
Avant l’inhumation (ou l’incineration) —Allemans Morts (Before the Burial [or the incineration]—Dead Germans), 1914. 2005.0114
Angelus guerrier (Warlike Morning Prayer), 1914-1915. 2005.0116
Chevaliers errants (Knights Errant), 1914–1916. 2005.0117
Lacrymogène (Teargas), 1914. 2005.0118
Soldats masqués (Masked Soldiers), 1915. 2005.0119
Batteries détruites (Destroyed Batteries), 1915. 2005.0120
Batteries detruites (Destroyed Batteries) 2005.0121
Sous l’oeil divin (Beneath the Divine Eye), 1914–1916. 2005.0123
Tranchée muette (Mute Trench), 1914–1916. 2005.0124
Tranchée conquise (Conquered Trench), 1914–1916. 2005.0125
L’ancêtre (The Ancestor), 1914–1916. 2005.0126
Le Guetteur (The Sentry), 1914. 2005.0127
Le Veilleur (The Sentry), 1914. 2005.0128
Veillée de Captifs (Captives’ Vigil), 1915. 2005.0130
Veillée de Captifs (Captives' Vigil), 1915. 2005.0131
Repos de prisonniers (Prisoners’ Rest), 1915. 2005.0132
Le mauvais image (The Evil Semblance), 1914–1916. 2005.0133
Le souffre-douleur ennemi (The Enemy Victim), 1914–1916. 2005.0134
Combat à la grenade —ou “le concours des crapeaux” (Fight for the Grenade—or “The Beggars Brawl”), 1914–1916. 2005.0135
Lanceur de granade (The Grenade Thrower), 1914–1916. 2005.0139
Lacrymogène (Teargas), 1914–1916. 2005.0142
Sol mortuorum (The Sun of the Dead), 1914-1916. 2005.0144
Le soleil des morts (The Sun of the Dead), 1914–1916. 2005.0145

In November 1916 the Galerie La Boëtie in Paris exhibited 279 paintings, pastels, drawings, sculptural works, etchings, and lithographs by Belgian artist, Henry de Groux. Included in the exhibition were 20 of the 40 etchings from de Groux's portfolio, The Face of Victory. In his preface to the portfolio, de Groux described the War as an “undeniable and colossal absurdity like a machine functioning in a void,” and an “opulent excess of perfect horror.” This view of horrifying and autonomous war running under its own momentum, beyond human control, recalls the misanthropic reflections of Céline, who served briefly in the War and later wrote, "A war had been switched on between us and the other side, and now it was burning!" For Céline, this incomprehensibility of war was
due to humanity's inherent stupidities, while for the Catholic de Groux it had as much to do with loss of faith.

The 38 prints exhibited here are part of a group of 52 working proofs for The Face of Victory in the collection of the Spencer Museum of Art. These include variant states and printings, many with provisional titles scrawled on them. Most of these compositions, some of which are based on photographic reportage appearing in journals such as Le Miroir, were used in the finished portfolio, but not all of them. [Ieperen passim.]. The Éclipse, for example, had been intended as a cover for the portfolio, but it was censored [Ieperen pp. 28-29]. The Éclipse shows a dark, skeletal face with Medusa-like, serpentine hair, eclipsing the radiant head of Jesus (who wears the crown of thorns and a rope around his neck), each surrounded with biblical texts. This was presumably the design that was also intended for the exhibition poster, and was censored, with the admonition "there must be no sadness, no ruins ... There must be no horror, no sadness. There must be no terror. But glory, heroic glory or symbols of hope, and of the sacred union." [Davenport p. 165]

There had, in fact, been a total eclipse of the sun on August 21, 1914, just as war was breaking out. De Groux turned to the heavens for another group of etchings that did not make it to his finished portfolio, images of The Comet of War, which no doubt refer to a comet that remained visible throughout the war years. According to Popular Astronomy (no. 24, 1916), which also mentioned the 1914 eclipse:

\[
\text{A comet which will hold the name of “the Comet of War” has been visible the entire year in the sky. Discovered in December 1913 by Delavan at the La Plata Observatory, it is still visible at this time and will be for five years.}
\]

Perhaps the most moving assessment of de Groux's wartime art comes from his estranged friend and one-time collaborator, Léon Bloy, who wrote to the artist:

\[
I cannot say in words the tremendous sadness that weighed on me when I looked at your drawings and paintings whose crucifying perspective overwhelmed me. The ruined things and the ruined men, the “descent into the abyss,” as you would call it, the shooting of innocent people and the massacre of captives, the grave-digging prisoners, the processions of the blind, the old people who can no longer cry and who wander amidst the rubble of their homes looking for something they had cherished, and finally, above all the rest, the amazing portrait of the imprisoned German officer who allowed himself to be drawn by you.
\]

[Davenport?]
**André Devambez**

1867–1943

Born Paris, France; died Paris, France

*Douze eaux-fortes, scènes de la guerre* (Twelve Etchings, Scenes from the War), 1915–1917

*Douze eaux-fortes, scènes de la guerre* (Twelve Etchings, Scenes from the War) [original portfolio with etching]

*Les réserves* (The Reserves)

*Un schrapnell* (Schrapnell)

*Le bouclier* (The Shield)

*L'espionne* (The Spy)

*La pluie* (The Rain)

*Le froid* (The Cold)

*Les otages* (The Hostages)

*Les trous d'obus* (Shell Holes)

*Gare la marmite!* (Watch Out for the Big Shell!)

*Le charbon* (Coal)

*L'incendie* (Fire)

*Le fou* (The Crazed Man)

13 etchings

Museum purchase: Letha Churchill Walker Memorial Art Fund, 2005.0154

André Devambez, who was captivated by the idea of flight and of aerial views, summarized the War from numerous perspectives, both at the front and in civilian life. The series culminates with the unforgettable image of man who has gone desperately mad amidst ruins.

SG

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**Otto Dix**

1891–1969

Born Untermhaus, Germany (present-day Gera, Germany); died Singen, Federal Republic of Germany (present-day Germany)

*Self-portrait*, 1914

Oil on composition board

Museum purchase: State funds, 1961.0004

At the outbreak of war in August 1914, Otto Dix volunteered in Dresden for military service. He served first in a field artillery regiment, then received heavy-machine-gun training in Bautzen. By the fall of 1915 he was a machine gunner and platoon commander in France, Flanders, Poland, and Russia. He witnessed some of the most harrowing chapters of the War and was a survivor of the Battle of the Somme, in which Allied and
German forces each suffered more than 600,000 casualties. At war’s end in 1918 he was being trained as a pilot in Silesia. Dix painted three portraits of himself as a soldier in 1914, and the Spencer’s untitled self-portrait is best understood in this light, as an exploration of self in various guises that seems to culminate in two helmeted figures near the central signature in red.

**Otto Dix**

1891–1969

born Untermhaus, Germany (present-day Gera, Germany); died Singen, Federal Republic of Germany (present-day Germany)

*Explosion*, 1918

ink, wash, graphite on paper

Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2006.0100

The brilliant draftsman, printmaker, and painter Otto Dix served as a soldier throughout the First World War, ultimately becoming one of the most visceral commentators on the horrors of war since Goya. Ironically, Dix, like many of his contemporaries from both sides of the trenches, had greeted the outbreak of war with a naive enthusiasm in the belief that it would provide a quick and cathartic cure. In the words of Richard Cork, Dix had been “ablaze with a Nietzschean belief in the need for purgative destruction.”

Although the grim realities soon settled in, Dix was almost pathologically incapable of removing himself from the conflict, believing it gave him the chance to fathom the human condition in an extreme situation, or, as he put it in an interview in 1963:

> The war was a horrible thing, but there was something tremendous about it too. I didn’t want to miss it at any price. You have to have seen human beings in this unleashed state to know what human nature is.

His unflinching visual testimony of the War, quickly set down on whatever paper he could find, was reworked after the War in his 1924 portfolio of 51 etchings titled simply *Der Krieg* (The War). The theme of an exploding grenade was treated by many artists and writers who witnessed the War that gave us the term “shell shock,” but Dix’s drawing is unusually terrifying with its jagged, exploding forms that also define detached limbs.

SG

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Otto Dix  
1891–1969 born Untermhaus, Germany (present-day Gera, Germany); died Singen, Federal Republic of Germany (present-day Germany)  
*untitled (In the trenches)*  
*untitled (Flooded craters)*  
ink wash and graphite  

These two drawings by Dix were evidently done after the War in preparation for his towering achievement as a graphic artist, his 1924 portfolio of 50 etchings, *Der Krieg* (War) — an accomplishment often compared to Goya's print series, *The Disasters of War*. While there is no direct correspondence, these drawings are closest to the finished etchings titled *Trichterfeld bei Dontrien, von Leuchtkugeln erhellt* (Field of Craters near Dontrien, Illuminated by Rocket Flares), and *Verschüttete (January 1916, Champagne)* [Buried Alive (January 1916, Champagne)]. The fact that the study with the water-filled craters includes a notation "wässrig Aquatinta" (watery aquatint) assures us that this drawing was a study for a print.

As introduced elsewhere in the exhibition, Dix volunteered for military service at the outbreak of war, in August 1914. He served first in a field artillery regiment, and next received heavy-machine-gun training in Bautzen; by the fall of 1915 he was a machine gunner and platoon commander in France, Flanders, Poland, and Russia. He witnessed some of the most harrowing chapters of the War and was a survivor of the Battle of the Somme, in which Allied and German forces each suffered more than 600,000 casualties. 

SG

Jean-Gabriel Domergue  
1889–1962  
*untitled*  
lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0127  
version of the following:

Jean-Gabriel Domergue  
1889–1962  
*La Main Fraternelle (The Hand of Brotherhood)*, 1915  
lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0128
Jean-Gabriel Domergue  
1889-1962  
*La Main Fraternelle (The Hand of Brotherhood)*, 1915  
lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0132

Jean-Gabriel Domergue  
1889-1962  
*Sensibilité (Sensitivity)*, 1915  
lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0129

Jean-Gabriel Domergue  
1889-1962  
*Nuit Blanche (Sleepless Night)*, 1914  
color lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0131

Jean-Gabriel Domergue  
1889-1962  
*Zepplinade*, 1914  
color lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0130

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Kerr Eby  
1889–1946  
born Tokyo, Japan; died Norwalk, Connecticut  
*September 13, 1918, St. Mihiel*, 1934  
etching, aquatint, sandpaper ground  

Kerr Eby enlisted in the Army in June, 1917. He was stationed in France where he first served with the ambulance corps, and then with a camouflage division. He sketched extensively, and when back in the U.S. in 1919, he reworked his drawings as etchings, drypoints, mezzotints, and lithographs. Like many of his European counterparts, Eby was optimistic about the War at the outset, but this enthusiasm was quickly tempered by the tragic realities of protracted trench warfare.
The Battle of Saint-Mihiel, which took place from September 12–15, 1918, involved French and U.S. forces under U.S. command. Eby first made a print of this subject in 1919, on a smaller scale and as a mezzotint. The much larger etching of 1934 is Eby's acknowledged masterpiece. According to a 1939 article in *Print Collectors Quarterly*, "In the Saint-Mihiel Drive, the great cloud hung for days over the advancing troops, the Germans called it the Cloud of Blood." [Girdina p. 137]

With the exception of a few tonal passages, the massive black cloud is etched entirely in finely drawn cross-hatching. This near-obsessive, repetitive, and time-consuming approach leaves open the possibility that this print was a meditative coming-to-terms with the artist's wartime experiences. The year after this print was made, Eby wrote a short antiwar essay for the catalogue of an exhibition of his World War I works, titled simply, *War*. In this essay Eby wrote:

> Maybe there is not one thing that can prevent another war but I do know that if everyone who has any feeling in the matter at all said what he felt in no uncertain terms—and kept saying it—the sheer power of public opinion would go far to make war impossible.  
> [eby, War]

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**Jean Louis Forain**  
1852–1931  
born Reims, France; died Paris, France  
*La Fête-Dieu à Paris: L’Archevêque de Cologne nous exprime sa pieuse gratitude.*  
(*Corpus Christi in Paris: The Archbishop of Cologne sends us his pious gratitude.*), circa 1917  
from *Le Figaro*  
Conté crayon, heightening  
Gift of Dr. and Mrs. Arthur H. Sams, 1978.0192.28

Jean-Louis Forain’s graphic illustrations appeared in many of the major French periodicals of his day, and he was greatly admired for the immediacy of his drawings. Despite his keen satirical eye, Forain was also a patriot, volunteering for military service at the age of 62. He continued to produce hundreds of illustrations while serving on the Western front, of which this drawing is one.

In addition to his patriotism, Forain was a devout Catholic, a fact that adds an additional layer of meaning to this already heavily ironic drawing. The image is of a Catholic altar decorated for Corpus Christi, a feast day celebrated in France and Germany. The altar is in the process of exploding, possibly under artillery fire, and the caption points the viewer’s anger towards Felix von Hartmann, the Archbishop of Cologne at the time and
a strong believer in the legitimacy of World War I and the German invasion of Belgium. The irony of one Catholic country bombing another during a shared religious holiday is clear, as is Forain’s anger at a war in which churches were considered legitimate targets.

**Dominique Charles Fouqueray**

1872–1956
born Le Mans, France; died Paris, France

*Le Cardinal Mercier Protège Belgique (Cardinal Mercier Protecting Belgium)*, 1916
lithograph
William Bridges Thayer Memorial, 0000.0941

In 1914 the German army attempted to invade France through neutral Belgium. Following the exile of King Albert I and his government, Cardinal Desiré Joseph Mercier (1851–1926) effectively became the wartime resistance leader for occupied Belgium. Through a series of open letters, which were subsequently picked up and published by Allied and neutral newspapers, Mercier criticized the German occupation force and came to embody the Belgian resistance to the occupying power. As a result, he sometimes became the focus of Allied propaganda during the War.

While ordinarily Mercier could have expected to be arrested and perhaps shot for his subversive views—regardless of his position as a cardinal—his unusually high profile and popularity among German Catholics ensured his continuing liberty, aside from a brief period of arrest in January 1915.

**Gustave Fraipont**

1849–1923
born Brussels, Belgium; died Paris, France

*France Toujours! France Quand Même! (France Forever! France in Spite of It All!)*
circa 1914–1918
color lithograph
Source unknown, 0000.2845

Fraipont worked as a painter, sculptor, illustrator, and poster designer before the outbreak of war. During World War I he produced many compositions for the newspaper *L’Illustration*, including images of the monuments destroyed by war such as the Halles aux Draps in Ypres, the Reims Cathedral and the town hall of Arras. This poster design
shows a monumental column encircled by a procession of Frenchmen representing the major periods of French history. At the top of the column are the Gauls, and at the bottom are contemporary French generals made famous by their military service.

**Daniel Chester French**

1850–1931
born Exeter, New Hampshire died: Stockbridge, Massachusetts

*Disarmament*, 1918 bronze

Museum purchase, 1995.0044

In 1919 a temporary but monumental victory arch was erected in Madison Square Garden in New York City to celebrate the armistice (the agreement to end the War, signed by Germany and the Allies on November 11, 1918). The statuette exhibited here was made from the model for the figure of Disarmament, one of several allegorical figures featured near the summit of the triumphal arch.

Daniel Chester French also carved the monumental figure of the seated Abraham Lincoln in the Lincoln Memorial in Washington D.C.

**George Grosz**

1893–1959
born Berlin, Germany; died West Berlin, Federal Republic of Germany (present-day Berlin, Germany)

*Gefangen (Prisoners of War)*, 1915

transfer lithograph

Gift of Chancellor Franklin D. Murphy, 1957.0015

Grosz volunteered for military duty on November 11, 1914, but his experiences as a soldier quickly turned him against the War and ultimately contributed to his becoming a scathing satirist of militarism. In this dreary scene of enemy capture, the ground is cluttered with the dead, while scratchy marks suggest barbed wire and little wildflowers.
The same year that this work was produced, Grosz wrote, “the time I spent in the stranglehold of militarism was a period of constant resistance—and I know there was not one thing I did which did not utterly disgust me.”

SG

Adolphe Ernest Gumery
1861-1943
*Le “Brilliant Second”* ("Tout de même si c'était vrai que j'ai chogné St. Père")
color lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0151

Wenzel Hablik
1881–1934
born Brüx, Bohemia (present-day Most, Czech Republic); died Itzehoe, Germany
*Untitled*, 1909 from *Schaffende Kräfte* (*Creative Forces*), plate 2
etching
Anonymous gift, 2010.0005

Wenzel Hablik studied applied art in Vienna and Prague, becoming a master cabinetmaker. Hablik’s pre-war architectural fantasies, such as this utopian image of floating cities, express a yearning for a better world, a theme vigorously taken up again in the years following the War.

Starting in 1915, Hablik served his military duty as a war artist in the Carpathian Mountains until he was wounded in the right arm in 1916. After the War he was briefly involved with a group of progressive architects and artists that called themselves the *Gläserne Kette* (*Crystal Chain*).

In 1927 he and his wife, Lisbeth Lindemann, set up a weaving workshop in Itzehoe.

ADD THIS?? See also the post-war etching by Hablik, *There People Lived in Crystal Trees*, toward the end of this exhibition, and the current exhibition in the Spencer Museum, *Utopia/Dystopia*.

SG

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**Erich Heckel**
1883–1970
born Döbeln, Germany; died Radolfzell, Federal Republic of Germany (present-day Germany)
*Mann in der Ebene (Man on a Plain)*, 1917
woodcut, printed 1921

Erich Heckel, one of the central figures in the artists' group *Brücke* (Bridge), served in an ambulance unit during the War. The looming forehead, the raised hands that emphasize the temples, and the way the carved areas of sky seem to radiate from the figure all help to convey a sense of psychic turmoil. Much of Heckel's wartime service was in Ostend, where he worked with other German artists including Max Kaus, who is also exhibited here. This impression is from the 1921 printing for the portfolio *Elf Holzschnitte, 1912–1919, Erich Heckel* (Eleven Woodcuts, 1912–1919, Erich Heckel).

**SG**

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**Franz Hein**
1863–1927
born Hamburg, Kingdom of Prussia (present-day Germany); died Leipzig, Germany
*Wasgenwald (The Vosges Forest)*, 1918
woodcuts
Gift of Marjorie Swann and William Tsutsui in memory of Minoru and Ethel Ashworth Tsutsui, 2009.0031

*Waldruine (Klein-Arnsburg) [Forest Ruins (Klein-Arnsburg)]*  
*Waldtalbrücke (Forest Viaduct)*  
*Herbststurm (Autumn Storm)*  
*Ruine Lützelhardt (Lützelhardt Ruins)*  
*Ruine Wasigenstein (Wasigenstein Ruins)*  
*Ruine Schönek (Schönek Ruins)*

Hein's portfolio of six woodcuts is dedicated to the mountainous Vosges (German Vogesen or Wasgen) region that reverted to French control after the signing of the Treaty of Versailles in 1919. The sense of loss from the German perspective was all the more poignant as the region had slipped from German to French control only a few generations earlier, during the French Revolution of 1790. The prints show the woods and the ruins of medieval castles in the Vosges Mountains, including the ruins of the 13th-century castles of Lützelhardt, Wasigenstein, and Schönek.
Hermann-Paul (Georges Hermann René Paul)
1864 –1940
born Paris, France; died Les Saintes-Maries-de-la-Mer, France
Les 4 Saisons de la Kultur (The 4 Seasons of Culture), 1915
woodcuts
Paris: Dor Bon Ainé, 1915
Museum purchase: Letha Churchill Walker Memorial Art Fund, 2009.0123

This portfolio serves as an example of the cultural and ideological war that unfolded on pages of periodicals during the War. In a satirical mode of representation Allied artists employed the stereotypical depictions of the “civilized Allies” and the “barbaric Germans.” The propagandist flavor of Hermann-Paul’s portfolio is already encoded in the title: by spelling Kultur with the “gothic k” he underscored the propagandistic convention that the Germans had reverted to the violent primitivism of the Goths instead of following the civilized route of Goethe, Schubert, or other luminaries of the Germanic world. Hermann-Paul executed the set in the style of medieval calendars or devotional books of hours. The title page reflects the division of the four seasons with four plants appropriate for each time of year and four decorative patterns, echoed in a print of a corresponding season.

The title page also features signs of the Zodiac, a typical pictorial device of medieval calendars. In his attempt to satirize contemporary German culture Hermann-Paul played out the stereotype of equating medieval to barbarian. The choice of a calendar format thus became another artistic device to enunciate the “gothic” and savage dimensions of the German “Kultur.” Typically such calendars portrayed various events of medieval secular life appropriate for each month: hunting, harvesting, feasting, feeding animals, etc. The artist subverted the calendar vocabulary, transforming a generic scene of hunting into a rape chase, feasting into a gruesome spectacle of a drunken debauch, and harvesting into a ruthless pillage.

The winter plate of the set depicts two German soldiers carrying torches and spreading fire among the debris. At the same time the image is highly abstracted, opening up a possibility for a symbolic interpretation: two soldiers in their metal helmets amid the blazing fire recall metal foundry workers pouring steel. A war conceptualized as a machine in a factory of the devil formed a recurring metaphor that reached an iconic status in visual and literary culture.

Two spring prints both depict a rape scene. One of them provides a literal account of a rape, which was frequently discussed in conjunction with German war atrocities; the other treats the theme metaphorically. By bringing one of the rape scenes outside and
showing a devastated landscape, the artist suggested that the War also constituted a rape of the country’s land, constantly plundered and violated in combat.  


**Hermann-Paul (Georges Hermann René Paul)**

1864 –1940  
born Paris, France; died Les Saintes-Maries-de-la-Mer, France  
*Calendrier de la Guerre, 1er année, 1915*  
*Calendrier de la Guerr, 2ème année, 1916*  
Color Woodcuts  
Museum purchase: Letha Churchill Walker Memorial Art Fund  
2011.0059.01-12; 2011.0060.01-12

**Hermann-Paul (Georges Hermann René Paul)**

1864 –1940  
born Paris, France; died Les Saintes-Maries-de-la-Mer, France  
*Janvier, Calendrier de la Guerre, 1er année, 1915*  
ink on paper  
Gift of Eric G. Carlson in memory of John Talleur  
2002.0047.01

**Hermann-Paul (Georges Hermann René Paul)**

1864 –1940  
born Paris, France; died Les Saintes-Maries-de-la-Mer, France  
*Janvier, Calendrier de la Guerre, 1er année, 1915*  
woodcut (trial proof)  
Gift of Eric G. Carlson in memory of John Talleur  
2002.0047.02

John Anzalone’s article, “Hermann-Paul et la Guerre sur bois” (Bulletin du bibliophile 2009 no. 1 pp. 142-162) discusses the two “calendars” under consideration and the related portfolio already in the SMA collections, Les 4 saisons de la Kulture. The concise English summary underscores the significance of these works a unified whole:

“In several albums of colored woodcuts, a medium he “rediscovered” for imagining the Great War, René-Georges Hermann-Paul (1878-1948) produced works of iconic significance for the understanding of prevailing cultural mentalities. As World War I
historiography moves ever more decisively into the examination and the significance of
the cultural conflicts of the times, these extraordinary woodcuts suites allow us to see
how the juxtaposition of propaganda, patriotism and distress hint at the reassessment to
come.”
OC see above

Henri Gabriel Ibels
1867–1936
born Paris, France; died Paris, France
*L’Insomnie du Kaiser (The Kaiser’s Insomnia)*, 1914
color lithograph Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and
Caitlin Goddard, 2004.0158

In France, the German Emperor, Kaiser Wilhelm II, received a large share of the blame
for the outbreak of war. He was a popular target for wartime propaganda, appearing
repeatedly in cartoons, lithographs for magazines, and even postcards. As long as
Wilhelm’s distinctive mustache was present, the French viewer would have no problem
reading even the most distorted figure as the hated Kaiser, a fact that many artists used to
great effect.
RV

Henri Gabriel Ibels
1867–1936
born Paris, France; died Paris, France
*L’antechrist perda sa couronne et mourra dans la solitude et la démence (The Antichrist
Will Lose His Crown and Will Die in Loneliness and Insanity)*, 1914
color lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard,
2004.0161

The caption below this image of Wilhelm II stained with blood refers to the “Prophecy of
the Monk Johannes,” a text allegedly written by a French monk in 1600 and published in
*Le Figaro* in 1914 after it was “rediscovered.” These prophecies, which were translated
into English and republished around the world, described the current situation in Europe
in thinly veiled allegory and predicted the eventual outcome: the Antichrist, also known
as Wilhelm II, would be defeated and his territory divided among the victors.10
RV

10 Theodore Graebner, *Prophecy and the War: “Was it foretold?”: an answer for questioning Christians*
(St. Louis: Concordia Publishing House, 1918), 8. The claim that this text was published around the word is
supported by the fact that it was published in *Kai Tiaki: the Journal of the Nurses of New Zealand* in 1915.
Henri Gabriel Ibels  
1867-1936  
*Comme elles tombent tôt, les feuilles, cette année! (How Early the Leaves Fall this Year!)*  
color lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0159  

Henri Gabriel Ibels  
1867-1936  
*Guillaume le Maudit (Wilhelm the Damned)*  
color lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0160  

Paul Iribe  
1883-1935  
*Les Saintes Femmes (Holy Women), 1914*  
lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0167  

Willy Jaeckel  
1888–1944  
born Breslau, Germany (present-day Wroclaw, Poland); died Berlin, Germany  
*Schlachtfeld (Battleground), 1915*  
from *Krieg und Kunst. Original-Steinzeichnungen der Berliner Sezession (War and Art. Original Lithographs from the Berlin Secession)*, 14th series  
lithograph  
Museum purchase: Letha Churchill Walker Fund,  
2008.0018
Willy Jaeckel was drafted into the military, where he served as a trench cartographer and then as an aerial photographer. Jaeckel was openly against the War, and he was given leave to paint murals for the Bahlsen/TET factory in Hanover. *Battleground* addresses themes that surface frequently in images critical of the War: frantic and painful entanglement in barbed wire, which was used extensively in trench warfare to make it easier to target entrapped soldiers, especially with machine-gun fire; and the cruel and indiscriminate slaughter of horses that were still used in combat during the First World War. Jaeckel’s most important wartime effort, a lithographic portfolio, *Memento 1914/1915*, was suppressed for its explicit scenes of military savagery. A reproduction of one of the prints in *Memento 1914/1915* can be seen in the journal *Licht und Schatten*, also exhibited here.

SG

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**Lucien Jonas, artist**

1880–1947  
born Anzin, France; died Paris, France  
Devambez Printers, publisher  
*Journée de l’Armée d’Afrique et des Troupes Coloniales (African Army and Colonial Troops Day)*, 1917  
color lithograph  
William Bridges Thayer Memorial, 0000.0932

Soldiers from the French colonies played a significant role on the fronts in Europe and the Balkans, with the French army alone recruiting nearly 292,000 men from Africa and around 600,000 troops from the colonies as a whole. This poster shows Senegalese tirailleurs, or infantry, along with two French foot-soldiers and an Indo-Chinese soldier. Lucian Jonas was one of the more prolific illustrators during the “Great War.” Officially accredited as a military painter in February 1915, he travelled extensively along all sections of the front lines, producing thousands of paintings and illustrations that were published in hundreds of different publications and books. Jonas tended to mix facts with allegory, creating effective propaganda that embodied his nation’s wartime myths and helped shape how the War looked in the popular imagination. In portraying soldiers and officers as equals in the struggle against the Germans, he created an image of the French soldier as heroic and unflinching in their duty, prepared to give their lives for France. For this poster, Jonas expands that idealistic view to include troops from the French colonies. However, the ongoing French discrimination against the colonial troops can be seen in Jonas’s portrayal of the colonial forces as more savage and uncivilized in warfare than their French counterparts.11

RV

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11 Aulich and Hewitt, 147-148.
Jean-Émile Laboureur
1877–1943
born Nantes, France; died Pénestin, France

*Le général (The General)*, 1918
from *Types de l’Armée Américaine en France (Types of the American Army in France)*
color woodcut
Museum purchase: Elmer F. Pierson Fund, 2008.0045

In 1895, Laboureur moved to Paris to study law, but instead embarked on a formal study of printmaking. His work was influenced by his friend Henri Toulouse-Lautrec, especially in terms of his cosmopolitan subject matter, while the use of strong black-and-white contrasts throughout his career shows the influence of Swiss artist Félix Vallotton.

Due to Laboureur’s experiences living and traveling in the United States, he was drafted in 1914 as an interpreter attached to the 12th division of the British army. He continued to produce prints, although his work ignored the horrors of war in favor of what he saw as the comic aspects of the situation. In 1917, he was transferred to Nantes to work with the American troops arriving there. These experiences later informed his woodcuts for Types, and for the remainder of the War, Laboureur liked to liven up his prints with images of happy-go-lucky Americans.12

The text accompanying *The General*, as translated by Douglas Cooper:

*The General*

*General, or, as they say, “Captain of industry?”* Outwardly a business man and dressed somewhat like a civilian, he is surrounded by the plans which one associates more with an engineer’s office.

*But isn’t he the attentive engineer of a smooth-running and well-oiled machine which if it were fitted with the latest improvements would fulfill hopes of “a machine to end the war.”*13

RV

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**Félix Jules Lacaille**
active France
*Le Coup de Massue de l’un (One Knock-down Blow)*, 1914–1918
lithograph, hand coloring

This work most likely refers to the First Battle of the Marne, fought in early September 1914, when the combined French and British armies defeated the German forces to stop their advance into France and end a month-long streak of German military victories. Here, Lacaille has captured the optimistic spirit generated by this victory, depicting the Kaiser being defeated with a single blow from a club labeled “Marne.”

See Ibels for Wilhelm II

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**Lucien Laforge**
1885-
*la permissionnaire (The Soldier on Leave)*, 1914-1918
pochoir

**Lucien Laforge**
born 1885, Paris, France
*Le concert au front (The Concert at the Front)*, 1914–1918
pochoir

**Lucien Laforge**
born 1885, Paris, France
*L’espion (The Spy)*, 1914–1918
pochoir (stenciling)
Lucien Laforge  
born 1885, Paris, France  
*Le cuistot (The Cook)*, 1914–1918  
poochoir (stenciling)  

Lucien Laforge began his art career before the War, contributing illustrations and cartoons to numerous French magazines and newspapers. He continued to work as an artist throughout the War, producing images that contained elements of propaganda. During the first part of the War, there was a vast disconnect between the general population’s perception of the soldier’s life and the soldier’s actual experience in the trenches. Illustrations like these contributed to the construction of the image of the French soldier as happy and well-fed against the backdrop of a bloodless conflict.

RV

Jean-Pierre Laurens  
1875-1932  
*Prisonniers de Guerre (Prisoners of War)*, 1918  
offset lithograph  
Gift of Eric G. Carlson in honor of the Goddard Family  
2009.0202

A. Maksimov  
active Russia, 1914-1929 ?  
*The American Ambulance in Russia*, 1916 (poster), 1918 (English texts added)  
color lithograph  
William Bridges Thayer Memorial, 0000.0936

The mass-produced poster was a new medium for Russia, which copied from Western countries the use of posters to promote subscriptions to war loans. On a stylistic level, war posters were conservative, drawing upon traditional styles of “lubok” popular prints, realistic painting, and national heraldry to appeal to the romantic ideal of a great common past. This poster shows a medieval knight riding in front of the double-headed eagle flag of Russia, while the text in Russian promotes the sale of war bonds. This revival of traditional heroes and the display of national symbols was common in Russian war posters, with most of the images only loosely connected to the actual loan drive. This illustration first appeared advertising war bonds in 1916, but many of these Russian
posters were later repurposed to promote the American Ambulance in Russia volunteer corps by gluing additional English texts to the top and bottom of the original poster.14

Little is known about the artist, but he may be one of two men, both of whom were named Aleksei Maksimov. One was a graphic artist who designed lithographic posters for war loans during World War I and was a member of the Kuindzhi Society of Artists in Leningrad in 1929. The other was a painter, draftsman, and printmaker who also contributed images to Russian periodicals.

RV & OC?

**Louis Malteste**

1862–1928  
French?? “Oh! It’s you, is it, the General-in-Chief? Very well! Continue!”  
color lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0164

**Franz Marc**

1880–1916  
born Munich, Germany; died Verdun-sur-Garonne, France  
*Reitschule (Riding School)*, 1913  
woodcut  
Museum purchase: Letha Churchill Walker Memorial Art Fund, 1981.0132

In 1913 Marc produced a major painting originally titled *The Trees Show Their Rings, the Animals Their Veins*, but then retitled as *The Fate of the Animals*. Like *Riding School* this painting shares a dynamic and rhythmic geometry that vibrates between animal and botanical life forms.

As Richard Cork has noted, when Marc was at the front in 1915 he wrote of the painting:

> It is like a premonition of this war, at once horrible and stirring. I can hardly believe that I painted it. Yet it is artistically rational to paint such a picture before the war, and not simply as a dumb memory after it is all over.

Frans Masereel
1889–1972
born Blankenberge, Belgium; died Avignon, France
De Tentoonstelling (The Exhibition), circa 1932
from Gisteren Nog Misdaad ... Heden? (Yesterday's Crime ... Today?)
Den Haag, N.V. Servire, circa 1932; pp. 54–55
lineblock and letterpress
Anonymous Gift, 2010.0013

This book is a collection of Frans Masereel's anti-war graphics that appeared during the First World War in the newspaper La Feuille (The Leaflet) and in three woodcut series: Debout les Morts (Standing Dead), Les Morts Parlent (The Dead Speak), and La Ville (The City). It was obviously intended as a caution against a second world war.

Masereel shows us a group of war invalids, presented as if on display, with the cynical caption "Very Rare." Except for his head, the central figure appears to be composed entirely of prosthetic devices. The accompanying text on the facing page gives a news brief:

The Exhibition.
Rome (Stefani)—The second conference for war invalids takes place in Paris from October 12–17. The conference will conclude with an exhibition.

This is probably a reference to the Conférence interalliée pour l'etude de la rééducation professionnelle et des questions qui intéressent les invalides de la guerre (Inter-Allied Conference for the study of professional re-education and other questions affecting war invalids), held in Paris in May, 1917. Exhibitions of prosthetic limbs were common during these conferences—one that took place in Berlin (Charlottenburg) included 30 artificial arms and 50 artificial legs.

[Reference?]

Maxime Maufra
1861–1918
French
Paysages de guerre (War Landscapes), portfolio, 1917
Maufra's portfolio is unusual in its focus on the ecological impact of war—specifically the impact of war on the land. It also includes an important seascape with an image of the Seeadler (Sea Eagle), a German three-masted ship outfitted for battle that sailed under the guise of a Norwegian lumber ship.

SG

Ludwig Meidner
1884–1966
born Bernstadt, Germany; died Darmstadt, Federal Republic of Germany (present-day Germany)

Untitled, 1920
from September-Cry. Hymns / Prayers / Calumnies. With Fourteen Lithographs, by Ludwig Meidner, p. 9

lithography and letterpress
Berlin: Paul Cassirer, 1920
Anonymous gift, 2010.0007
German Expressionist artist and writer Ludwig Meidner is best known for his "apocalyptic landscapes" created just before and during the War. Drafted into the army in 1916, *September-Cry* is Meidner's response the cataclysmic experience of war. It was written and drawn in 1917 and published in 1920. On page 21 of *September-Cry* Meidner writes, "This place looks like my pictures. The unexpected, the Last Judgment begins in vast space, shatters in the tumult of verticals ... You shudder and run away from your painful visions." [Griffiths] Meidner also produced *Krieg* (*War*), a powerful portfolio of anti-war images that was published in 1923, with most of the drawings having been done in 1914.

**Louis Morin**

1855-1938  
*Pour être Empereur d’Occident (To Become the Emperor of the West)*  
lithograph  
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard  
2004.0150

**Pierre Mourgue**

active France, 1900s  
lithograph  
William Bridges Thayer Memorial, 0000.0933

After their final defeat in the winter of 1915, the Serbian army retreated across the Albanian mountains, accompanied by a large number of civilian refugees. The French government later established Serbia Day as part of an effort to raise funds for their allies; this poster was one of several commissioned for the event. Here, Mourgue illustrates a flood of Serbian refugees crossing the River Drina amid a barren winter landscape.

**Maurice Neumont**

1868–1930  
born Paris, France; died Paris, France  
*On Ne Passe Pas!, 1914–1918 (They Shall Not Pass! 1914–1918)*, 1918
Posters played an indispensable role in World War I for every combatant nation. Recruiting, fundraising, medical efforts, and security were all vitally affected by mass communication efforts. In France, professional artists were employed directly or through established lithographic studios and printing houses such as Maurice Neumont Studios and Devambez Printers, which carried out a huge number of poster commissions during the War.\footnote{Jim Aulich and John Hewitt, \textit{Seduction or instruction? First World War posters in Britian and Europe} (Manchester, England: Manchester University Press, 2007), 135.}

Maurice Neumont was a lithographer and painter, but he is best remembered today as a member of the Patriotic School, a group of artists whose propaganda posters helped mobilize the French in the War. His most popular poster was this monumental image of a ragged poilu, or infantryman, defending his ground. Below the image is a text that reads: “Twice I have stood fast and conquered on the Marne, my brother civilian. A deceptive ‘peace offensive’ will attack you in your turn; like me, you must stand firm and conquer. Be strong and shrewd. Beware of Boche hypocrisy.” Boche was a derogatory term for Germans used by the French during World War I.

\textbf{Raymond de la Nézière}, illustrator
1865-1953
Hachette, publisher
\textit{Jouons aux Soldats (playing soldier)}, 1914-1920
printed on cotton cloth
Gift of Eric G. Carlson in honor of the Goddard Family
2009.0201

\textbf{Pierre Paulus}
1881-1959
\textit{La France defend son Drapeau (France Defends Her Flag)}, 1916
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0162
Joseph Judd Pennell
1857–1926
born Philadelphia, Pennsylvania; died Brooklyn, New York
Harvey Muenzenmayer, Fort Riley, 1918
from 75 prints made by Jon Blumb from the original negatives in the Kansas Collection
gelatin silver print, printed 1981
Printed from negatives in Kansas Collection, Kenneth Spencer Research Library,
1984.0122

Chemical gas—ranging in severity from teargas to chlorine and mustard gas—was produced and used by both German and Allied forces in World War I. A variety of protective coverings and breathing apparatuses were developed in response to this new form of warfare. Pennell’s studio portrait taken at Fort Riley, Kansas, shows a soldier wearing a canister gas mask, which included a face mask with a breathing tube connected to a canister containing fabric soaked with an absorbent chemical. This is one many examples of mechanical prostheses developed during the War that extended a soldier’s body in war, or repaired it in the wake of war.

SG

Francisque Poulbot
1879–1946
born Saint-Denis, France; died Paris, France
C’est sa main. (It’s her hand.), 1916
lithograph
Gift of Eric G. Carlson in honor of Pamela D. Kingsbury
2010.0251

Francisque Poulbot
1879–1946
born Saint-Denis, France; died Paris, France
Laissons la d’abord donner à boire, nous la tuerons après (Let Her First Give Him a Drink, We Will Kill Her Afterward), 1914–1918
etching
Before the War, Poulbot established his career as an illustrator with cartoons of young Parisian children. When war was declared, his “street urchins” went to war as well, playing soldier and interacting with French and, in some cases, German troops. However, Poulbot was highly patriotic and gave his public exactly what they wanted during the war years, depicting healthy and courageous French soldiers and children in contrast with a highly negative view of the German forces. In this print, Poulbot shows a young French girl giving an injured German soldier a drink of water. Hiding in the tree line, a cluster of German soldiers plan to kill her when she is done helping their compatriot.

Francisque Poulbot
1879–1946
born Saint-Denis, France; died Paris, France

_Journée du Poilu - Organisée par le Parlement_ (Day of the Infantryman - Organized by Parliament), 1915
color lithograph
William Bridges Thayer Memorial, 0000.2866

This poster was one of six designs published to commemorate _Journée du Poilu_, which raised funds for soldiers and their families. Many of these posters tried to show a more down-to-earth, democratized, and humanized vision of the soldier’s lot by focusing on the families left behind. Neumont and Jonas were some of the other artists who designed posters for this campaign.  

One of Poulbot’s specialties was the depiction of children, and here he focuses on the sale of badges to raise funds for the soldiers. The children are shown imitating the adults in their respective social roles, as the boy has military medals on his chest while the girl is dressed as a nurse.

Louis Raemaekers
1869–1956
born Roermond, Netherlands; died Scheveningen, Netherlands

_Het Toppunt der Beschaving_ (The Summit of Civilization) numbers 1–7
lithographs
Amsterdam: Elsevier, 1915–1917

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16 Aulich and Hewitt, 151.
Anonymous gift, 2010.0012

Louis Raemaekers was one of the most successful propagandists of the First World War. His viciously anti-German cartoons, made in the neutral Netherlands, were fueled by reports of German atrocities during the War. Outraged, Germany attempted to have Raemaekers put on trial for undercutting Dutch neutrality. When this did not produce results, Germany offered a bounty for delivering Raemaekers to them, dead or alive. Under this threat, Raemaekers spent much of the War in England, where he continued to work. Raemaekers’s cartoons appeared in numerous journals and in many formats. Each of the seven numbers of Het Toppunt der Beschaving (The Summit of Civilization) included 12 full-page, black-and-white reproductions of Raemaekers’ cartoons, bound with a color lithographic cover. The texts for each cartoon were given in German, Dutch, French, and English.

Source? Or periodical?
SG

Pierre Roche
1855-1922
Les Medailles, 1914-1915
portfolio of gypsographs
Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund, 2010.0168


Tanaka Ryōzō, artist
active Japan, after 1899
Shōbidō, publisher
The Illustration of the Great European War No. 15, 1916, Taisho period (1912–1926)
color lithograph
Anonymous gift in honor of Cori Sherman North, 2004.0175

Despite the geographical distance between Japan and either front, information about the events unfolding in Europe traveled quickly by telegraph. Japanese newspapers were filled with reports on what was being called the Great European War, and print artists like
Tanaka used these reports together with their own imagination to create images of the War for both Japanese and Western audiences.\textsuperscript{17}

The elements of modern warfare are all clearly visible: zeppelins float in the skies, planes dogfight, and artillery shells burst in midair and among the troops in the foreground. In the middle ground of the print, the French infantry advances in regular lines toward the German forces. Some of these details are technically accurate: zeppelins were first used for aerial bombardment on August 16, 1914, while airplanes were being used to direct artillery fire by August 29, 1914. However, the illustration of the actual event is far from accurate. The Japanese title identifies the location as Cambrai, France, but the German armies had forced the English and French forces to retreat from Cambrai several weeks earlier and the Allied forces did not retake the area until 1916.\textsuperscript{18} Journalistic reporting was clearly not the main concern here, although it is hard to tell if the print represents a misrepresentation of the actual battle at Cambrai, or if the artist intended to depict some future victory of the Allied forces, of which Japan was a part.

RV

\textbf{Karl Schmidt-Rottluff}

1884–1976
born Rottluff, Germany; died West Berlin, Federal Republic of Germany (present-day Berlin, Germany)
\textit{Trauernde am Strand (Mourners on a Beach)}, 1914
woodcut

Schmidt-Rottluff, a founding member of the German Expressionist group \textit{Brücke} (Bridge), often spent the summers in north German coastal towns where he worked in seclusion. He spent the summer of 1914 in Hohwacht, facing the Baltic Sea, where he made several woodcuts of figures situated near the waterline, staring out to sea. This melancholic theme finds some precedent in the art of Norwegian artist Edvard Munch, as well as in the work of the earlier German artists associated with the Romantic Movement. There is some indication that Schmidt-Rottluff was expecting to be called up for military service during the summer of 1914, and works such as this may have as much to do with the artist’s meditation on families waiting for their sons to return from sea, and by extension, from war, as with the Northern traditions that they draw from. The choice of the word “mourners” in the title would seem to underscore this possibility. Schmidt-


\textsuperscript{18} Information on troop movements and use of the zeppelin is from Barbara Wertheim, \textit{Guns of August} (New York, Macmillan, 1962).
Rottluff was called for military service in 1915 and he served on the Eastern Front until 1918.

SG

**SEM** (Georges Goursat)
1863–1934
born Périgueux, France; died Paris, France
Devambez Printers, publisher
*Pour la liberté de Monde...souscrivez à l'Emprunt National à la Banque National Crédit (For the freedom of the world...Subscribe to the National Loan at the National Credit Bank)*, 1900s
color lithograph
Source unknown, 0000.0931

Goursat began contributing illustrations of everyday life and fashion to Parisian journals in 1898; his work quickly became synonymous with the *Belle Époque* (Beautiful Era) of European life prior to the War. After war broke out in 1914, he became a war correspondent, visiting the trenches at Verdun and the Somme and sending articles and sketches back to the French press. He also designed posters for the war effort, the most iconic of which is his *Pour la liberté de Monde*. This poster was created to promote subscription bonds from the Banque Nationale de Crédit, and shows a half-submerged silhouette of the Statue of Liberty. During World War I, anthropomorphized figures of Liberty were conflated into allegories of the Motherland and national rebirth in the poster campaigns for the war loans.

RV

**Joseph Sirat**
1869–1936
born Toulouse, France; died Paris, France
*Le Condamné (The Condemned One)*, 1916
color lithograph

See Ibels for Wilhelm II

**Tristan Tzara**, editor
1896–1963
DADA 4–5, 1919
mixed media, including original prints, line drawings and tipped-in halftone reproductions
Museum purchase: Letha Churchill Walker Memorial Art Fund, 2005.0193

This issue of DADA magazine, although published after the War, was something of an anthology of the group’s activities in Zurich at the famous Cabaret Voltaire. During the war years neutral Switzerland was home to numerous political refugees including many artists and writers. The Dadaists channeled their revulsion at World War I into an indictment of the nationalist and materialist values that had brought it about.”

This issue was printed in Zurich shortly after the end of the War and at a time when the Dada Movement was emerging with renewed vigor in Berlin, Paris, Hannover, Cologne, and elsewhere. It includes original prints (predominantly woodcuts) by Hans Arp, Viking Eggeling, Raoul Hausmann, Marcel Janco, and Hans Richter; and texts by Pierre Albert-Birot, Paul Aragon, Hans Arp, André Breton, Gabrielle Buffet, Jean Cocteau, Raoul Hausmann, Ferdinand Hardekopf, Richard Huelsenbeck, Francis Picabia, Raymond Radiguet, Georges Ribemont-Dessaignes, Hans Richter, Walter Serner, Philippe Soupault, and Tristan Tzara.

Félix Vallotton
1865–1925
born Lausanne, Switzerland; died Paris, France
“C’est la Guerre!” (“This is War!” or “Such is War!”), Winter 1915–1916
6 woodcuts and portfolio wrapper with additional woodcut, published 1917
Private collection

Before the War, Swiss-born Vallotton provided images for progressive arts journals in France, Germany, England, and the United States. An anarchist sympathizer, Vallotton also contributed to politicized newspapers Le Rire and Le Courrier français. While his pre-war work sometimes included scathing criticism of the French military bureaucracy, Vallotton, who was 49 at the start of the War and did not qualify for military service, was eager to express his support for France, his adopted country. Using the same whimsical yet psychologically intense, black and white mode as the pre-war works for which he was famous, “C’est la Guerre!” is Vallotton’s indictment of Germany’s role in the War. However, by the winter 1915-1916, when this portfolio was made, the complex realities

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and contradictions of war had set in. Vallotton’s six concise woodcuts of devastated landscapes, barbed wire entanglements, shell blasts, civilian slaughter, and debauched soldiers are simplistically anti-German. In one of the woodcuts, which features two soldiers fighting to the death with daggers, a comic figure (visually connected to Vallotton’s monogram) looks on with open mouth and saucer eyes (is it shock, horror, disbelief?). Perhaps Vallotton, who was given to telling complex stories with seemingly simple visual means, was allowing a subtle voice for a lingering anti-military stance. The portfolio title is similarly ambivalent. A literal translation is “this is war,” but the phrase “c’est la guerre,” also has the idiomatic sense of “so it goes,” suggesting that war is an inevitable by-product of humanity.

SG

Jean Veber
1864 –1928
born Paris, France; died Paris, France
Le Débouché (The Release), 1914
lithograph, hand coloring

Here, Wilhem II’s mustache is transformed into the upturned tusks of a wild boar, a common depiction of the Kaiser in French and English political cartoons of the time. In Greek mythology, boars were associated with Ares, the god of war, but they were also associated in Christianity with lust, rendering the connection of Wilhelm and the boar with several layers of negative meaning.

RV

Jean Veber
1864 –1928
born Paris, France; died Paris, France
La Brute est lâchée (The Brute is Let Loose), 1914
lithograph, hand coloring

See Ibels for Wilhelm II
Jean Veber
1864 –1928
born Paris, France; died Paris, France
*Marmites—pots des fleurs—pruneaux...etc. (Pots, Flowerpots, Plums, etc.), 1914* 
lithograph

Wildly popular and prolific as an illustrator for French periodicals, Veber volunteered for
the army in the summer of 1914, at the age of 50. He was sent to Lorraine in September
1914, where he fought in the Battle of Nancy, also known as the Battle of Grand
Couronné. This lithograph may allude to this specific battle, when the German army
attempted to capture the wooded hills making up the Grand Couronné range. Despite
heavy shelling and a numerical advantage, the German troops were unable to unseat the
French forces, who held the high ground and used the terrain to their advantage. Here,
Veber not only mocks the ineffective German artillery, showing them lobbing flowerpots
and fruit instead of explosive shells, but puns on the colloquial term for a large explosive
shell, “marmite,” or literally, “cooking pot.”

RV

Jean Veber
1864-1928
born Paris, France; died Paris, France
*12 août à Linsmeau (12 August at Linsmeau)* 
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0137

Jean Veber
1864-1928
born Paris, France; died Paris, France
*1914: Le 10 août à Dunnemarie (1914: August 10th at Dunnemarie)* 
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0144

Jean Veber
1864-1928
born Paris, France; died Paris, France

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January 25, 2010).
en Lorraine, près Martincourt Sept. 1914 (In Lorraine, near Martincourt, September, 1914)
color lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0138

Jean Veber
1864-1928
born Paris, France; died Paris, France
il les avait menacés de son petit fusil de bois (He Threatened Them with His Little Wooden Rifle)
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0142

Jean Veber
1864-1928
born Paris, France; died Paris, France
Le Curé de Maineville 4 août 1914 (The Priest of Maineville, August 4th, 1914)
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0149

Jean Veber
1864-1928
born Paris, France; died Paris, France
L’arbre a Drapeaux (The Tree with Flags)
lithograph, hand coloring
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0133

Jean Veber
1864-1928
born Paris, France; died Paris, France
Magny, le 15 août 1914, il les avait menacés de son petit fusil de bois (Magny, August 15th, 1914, He Threatened Them with His Little Wooden Rifle)
photogravure
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0143

Jean Veber
1864-1928
born Paris, France; died Paris, France
Nous sommes unis dans la détresse et dans la mort...Harangue du 9 août 1914 (We Are United in Distress and Death...Address from August 9th, 1914)
Jean Veber
1864-1928
born Paris, France; died Paris, France
Première victoire: le 4 août 1914 à Morfontaine...(First Victory: The 4th of August, 1914 at Morfontaine)
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0136

Jean Veber
1864-1928
born Paris, France; died Paris, France
Ah!...j’en ai vu...! (Ah! I Have Seen It...!), 1914
photogravure
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0141

Jean Veber
1864-1928
born Paris, France; died Paris, France
Aux armes! (To Arms!), 1914
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0140

Jean Veber
1864-1928
born Paris, France; died Paris, France
La Brute est lâchée (The Brute is Let Loose), 1914
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0146

Jean Veber
1864-1928
born Paris, France; died Paris, France
La ville de Paris pendant le mois d’août (The City of Paris During the Month of August), 1914
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0135
Jean Veber
1864-1928
born Paris, France; died Paris, France
*Le 8 août en Belgique, ils ont fusillé une jeune fille (August 8th in Belgium, They Shoot a Young Girl)*, 1914
lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0139

Raoul Vion
*Le noel du Kronprinz (The Crown Prince's Christmas)*, 1914
color lithograph
Gift of Eric G. Carlson in honor of Stephen, Diane, Erica, Emily, and Caitlin Goddard
2004.0165

Richard von Below
1879–1925
born Berlin, Germany; died Berlin, Germany
*Flüchtlinge aus Stallupönen (Refugees from Stallupönen)*, 1914
drypoint
Gift of Lutz Riester, 2005.0202

Von Below was an etcher and painter as well as an officer in the German army. In a few rare drypoints he set down aspects of German military activity on the Eastern Front. This is one of four known drypoints by von Below showing refugees fleeing the advancing German army. Stallupönen (Russian: Nesterov; Lihuanian: Stalupönai) was the site of one of the first battles between Russia and Germany in August 1914. Related prints by von Below include *Vormarsch in Russland (Advance in Russia)*, 1914; *Strasse nach Pinsk (The Road to Pinsk)*, 1915; and *Flüchtlinge (Karpathen, Mai, 1915)*.

Cite thieme-becker/saur?
SG

John C. Vondrous
1884-1970
born Czechoslovakia; died ?Unites States
*The Kultur-Bearers*, 1918
Portfolio of etchings

This portfolio constitutes one of the more clearly articulated examples of the ironic use of the German “Kultur” as a critique of the German claim that they were guardians of culture. See the discussion by Olena Chervonic for Wagner's *Kultur* below.

The five etchings in the portfolio are loosely linked to five texts that are printed as a title page. These texts include four German statements and one question on the themes of “Preservation of Art,” “The Submarine,” “The Zeppelin,” “Belgium,” and “Serbia?” A probable association of these phrases and the prints

- German attack on Rheims (20 September 1914) that caused extensive damage to the Cathedral (Preservation of Art)
- The Sinking of the Lusitania (The Submarine)
- Scene with a Zeppelin dropping bombs (The Zeppelin)
- German soldiers occupying a city, apparently Mechelen (Belgium)
- German soldiers in the act of rape and shooting women and children (Serbia)

SG

Max von Recklinghausen
German
Dates unknown

*Block Prints, drawn and cut on Linoleum and Wood, at Fort Oglethorpe, Georgia, during 1918 and 1919, by Max von Recklinghausen.*
17 woodcuts and linocuts

There is a German language version of this portfolio in Stuttgart (graphisches sammlung) where the title is given as, “Illustrationen für den ‘Orgelsdorfer Eulenspiegel,’ auf holz und Linoleum gezeichnet und geschnitten im Internierungslager von Fort Ogelthorpe, Georgia, in den Jahren 1918 und 1919 von Max von Recklinghausen.” This indicates that these relief prints originally served as illustrations for the *Orgelsdorfer Eulenspiegel*, the occasional journal printed by the German prisoners of war at Fort Oglethorpe between October 15 1918 and May 25, 1919.

“Orgelsdorfer” is an obvious play on “Oglethorpe,” compounded from Orgel (organ) and dorf (village). *Eulenspiegel* refers to the famous, satirical medieval text of the same name that champions an underdog trickster, Till Eulenspiegel, which is often given in English as Owlglass.

The *Annual Report of the Secretary of War* (United States. War Dept, 1920), pp. 533-535, gives the following details. On July 1, 1918, there were 981 prisoners in Fort Oglethorpe, the majority being “alien enemies” … “Two publications were issued from time to time by the prisoners, *Die Bombe* and *Der Orgelsdorfer Eulenspiegel*, under the supervision of
The censor, consisting principally of camp gossip, and were apparently very much enjoyed."

The fact that this portfolio was produced by one of the premier print publishing firms in the early 20th-century U.S. is remarkable. Reba White Williams, in her doctoral dissertation, *The Weyhe Gallery between the Wars, 1919-1940* (CUNY 1996), introduces Erhard Weyhe (1882-1972), as a German book dealer who had also been active in London and moved to New York in 1914 when war broke out. He sold prints through his catalogues and ultimately opened a print gallery with the help of the young Carl Zigrosser (previously of Keppel & Co.). Williams’ first entry in her appendix listing Weyhe Gallery exhibitions between 1919 and 1940, is “Impressions of Fort Oglethorpe, Georgia, Temperas and Watercolors by M Von Recklinghausen, October 24, 1919.”

This portfolio is extremely rare. OCLC (Library of Congress) lists one copy in the Staatsbibliothek zu Berlin, the only others I am aware of are in a New York private collection and the copy in Stuttgart.

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Some additional information comes from a now defunct website concerning the periodic “newspaper” *Der Orgelsdorfer Eulenspiegel*. (consulted ca. winter 2007-2008 / http://users.erols.com/agvent/APRIL07000001.htm):

013948 ORGELSDORFER EULENSPIEGEL. NO 1, 15. OKT. 1918 - NO. 10, 25. MAI 1919. Ft. Oglethorpe, GA: Internierungslager 1918 - 1919. First Edition. Square octavo (7-1/8" x 7-3/8") bound in original cloth-backed batik boards with a mounted hand-colored woodcut on the front cover. A very nice copy of a rare periodical from the American internment camp Orgelsdorf printed in an obviously small number by German prisoners. OCLC locates only one copy worldwide at the DIE DEUTSCHE NATIONALBIBLIOTHEK in Germany. Complete with all eleven numbers printed and bound by hand in one volume. With 10 ORIGINAL WOODCUT title pages printed in two colors and 42 ORIGINAL WOODCUT and LINOCUT illustrations by A. Schneider, M. von Recklinghausen, L. Schlimbach, and others. The first number is represented in two states, one with the illustrations hand-colored and one with the illustrations in black and white. The illustrations depict scenes from the camp, portraits, and views. Presentation copy from the editor Erich Posselt on the verso of the title page dated "Ft. Oglethorpe Ga, Okt. 23. 1918." Cheap paper browned rather evenly.

SG

Consider Gertraud Reinberger’s two woodcuts, see Eva Mathäus article p 1919-21 work described in terms of theosophy and anthroposophy
At the end of the 19th century, in an attempt to justify Germany’s special mission in Europe, German philosophers perpetuated the dichotomy of culture and civilization (*Kultur* and *Zivilisation*). They imbued civilization with various negative connotations of heartless industrialization and capitalism, in opposition to the notion of culture and its positive association with aesthetic values. At the onset of the First World War, the Allies ironically used the German aspirations about spreading *Kultur* as one of their propagandistic themes. According to the French philosopher Émile Boutroux, the French were the real defenders of cultural values since their concepts of democracy and freedom were inherited from the Greeks, while Germany could only claim its barbarian past. Thus, the First World War ceased to be just a military conflict and also became a war of ideologies, with two parties trying to assert their cultural superiority.

Wagner’s print exemplifies the Allies stance on this cultural war. It visualizes Germany’s “spreading of culture” as an allegory of death plowing Europe’s land and seeding it with ruins and corpses.²¹

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SECTION II
PERIODICALS AND MULTI-ARTIST PROJECTS & PORTFOLIOS

Écolières de Paris
In early 1918 girls aged 11 to 16 were invited by the French Ministry of Education to design posters on the theme of homeland restrictions. The results were impressive: the posters by the “Écolières de Paris” (Paris schoolgirls) could be seen in Paris shop windows, and they were enthusiastically received by the press.
[Rémy Paillard, Affiches 14-18, n.p., 1986, pp. 126-130]

Susanne Herrand
active France, born circa 1905
Semez du blé. C’est de l’or pour la France (Sow corn. It means gold for France)
Écolières de Paris (Paris Schoolgirls), 1918
lithograph Private Collection

Andrée Ménard
active France, born circa 1905
Prêtez vos billets de banque à la France. Prênez des bons de la défense nationale
(Lend your bank-notes to France. Buy national defence bonds)
Écolières de Paris (Paris Schoolgirls), 1918
lithograph
Private Collection

Der Bildermann

Der Bildermann was founded in 1916 by Paul Cassirer, a Berlin art dealer and publisher. This replaced Cassirer’s more patriotic publication, Kreiszeit, and presented a new approach to the War. At first, many German artists, even members of the avant-garde, trusted their army and leaders, believing the Germany had been forced to take up arms. After the War reached a stalemate, these feelings shifted as the early euphoria and confidence in a rapid victory was replaced by the realization that the War would be long and the outcome unpredictable. Cassirer, just returned from the front, intended Der Bildermann to reinforce people’s awareness of the implications of war and appeal to their yearning for peace. The contents of the magazine included four to five full-page black-and-white lithographs, accompanied by poems or short stories by classic and contemporary authors.22

Ernst Barlach
1870–1938
born Wedel, Kingdom of Prussia (present-day Germany); died Rostock, Germany

Aus einem neuzeitlichen Totentanz (From a Modern Dance of Death), 1916
from Der Bildermann, No. 11, September 5, 1916
lithograph
Museum purchase: Letha Churchill Walker Fund, 2008.0016

Ernst Barlach began the War producing graphics that promoted the German cause. Wildly patriotic and idealistic, he wrote of how he envisioned the creative “berserk fist” of the mighty German army would sweep aside all crass materialism and make the world a nobler place. By 1916, however, his work had reversed in mood and themes. In this print, he depicts a giant figure, perhaps a personification of war itself, straddling a mountain of skeletons and raising a sledgehammer for a crushing blow.

RV

Ernst Barlach
1870–1938
born Wedel, Kingdom of Prussia (present-day Germany); died Rostock, Germany

Wem Zeit wie Ewigkeit und Ewigkeit wie Zeit, der ist befreit von allem Leid (If time was like eternity and eternity like time, there would be freedom from all suffering), 1916
from Der Bildermann, No. 13, October 5, 1916
lithograph
Museum purchase: Letha Churchill Walker Fund, 2008.0017

During the War, Barlach served the minimum of three months in the infantry. An awkward, inefficient, and sickly soldier, he was discharged because of a heart ailment and returned to civilian life. Despite the short period of service, his experience with the military establishment was enough to turn Barlach into a convinced pacifist. This characteristic can be seen in Barlach’s lithographs from the time and in his later war memorials and religious sculptures produced in the 1920s and 1930s.

The title of this work is a quote from Jacob Böhme, a 17th-century German Christian mystic, and its selection reflects something of Barlach’s own religious beliefs. Although he was raised in a Protestant home, with a grandfather who was a Protestant minister, Barlach was not affiliated with any church and described his relationship with God as follows: “I am ashamed to talk of God, the word is too big for my mouth. I comprehend only that he is incomprehensible, and that is all I

know of him.”

He believed that man must learn through a painful process to accept the incomprehensible, realizing that the struggle, sorrow and turmoil of his life are phases that must be passed through so as to reach a higher moral and spiritual plane. Prints such as this one show Barlach’s attempt to externalize this inner process during a time of great turmoil in Europe.

**Max Slevogt**

1868–1932

born Landshut, Bavaria (present-day Germany); died Rheinpfalz region, Germany

*Symbole der Zeit IX (Trommler) [Symbols of Our Time IX (Drummer)]*, 1916

lithograph

Museum purchase: Letha Churchill Walker Fund, 2008.0019

After the outbreak of war, Slevogt volunteered for military service as a war artist. He returned to Berlin after only a few weeks. In 1914 he wrote of his experience as “an overriding memory of a world that seemed violated by blind destruction was all that remained of that participation, for which I had so fervently longed.” In 1916 he began publishing his series *Symbols of Our Time* in *Der Bildermann*. This specific image, originally untitled but later called *Paroxysm of Destruction*, shows grotesque human figures using their own severed limbs as tools of war.

**Blast**

Two numbers were published of the British journal *Blast, Review of the Great English Vortex: War Number*. Edited by Wyndham Lewis, *Blast* included texts by such luminaries as Ezra Pound and T.S. Elliot, and designs by a host of artists who worked loosely under the influence of the Italian Futurist and international provocateur, Filippo Tommaso Marinetti (once dubbed “Europe’s Caffeine”). The second number of *Blast*, appearing in July 1915, carried the subtitle War Number.

**William Wadsworth**

1889–1949


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25 Keiler, 313-326.

In 1915 Wadsworth volunteered as a gunner with the Royal Artillery and therefore he had exposure to actual machines of the War.\textsuperscript{27} His \textit{War Engine}, a reproduction of one of the artist’s pen and ink drawings, demonstrates that the idea of war as a machine had some currency (Henry de Groux and Lionel Feininger, also exhibited here, used similar language).\textsuperscript{28} Wadsworth is best known for his brilliant woodcuts of “dazzle ships”—battleships with highly abstract, geometric camouflage.

\textit{Licht und Schatten}

\textbf{Willy Jaeckel}

1888–1944

born Breslau, Germany (present-day Wroclaw, Poland); died Berlin, Germany

\textit{Franktireurs. Aus der Mappe "Memento 1914/1915" (Geurilla Fighters. From the portfolio "Memento 1914/1915")}, 1915

from \textit{Licht und Schatten. Wochenschrift für Schwarzweisskunst und Dichtung (Light and Schadow. Weekly for Graphic Arts and Poetry)} VI no. 1 (1915)

offset lithograph and letterpress

Department of Special Collections, Spencer Research Library, Ser E30

Willy Jaeckel was drafted into the military, where he served as a trench cartographer and then as an aerial photographer. Jaeckel was openly against the War, and he was given leave to paint murals for the Bahlsen/TET factory in Hanover. Jaeckel’s most important wartime effort, a lithographic portfolio, \textit{Memento 1914/1915}, was suppressed for its explicit scenes of military savagery. It was, however, featured and reproduced in \textit{Licht und Schatten}, as seen here. This scene of a firing squad was originally titled \textit{Erscheissung (Shooting)}.

\textit{Wieland}


\textsuperscript{28} Wadsworth, 55.
Wieland, edited by German architect and illustrator Bruno Paul (1874–1968), was named after a blacksmith found in Germanic, Scandinavian, and Anglo-Saxon mythology who has exceptional powers. Feininger stopped contributing to the magazine in the fall of 1915.

**Lyonel Feininger**
1871–1956
born New York, New York; died New York, New York
Die Kriegsmaschine des Vierverbandes / Irgendwo muß eine Schraube los sein. (The war machine of the Quadruple Alliance / There must be a screw loose), 1915 from Wieland. Deutsche Wochenschrift für Kunst und Literatur (Wieland. German Weekly for Art and Literature) I no. 25 (17 September 1915), p. 8
offset lithography and letterpress
Department of Special Collections, Spencer Research Library, Ser E30

Lyonel Feininger created several graphics for Wieland, a Berlin periodical, during its initial year of publication. Each of his prints depicts one or more of the Allied Powers during the First World War. The war machine of the Quadruple Alliance offers critical commentary on the Allied war effort: while Britain frantically feeds hard currency into the furnace-like belly of the failing machine, the bellicose nations of France, Russia, and Italy (from left to right), with black smoke billowing from their heads and weapons in hand, futilely attempt to go their separate ways.
LV


**Erich Schilling**
1885–1944
born Suhl, Germany; died Gauting, Germany
Maibild (May Picture), 1916
from Wieland. Deutsche Wochenschrift für Kunst und Literatur (Wieland. German Weekly for Art and Literature) II (May 1916), p. 24 (back cover)
offset lithography and letterpress
Department of Special Collections, Spencer Research Library, Ser E30
No text

**Zeit-Echo**
Otto Haas-Heye, editor [cross reference title and artists]
1879–1959
born Heidelberg, Germany; died Mannheim, Federal Republic of Germany (present-day Germany)

Selections from five of the twenty-four numbers of the first volume
letterpress, lithography and woodcut
Munich: Graphik-Verlag, 1914–1915
Museum Purchase: Elmer F. Pierson Fund, 2010.0001

Zeit-Echo appeared at the outset of hostilities as a vehicle for artistic and literary response to the War. It was produced in a handsome chapbook format, each with a cover woodcut by Max Unold. Zeit-Echo was initially open to all perspectives on the War but it increasingly voiced a pacifist perspective; in its third year, under the editorial leadership of Ludwig Rubiner, it relocated to Bern in neutral Switzerland. The artists represented in Zeit-Echo included René Beeh, Willi Geiger, Paul Klee, Oskar Kokoschka, Alfred Kubin, Richard Seewald, Max Unold, and others. Literary contributors included Max Brod, Martin Buber, Hugo von Hofmannstahl, Klabund, Thomas Mann, Rainer Maria Rilke, and Paul Scheerbart.

Sample openings:

Text: Arno Holz, "Phantasus"
Image: Alfred Kubin, Kriegsfurie (Fury of War) original lithograph
Zeit-Echo I (1914/15) no. 4 pp. 50–51

Text: Georg Trakl, "Die Nacht" ("Night")
Image: Paul Klee, Der Tod für die Idee (Death for the Idea) original lithograph
Zeit-Echo I (1914/15) no. 7 pp. 92–93

Text: Mechtild Lichnowsky, "An die Pferde" ("To the Horses")
Image: Willi Geiger, Drei Pferde (Three Horses) original lithograph
Zeit-Echo I (1914/15) no. 9 pp. 128–29

Text: Walther Heymann [fallen, 8 September at Soissons], "Der Flieger" ("The Aviator")
Image: Max Unold, untitled original woodcut
Zeit-Echo I (1914/15) no. 14, pp. 210–11

Text: Albert Ehrenstein, untitled
Image: Oskar Kokoschka, untitled original lithograph
Zeit-Echo I (1914/15) no. 20, pp. 298–99
SECTION III
RELEVANT POST-WWI WORKS

Anonymous
active Soviet Union (present-day Russia)
Stage set, circa 1918–1920s
gelatin silver print
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2003.0076

The constructivist set design in this photograph differs greatly from traditional theatrical stage sets, which either served as replicas or metaphoric representations of real-world locations. For example, the first constructivist stage set, created by Russian artist Lyubov Popova for Vsevolod Meyerhold's performance of The Magnanimous Cuckold in 1922, does not make claims to represent or decorate anything. Rather, it serves only as a spatial formula to perpetuate the action.

This photograph comes from an unidentified theater production and the designer of the set is unknown. However, this stage provides a perfect example of the kind of constructivist theater set developed by Popova.29

OC

Max Beckmann
1884–1950
born Leipzig, Germany; died New York, New York, United States
Self-portrait, 1922
woodcut
Museum purchase: State funds, 1967.0074

Beckmann enlisted in the medical corps at the outbreak of the War and served Flanders. In 1915 he suffered from what is presumed to have been a nervous breakdown and was discharged from military service. During the war years and shortly after he produced many prints dealing with his wartime experiences, such as his 1915 drypoint of an exploding grenade, titled simply Die Granate (The Grenade), and some of the compositions in his 1918 portfolio of lithographs, Die Hölle (Hell). The experience of war also coincided with Beckmann’s shift toward a more fractured mode of representation, as in this striking self-portrait of 1922.

SG

Lovis Corinth
1858–1925
born Gvardeysk, Russia; died Zandvoort, Netherlands
untitled (Self-portrait), 1919
drypoint
Gift of Richard Hollander, 1979.0006

During and shortly after the War, Lovis Corinth made many works that showed a deep concern for mortality. This may have partly been because he suffered a stroke in 1911, but the War itself is known to have troubled him greatly. In 1922 he made a series of five prints on the theme of the dance of death, each featuring a family member in the presence of Death. In this self-portrait of 1919, Corinth allows only a partial view of his face, forcing us to understand him almost exclusively through his sad eyes.

SG

Henry de Groux
1867-1930
untitled (group of Greek refugees from the Greco-Turkish War), circa 1922
charcoal
Gift of Eric G. Carlson in honor of Kate Meyer
2009.0112

Fred Deltor
(pseudonym of Federico Antonio Carasso)
1899–1969
born Carignano, Italy; died Amsterdam, Netherlands
Jeu de Massacre. 12 Personnages à la Recherche d’une Ô (Game of Slaughter. 12 Figures Looking for a Ô [Ball]), with original portfolio cover, 1928
After military duty in his native Italy (1916-1917), Deltor was involved with a Socialist, and ultimately Communist, weekly L’Ordine Nuovo (The New Order). With Mussolini’s rise to power following the March on Rome in 1922, Deltor moved to Paris, and then, in 1928, to Mechelen, Belgium—working in both cities as a furniture carver. The pseudonym “Deltor” is no doubt contrived from “Del Torino” (“from Turin,” the artist’s native province in Italy). The portfolio includes 12 pochoir (stencil) prints, a printed cover, a preface, and a list of the plates in seven languages. The preface is by Henri Barbusse, the author of Feu (Under Fire)—the highly acclaimed anti-military novel based on the author’s experiences in World War I. In his preface, Barbusse portrays the artist as a mechanic and the figurines as "monstrous mechanical, caricatural puppets, of the royal, imperial and divine."

The plates show 12 enemies of anarcho-socialism as puppet-like figurines from the carnival game “Jeu de Massacre” (sometimes given in English as the game of “Aunt Sally”), in which figures are set up as targets to be knocked down with the toss of a ball or stick—hence the subtitle “12 figures looking for a ball.” The figures are identified by Deltor as: Military, Property, Philanthropy, Social Democracy, Justice, Colonization, Fascism, Police Spy, Parliament, Middle-Spirit, Religion, and Patriotism.

SG

Otto Dix
1891–1969
born Untermhaus, Germany (present-day Gera, Germany); died Singen, Federal Republic of Germany (present-day Germany)
Nelly I, 1923–1924
etching
Gift from the John and Ann Talleur Collection, 2001.0120

Following the end of the War, Otto Dix, who continued to produce major works of art drawn from his intense and immersive wartime experiences, also produced numerous studies and portraits of his children, especially in the 1920s when his daughter, Nelly, and son, Ursus, were born. His firstborn was Nelly, seen here, captivated by her own fingers.

SG

30 Dedalo Carasso, son of the artist, gives an extensive biographical overview of Fred Carasso’s life: http://www.carasso.nl/page1/page44/page44.html (consulted January 24, 2011).
31 See the entry by Hugh Chisholm for "Aunt Sally" in: Encyclopædia Britannica (Eleventh ed.), Cambridge University Press, 1911.
**El Lissitzky**  
1890–1941  
born Pochinok, Russia; died Moscow, Russia  
*Posten (Sentry)*, 1923  
from *Sieg über die Sonne (Victory Over the Sun)*  
lithograph  
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 1989.0098

El Lissitzky was one of the major participants of the Russian Constructivist movement, advancing the idea of art as a major creative force for the construction of a new social order. He became known for his particular style of painting which he called *Proun*, a fusion of painting conventions and architectural forms.

In 1923 Lissitzky created a portfolio of 10 lithographs for *Victory Over the Sun*, a futuristic opera with a libretto by Aleksei Kruchenykh and stage designs by Kazemir Malevich. The opera tells the story of a New Man who challenged the existing old-world rationality by subverting the Sun's power. Revolutionary aspirations of establishing the new world order channeled through the opera were echoed by Lissitzky's aesthetic concerns, which he summarized in the introductory essay to his portfolio: “Here, as in all my work, my goal is not to reform that which has previously existed, but to bring into being another reality...”

**Miklós Farkasházy**  
1895–1964  
born Budapest, Austria-Hungary (present-day Hungary); died Budapest, Hungary  
*Portrait of György Bálint*, 1926  
charcoal on paper  
Museum purchase: State funds, 1999.0001

Miklós Farkasházy started his artistic career in Budapest in early 1910. Initially he worked in an art nouveau style and was drawn to the applied and decorative arts, book

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illustration, and poster design. In the early 1920s he turned to drawing and engraving. The subject of this intellectual portrait is György Bálint (1906–1943), a Marxist journalist and critic, one of the members of the literary left in the Horthy era (1920–1944) in Hungary; he later perished in the Holocaust.

Farkasházy also experimented with various media inventing a new artistic form "fadofits" which he patented in 1935. He coined the term from the abbreviation of his wife's and his own initials ("fá" for Farkasházy, "do" for Gertrud Maria Donner, Farkasházy's wife, a sculptor) adding a word "fit" at the end which means "done" in Hungarian. "Fadofits" were pictures painted on hard clay tablets with the contours in high relief, thus combining the media of painting and sculpting.33

### Wilhelm (Willi) Geißler

born 1895, Hamm, Germany; died 1977, Wuppertal, Germany

*Der künstliche Mensch / Zehn Blätter der Anklage* (The Artificial Man / Ten pages for the prosecution), Ca. 1925

from *Kunst der Jugend* (Art of Youth) no. 7

with an Introduction by Oswald Schmitt

woodcut

Credit Line??, 2011.0075.01-11?

The word “robot” first appeared shortly after World War I, in Karel Čapek’s play of 1920, R.U.R. (Rossum's Universal Robots). Only a few years later Geißler produced a remarkable series of woodcuts showing mechanical people busy at their professions: solder, mathematician, musician, dancer, bureaucrat, king, Poet, Schoolmaster, Gymnast, and Worker. In the wake of the war, which saw horrendous damage by new machines of war, and which left many people dependent upon mechanical prosthetic devices, Geißler, who had served as a soldier from 1916-1918, satirizes a world populated with electro-mechanical humanoids. The musician, for example, sits at the piano playing “The Soul of Music,” and the author of the short preface to the portfolio, Dr. Oswald Schmitt, wrote that the mechanical man is the “trench-cross” [burial ground] of Europe. Turing, however, was instrumental in moving us rapidly from a mechanical to an electronic age; from his theoretical “Turing machine” to the real world of computing and all that it entails.

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Very little is known of Geissler, although German Wikipedia offers a basic biography, here summarized in English:

After attending high school, he worked one year as a draftsman, then as a volunteer for a master painter. From 1913 to 1916 he studied art in Düsseldorf, where he worked for the muralist Hein Rueter. From 1916 to 1918 he was a soldier in the First World War, and also showed his works in an exhibition at the Gustav-Lübcke Museum in Hamm.

From 1919 to 1920 Geissler studied with the Piston Graphic Academy in Leipzig, and then at the Munich art school from 1921-22. Between 1922 and 1929 Geissler lived in Rudolstadt where he worked as designer for Griffin Publishing. During this period he exhibited in Copenhagen, Hamm, Bochum, Aachen, Krefeld and Wuppertal. On 5 January 1929, he married Elfriede von Ponickau and in 1930 the couple moved to Cologne.

In 1934 in Cologne he founded the Woensam Press with the Cologne artists Franz M. Jansen (retired 1939), Käthe Schmitz Imhoff, Peter Strauss field, Anton Wolff and Irmgart Zumloh who dubbed themselves the Woensam Ring, later expanded to include the group The Rhine.

Until 1943 he remained active in Cologne making murals and mosaics for churches and secular buildings. In 1943, Geissler became director of the Master School for the Craft & Design (now the Faculty of Art and Design of the University of Wuppertal).34

SG

**Frederick Landseer Maur Griggs**

1876–1938  
born Hitchin, England; died Campden, England  
*Epiphany*, 1918–1919  
etching  
Private Collection

This etching was intended as a gift from the artist to personal friends at Christmas, 1918, but it was only finished in early January and so was named after the January Christian feast day of the Epiphany. The monument depicted is similar to the war memorials that

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Griggs and others were designing after the War. The primary Latin text is from the Christmas Vespers:

_The King of Peace is magnified,
Whose power the whole earth desires._
_The King of Peace is magnified
above all the kings of the whole earth._


George Grosz
1893–1959
born Berlin, Germany; died West Berlin, Federal Republic of Germany (present-day Berlin, Germany)
_Friedrichstrasse, 1918_
photolithograph
Museum purchase: Letha Churchill Walker Fund, 2007.0113

This is one of Grosz’ most commanding images of the metropolis, a theme that was to occupy him for much of his career, especially during his Berlin years immediately after World War I. This photolithograph (a process often used by Grosz) shows Friedrichstrasse, a major thoroughfare in Berlin that was known for its cabarets, brothels, and its surging masses of humanity from all walks of life. This image shows the melting pot of violently opposed political and cultural impulses that competed within the Weimar Republic between the end of the First World War and the Nazi period. It also provides a meaningful prelude to Berthold Brecht’s dramatic pieces, as well as to early cinematic works such as Fritz Lang's 1927 film, _Metropolis._

George Grosz
1893–1959
born Berlin, Germany; died West Berlin, Federal Republic of Germany (present-day Berlin, Germany)
Selection of eight images from the portfolio _Hintergrund/ 17 Zeichnungen von George Grosz zur Aufführung des “Schwejk” in der Piscatorbühne (Background / 17 Drawings by George Grosz for the Opening of “Schwejk” in the Piscator Theator)_
hand photogravure
Berlin: Mailk Verlag, 1928
Museum purchase: Elmer F. Pierson Fund, 2008.0046.01–19
Schwejk: “melde gehorsamst, daß ich blöd bin” (Schwejk: “Beg to report, I’m an idiot”), 2008.0046.02
seid untertan der Obrigkeit (Bow to the Authorities), 2008.0046.03
Volks Stimme (The Voice of the People), 2008.0046.04
Der Lebensbaum (The Tree of Life), 2008.0046.05
Ich liebe Dich! (I Love You!), 2008.0046.06
Das ganze Volk ist eine Simulantenbande (The Entire Population is a Bunch of Malingers), 2008.0046.07
in drei Tagen sind sie felddienstfähig! (in Three Days You'll Be Fit for Field Duty!), 2008.0046.08
Ein bischen gut zureden (Just a Little Persuasion), 2008.0046.09
die Ausschüttung des heiligen Geistes (The Outpouring of the Holy Spirit), 2008.0046.10
Maul halten und weiter dienen (Shut Up and Do Your Duty), 2008.0046.11
Bitte recht freundlich (Please look friendly), 2008.0046.12
Mir ist der Krieg wie eine Badekur bekommen (The War Did Me a Lot of Good, Like a Spa), 2008.0046.13
Mit Herz und Hand für’s Vaterland (With Heart and Hand for the Fatherland), 2008.0046.14
Bald wieder: “je grausamer, je humaner.” (Soon Again: “the more Cruel, the more Human”), 2008.0046.15
Rechtsordnung (The Order of the Law), 2008.0046.16
Wofür (For What?), 2008.0046.17
Wir sind zum gehorchen geboren! (We are born to obey!), 2008.0046.18

This portfolio was published for the November 1928 opening of the Erwin Piscator production of the play Good Soldier Schwejk, which was performed at the Theatre am Nollendorfplatz in Berlin. This theatrical production was based on Jaroslav Hašek’s satirical, absurdist anti-war novel published in 1923. The portfolio recapitulates Grosz’s set designs, which were, like Hašek’s novel, based on events of the First World War. Grosz makes clever use of the section sign (§)—which is like a paragraph symbol except that it is especially linked to legal documents and courtly proceedings. Grosz was charged with blasphemy for the image of a crucified Christ in a gas mask and hobnail boots.

[ursula zeller - grove]
SG

Wenzel Hablik
1881–1934
born Brüx, Bohemia (present-day Most, Czech Republic); died Itzehoe, Germany
Before the War, Wenzel Hablik studied applied art in Vienna and Prague, becoming a master cabinetmaker. During the War he was a war artist, serving in the Carpathian Mountains until 1916 when he was wounded in the right arm. In 1927 he and his wife, Lisbeth Lindemann, set up a weaving workshop in Itzehoe.

Amidst the political turmoil of postwar Germany, a group of progressive artists, architects, and critics formed the Arbeitsrat für Kunst (Work Council for Art). In 1919 members of this group formed a "pseudo-Masonic secret society," the Gläserne Kette (Crystal Chain), in which Hablik, who had been fascinated by crystals since childhood, was to play an important role. In this etching Hablik imagines a time when people live in crystal trees, as described in the text on the print:

There people lived in crystal trees
and trees that grew from God —
and flowers of gold and precious stones, and blooming
shrubs of glass sparkled between moss and
strawberries and peaches, and happy children
floated to race with the swallows

See also the early utopian etching by Hablik at the beginning of this exhibition from his 1909 portfolio, Creative Forces, and the current exhibition in the Spencer Museum, Utopia/Dystopia.

Johannes Itten
1888–1967
born Süden-Linden, Switzerland; died Zurich, Switzerland
Composition, 1917
pencil on paper
Museum purchase: Letha Churchill Walker Memorial Art Fund, 1979.0115

Swiss-born Johannes Itten spent the war years studying art in Germany and in Austria, where he founded an innovative art school. In 1919 he received an appointment to teach at the Bauhaus in Weimar. This drawing is probably a study for one of the 10 lithographs by Itten that appeared in a portfolio published in 1919.
Vassily Kandinsky
1866–1944
born Moscow, Russia; died Neuilly-sur-Seine, France
*Kleine Welten VI (Small Worlds VI)*, 1922
woodcut
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 1989.0099

Kandinsky, who had exhibited with the *Der Blaue Reiter* (Blue Rider) in Munich before the War, was obliged to leave Germany for his native Russia the moment war broke out in August 1914. Kandinsky remained highly active in the arts while in Russia through the war years and during the early revolutionary period. He returned to Germany when he was invited to teach at the Bauhaus in Weimer, beginning in 1922. This woodcut is from the handsome portfolio of 12 prints made by Kandinsky during his first year at the Bauhaus.

Max Kaus
1891–1977
born Berlin, Germany; died West Berlin, Federal Republic of Germany (present-day Berlin, Germany)
*Kopf (Self-portrait)*, 1920
woodcut
Museum purchase: State Fund, 1997.0365

Max Kaus served as an ambulance driver and a hospital orderly during the War. While stationed in Ostend he served with several other German Expressionist artists, including Erich Heckel. This woodcut was published by the handsomely produced post-war periodical *Genius* (2 no. 2).
Paul Klee
1879–1940
born Münchenbuchsee, Switzerland; died Muralto, Switzerland
*Der Seiltänzer (Tightrope Walker)*, 1923
lithograph
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2006.0099

Paul Klee, who had been affiliated with the artists' group *Der Blaue Reiter* (The Blue Rider) before the War, began military service in 1916. After the War he was a key figure in the Bauhaus, first in Weimar and then in Dessau. For Klee the tightrope walker was a symbol of balance, which was an important compositional concept in his writings about art, such as *Pädagogisches Skizzenbuch (Pedagogical Sketchbook)* of 1925.

SG

Karel Maes
1900–1974
born Mol, Belgium; died Brussels, Belgium
*untitled*, 1922
linoleum cut
Museum purchase: Elmer F. Pierson Fund, 2006.0002

Maes was, like Edmond van Dooren (also exhibited here), involved with Constructivist- and De Stijl-inspired impulses in Belgium, including *Het Overzicht* (The Overview), and its more populist counterpart in Brussels, *7 Arts*. In 1922 Maes was one of five co-founders of the journal *7 Arts*; the others included a poet, an architect and a composer. The interest of *7 Arts* in a practical machine aesthetic with applications in industry, architecture, and graphic design is well demonstrated in this elegant, geometrical composition by Maes.

[henneman in Hoozee]

SG

Frans Masereel
1889–1972
born Blankenberge, Belgium; died Avignon, France
*untitled (final illustration)*, 1921
from *La Révolte des Machines ou la Pensée Déchaînée (Revolt of the Machines or Invention Run Wild)*, by Romain Rolland
Romain Rolland was a committed pacifist and champion of popular theater. In his script for *Revolt of the Machines*, humankind rebels against the machines that have come to dominate humankind. Toward the end of this theatrical peace (subtitled "A Motion Picture Fantasy" in the 1932 translation into English), "engines of war" battle with "machines of peace." After humanity gets the machines under control, the play concludes with the ex-master of machines unable to "reconcile himself to this life of nature, this life without machines." Two younger figures ridicule the ex-master in this scene, while a new, monstrous breed of machines appears on the horizon, and the cycle begins anew.

[english language version trans. William A. Drake]

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**Hugo Meier-Thur** (born Arthur Hugo Meier)
1881–1943

born in Elberfeld, Germany, died in Fuhlsbüttel concentration camp, Hamburg, Germany

*Welt-Wehe / Ein Schwarzweißspiel in Marmorätzungen zu einem Gedicht von August Stramm* (World-Woe / A black and white play in marble etching for a poem by August Stramm)
marble etching
Museum purchase: Museum of Art Acquisition Fund, 2009.0023

Meier-Thur initially trained as an engineer and electrician before beginning his art training in 1908. He focused primarily on drawing and graphic art, producing work for numerous German magazines as well as illustrating books. He joined the army in 1914, served in France for the duration of the War, and was injured by artillery fire in 1918.35 After the War, Meier-Thur returned to his family in Hamburg and resumed his artistic career. In 1921, he attended a professional class on releasing the creative energies of the unconscious in the design process, leading to an interest in the Surrealist practice of automatic drawing.36 He was also interested in the visual representation of sound, an interest that closely ties his 1922 compositions to *Welt-Wehe*, a work by August Stramm (1874–1915).37 Stramm's text reads like a sound poem that suggests periods of tedium that alternate with bursts of light and sound.

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36 Bruhns, 286-288.

August Stramm is one of the best known German war poets. He served on both the Western and Eastern fronts before he was killed in action on the Eastern Front in September 1915. The majority of his poems were published posthumously by Herwarth Walden, the publisher of the Expressionist journal *The Storm* and a strong supporter of Stramm’s work. While Stramm had enjoyed his peacetime role as a reserve officer, he hated the actual war but felt it was his duty to serve. As a result, his poetry neither glorified the War nor overtly expressed anti-war sentiments. Instead, Stramm experimented with abstract word patterns and the extensive use of neologisms, or the coining of new words, in an attempt to convey his personal experience of war in all its immediacy and incoherence.\(^{38}\)

Robert Michel
1897–1983
born Vockenhausen, Germany; died Titisee-Neustadt, Federal Republic of Germany (present-day Germany)

*MEZ (Mitteleuropaische Zeit) No. 2 (Central European Time) No. 2, 1919–1920* woodcut


During the War Robert Michel served as a pilot. He survived a crash in the airplane he was testing in 1916, and reportedly picked up pieces of the ruined machine after the crash. He recovered from this crash in a hospital near Weimar and attended the nearby Hochschule für Bildende Kunst (Academy of Fine Art), which would become the Bauhaus in 1919. While he was in touch with the artists of the Bauhaus, he preferred to remain independent and never closely affiliated with the Bauhaus itself. The Central European Time zone was imposed on all lands occupied by Germany.

László Moholy-Nagy
1894–1946

In 1914 Moholy-Nagy was called to serve in the Austro-Hungarian army. He fought on the Russian front and was wounded several times. He started sketching while recovering from "shell shock" in 1915. After the War, Moholy-Nagy participated in the activities of the progressive Hungarian artists' group MA in Vienna in 1919 and then, in Berlin, he forged connections with the Dadaists and the Sturm Gallery. This geometrical abstraction was done before his activities in the Bauhaus in Weimar.

Johannes Molzahn
1892–1965
born Duisburg, Germany; died Munich, Federal Republic of Germany (present-day Germany)
*Klingen (Sound)*, 1919
woodcut with stenciled watercolor
Museum purchase: Letha Churchill Walker Memorial Art Fund, 2002.0074

Molzahn served in the military beginning in 1915, yet was able to hold an exhibition in the Sturm gallery in Berlin during the war years. In 1919 Molzahn published his "Manifesto of Absolute Expressionism" in the journal *Der Sturm*. The personal outpouring of this manifesto, which has been characterized as a highly emotional and mystical text with apocalyptic passages and an emphasis on destruction and creation, has much in common with the works made the same year, such as the one exhibited here.

Max Pechstein
1881–1955
born Zwickau, Germany; died West Berlin, Federal Republic of Germany (present-day Berlin, Germany)
*An Alle Künstler!* *(To All Artists!)*
cover for the booklet of the same title
lineblock
Pechstein was a founding member of the radical groups Arbeitsrat für Kunst (Work Council for Art) and the Novembergruppe (November Group, referencing the 1918 November Revolution in Germany). In 1919 the November Group published the pamphlet *To All Artists!* The publication featured a striking cover by Pechstein, which, in Antony Griffith's words, "crudely conveys the almost religious fervour of this entirely secular, passionately utopian call for socialized art in a socialist state." The booklet includes an introduction by Johannes R. Becher, and texts by Ludwig Meidner, Max Pechstein and six others. It was illustrated by Pechstein, Cesar Klein, "Richter-Berlin" (Hans Richter), Milly Steger, and Georg Tappert.

Before the War, Max Pechstein was affiliated with the German group Brücke (Bridge). At the outbreak of hostilities he lived in Palau, in the Pacific, and was confined by the Japanese. He managed to make his way back to Germany, where he was drafted and sent to the Somme front, only to be relieved from duty in 1917 due to a mental collapse.

Cyril Edward Power
1872–1951
*The Tube Staircase*, 1929
color linoleum cut

Initially trained as an architect, Power served in the Royal Flying Corps in 1916, supervising the repair workshops near Dover, England. While he did not participate in combat, he did witness aerial dogfights over the English Channel, an experience that profoundly affected him. After the War, he left his architecture practice and pursued a career as an artist, teaching at the Grosvenor School of Modern Art and producing color linocuts. *The Tube Staircase* is based on a close study of the actual spiral staircase at Russell Square Tube station. Power began sketching this staircase in 1926, and it resurfaces in sketches in 1927 that include notations on the relationship between light and shadow. In the print itself, Power used varying pressure in order to achieve a rhythmically graded effect, with the deep blue of the central stairwell fading into light blue at the edges of image.
Power held that modern art must evoke the spirit of the time, with the underlying essence of the subject shown through significant shapes, colors, rhythms or patterns. The idea of rhythm was especially important; Power defined it as “the pulsating arrangement of lines, spaces, masses, colors, emphasis, etc., running through a design or work of Art, which carries the design along and makes it live.” A decade earlier, Filippo Marinetti, the founder and leader of Futurism, a form occasionally described as Cubism in motion, had announced a new art of the machine age, one that expressed speed, dynamism, and energy. While Power did not have any direct connection with the Italian Futurists, he did know and admire the works of C.W. Nevinson, one of the few British artists who adopted Futurism. The clear modernity of this print’s subject matter also connects Power’s work with that of the English Vorticist artist Edward Wadsworth, whose woodcuts Power knew.39

Oskar Schlemmer
1888–1943
born Stuttgart, Germany; died Baden-Baden, Federal Republic of Germany (present-day Germany)
Figure Facing Left, 1923
from Meistermappe des Staatlichen Bauhauses – 1923 (Bauhaus Master Portfolio – 1923), plate VII
etching
Museum purchase: Letha Churchill Walker Memorial Art Fund, 1981.0131

Schlemmer, who had served in the infantry during the War, was a key figure in the early years of the Bauhaus, the post-war school of architecture and design located in Weimar from 1919-1925, and later in Dessau. This etching is closely related to his figure and costume designs for Triadisches Ballett (Triadic Ballet), first performed in 1922.

Georg Scholz
1890–1945

Georg Scholz became deeply politicized, joining the German Communist party and the Novembergruppe (November Group, referencing the November Revolution in Germany), and participating in the first international DADA Fair in Berlin in 1920. Scholz was also a leading figure of the 1920s artistic movement in Germany known as Neue Sachlichkeit (New Objectivity). New Objectivity evolved in Germany in direct opposition to the urgent emotionalism of Expressionism. Scholz's woodcut seems to be his parting gesture to Expressionism, and with it, perhaps to the memories of war, in which he served from 1915 to 1918. In contrast, one of his early works in the highly polished idiom of New Objectivity is exhibited nearby.

Georg Scholz
1890–1945
born Wolfenbüttel, Germany; died Waldkirch, French-occupied Germany (present-day Germany)
Hinrichtung (Summary Execution), 1921
lithograph

Georg Scholz became deeply politicized, joining the German Communist party and the Novembergruppe (November Group, referencing the 1918 November Revolution in Germany), and participating in the first international DADA Fair in Berlin in 1920. Scholz was also a leading figure of the 1920s artistic movement in Germany known as Neue Sachlichkeit (New Objectivity). New Objectivity evolved in Germany in direct opposition to the urgent emotionalism of Expressionism. This precisely rendered, caricatural, and gruesome image is from this early, stridently political period of Scholz’s career. It shows a scene in which a smug and wealthy capitalist appears as the master of ceremonies at a covert execution to which the church is also party, bringing to mind the torture and execution of the Spartakist/communist activists Rosa Luxembourg and Karl Liebknecht, who were abducted and murdered in January 1919.

See also in this exhibition Scholz's woodcut Gestalt Mit Tod (Figure with Death), done only a few years earlier, in 1919, in a very different and more expressionist style.

Sources?

SG
**Edmond van Dooren**  
1896–1965  
born Antwerp, Belgium; died Antwerp, Belgium  
*Improvisatie (Improvisation)*, 1920–1921  
linoleum cut  
Museum purchase: Lucy Shaw Schultz Fund, 2009.0001

Van Dooren's Improvisation heralds the modern metropolis with its aerial motor-routes and pulsing rhythms. Van Dooren participated in the activities of the leading avant-garde groups in post-war Antwerp: *Moderne Kunst* (Modern Art), *Het Overzicht* (The Overview), and *Ça Ira!* (That'll do!—an idiomatic phrase with the sense of "there is hope"). This is one of eight linocuts by van Dooren that was issued in a portfolio published by *Het Overzicht*, with an introduction by the radically aligned poet and critic Victor J. Brunclair.

[henneman in Hoozee]  
SG

**Claggett Wilson**, artist  
1887-1952  
Alexander Woollcott, author  
1887-1943  
Henry McBride, author  
1867-1962  
The War Paintings of Claggett Wilson, 1928  
book with 24 reproductive plates  
Gift of Karl L. Gridley, in memory of his great-uncle, Louis L. Larrick, 1894-1918  
2010.0043

**Hans Windisch**  
born 1891, Dresden, Germany  
*Palmström - Steinzeichnungen zu Christian Morgenstern (Palmström - Lithographs to accompany Christian Morgenstern)*, with original portfolio cover, 1920  
lithographs  
Art Library Transfer, 1991.0434
Kopf Palmströms (Palmström's head)
Bildhauerisches (Sculptural)
Der Werwolf (The Werewolf)
Der Traum der Magd (The Maid)
Himmel und Erde (Heaven and Earth)
Die unmögliche Tatsache (The Unlikely Fact)
Die Mausefalle (The Mousetrap)
Das Gebet (The Prayer)
Die Kugeln (Crumpled-Paper Balls)
Der Wasseresel (The Seahorse)
Sophie, die Henkersmagd (Sophie, the Executioner's Mate)

The painter and graphic artist Hans Windisch studied in Dresden and was active in Berlin, where this suite of lithographs was printed. Windisch's blend of expressionism and constructivism brings to mind the sets of Fritz Lang's 1926 movie classic, *Metropolis*.

The German poet Christian Morgenstern (1871–1914) began his career with studies in art history and folklore. His witty, wry, and fantastic verse has been likened to that of Lewis Carroll and was of interest to the Dadaists. Palmström is one the primary characters in Morgenstern's poems. The lithographs shown here are responses to Morgenstern's poems, predominantly those collected under the title *Galgenlieder* (Gallows songs), many of which involve Palmström.

[portfolio collection cat?]
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