

אחר סימנים מקדימים לנאציזם הנזקק למושגים מטאפיזיים בנוסח "הנפש הגרמנית",³ וייס מבקש לתת לתופעה הסבר "מדעי" במונחי הפסיכואנליזה הפרוידיאנית והקשר בין נירוזה פרטית ופסיכוזת המונים.

אלא שברומן הקודם שכתב, *מבחן האש*, נדרש גם וייס למטאפוריקה מיתית ביוצרו קשר בין האש המאירה לבין חשיפת האמת ובבחירתו להפוך את האש – שאמנם זוהתה לא פעם עם הנפש הגרמנית⁴ – ליסוד המניע את העלילה. מבחן האש – ordeal by fire – היה אמצעי משפטי ששימש את הכנסייה במאות התשיעית עד ה־14 להוכחת חפות או אשמה: הנאשם נחשף למים רותחים או לצריבת ברזל מלובן, הקשורים שניהם באש. למרבה האירוניה – ועל אף ש"מבחן" זה נתפס בתודעה העכשווית בהקשר של פרקטיקות אכזריות כמו ציד מכשפות ושריפתן – מחקרים בנושא מראים שהמבחן התגלה כיעיל למדי בקרב קהילות המאמינות בצדק אלוהי: רובם המכריע של החפים מפשע הסכימו לעבור את המבחן מתוך אמונה שיד אלוהים תחולל נס ותמנע פגיעה בגופם – בעוד האשמים, במחשבה שקלונם יתגלה, בחרו שלא לעבור אותו והעדיפו להודות באשמה.⁵ מיותר לציין כי לא כוח עליון הוא שהציל את החפים מפשע, אלא מנגנון נסתר של כמרים שעסקו בהנחת המבוקש והקלו במבחן באמצעות מניפולציות שונות ומשונות. מבחן האש מחולל אפוא מחול פיזי ומטאפיזי, ריקוד של חומר ורוח הקשורים זה בזה במטאפורה אחת שתכליתה חשיפת האמת.

האש הוצגה כישות מטאפיזית כבר בכתבי הפילוסוף הקדם־סוקרטי הרקליטוס. שראה באש ביטוי מוחשי של התנועה, המתח וההרמוניה הכללית בעולם.⁶ הלהבה והרוח או הלהבה כרוח ("שלהבת הרוח הלוהטת"), למשל בשירו של גיאורג טרקל "גרודק", היתה לליבת דיונו של מרטין היידגר בשירתם של טרקל ושל פרידריך הלדרלין (שהיו נערצים על מיידנר).⁷ הלהבה, בהתפרצותה חסרת המֶתאר, היא על פי היידגר "מטאפורה לרוח כאקס־סטיות. האדם בקיומו האקס־סטטי כמו מאיר את העולם ונותן לו להיראות, להיחשף. הלהבה כאקס־סטיות של הרוח פותחת נתיב חדש, מאירה אותו ומשלחת את האדם לדרך".⁸ יתרה מזו, הלהבה כהארה וכמרחב ההופעה של האמת עוברת הלאמה אצל היידגר, או כדברי דרור פימנטל: "הרוח כלהבה אינה שייכת לכל אחד: הרוח הלוהבת שייכת לגרמניה לבדה".⁹

אם נשוב לגורלו הטרגי של ארנסט וייס ולספריו *מבחן האש* ו*עד ראיית*, נמצא את נתיבי האש מאירים את דרכו של האדם – אך בה־בעת גם מציגים את כושרה לכלותו עד אפר.

- פראפראזה על דברי הרקליטוס, "הכל הופך לאש ומן האש הכל נוצר".
- התיקים הרפואיים האבודים של אדולף היטלר מימי אשפוזו בבית חולים צבאי בתום מלחמת העולם הראשונה, התגלגלו כפי הנראה לידי ארנסט וייס דרך אדמונד פורסטר, הפסיכיאטר שטיפל בו; ראו: Norman Achtler, "Hitler's Hysteria: War Neurosis and Mass Psychology in Ernst Weiss' *Der Augenzeuge*", *The German Quartly: Framing the 20th Century Aesthetically*, 80:3 (Summer 2007), pp. 325-349
- חיפוש אחורני אחר סימנים מקדימים לעליית הנאציזם ימצא מטמונים לא מעטים ב*דוקטור פאוסטוס* של תומאס מאן ובכתביו של זיגפריד קרקאוור, יהודי שהיגר מגרמניה, העוסקים בקולנוע של רפובליקת ויימאר. מאן מרבר בספרו על היסוד ה"שטני" בתרבות גרמניה, ואצל קרקאוור נמצא את ההנחה ש"הנפש הגרמנית" נשלטת על־ידי שני דחפים סותרים: המשיכה אל דמות הרודן מצד אחד, והתשוקה אל הכאוס מצד שני; ראו רבקה שכטר, *השורשים התיאולוגיים של הרייך השלישי* (תל־אביב: משרד הביטחון – ההוצאה לאור, אוניברסיטה משודרת, 1990); עופר אשכנזי, *הליכה אל עבר הלילה: רציונליות וזהות בקולנוע הגרמני לפני עליית הנאציזם* (תל־אביב: עם עובד, 2010).

- ראו דרור פימנטל, "זהב, אפר, אש, רוח: קיפר וצלאן", *פרוטוקולים: היסטוריה וחיאוריה*, כתב־עת מקוון של בצלאל, גיליון 20.
- ראו: Peter T. Leeson, "Ordeals", www.peterleeson.com/Ordeals.pdf.
- ראו שמואל שקולניקוב, *תולדות הפילוסופיה היוונית: הפילוסופים הקדם־סוקרטיים* (תל־אביב: רמות, 1981), עמ' 77-85.
- ראו דרור פימנטל, "השירה בעידן ה־Gestell: עיון בפרשנות של היידגר להלדרלין, רילקה וטרקל", *עלי שיח*, 44 (חורף 2000), עמ' 134.
- דרור פימנטל, *חלום הטוהר: היידגר עם דרידה* (ירושלים: מאגנס, 2009), עמ' 191-241.
- ראו אצל פימנטל, *לעיל הערה 4*, שם.



לודוויג מיידנר, דיוקן עצמי עם חרט, 1919
Ludwig Meidner, Self-Portrait with Burin, 1919



יעקב שטיינהרדט, דיוקן לודוויג מיידנר, 1912
Jakob Steinhardt, Portrait of Ludwig Meidner, 1912



מקס בקמן, דיוקן עצמי בכובע נוקשה, 1921
Max Beckmann, Self-Portrait with Bowler Hat, 1921



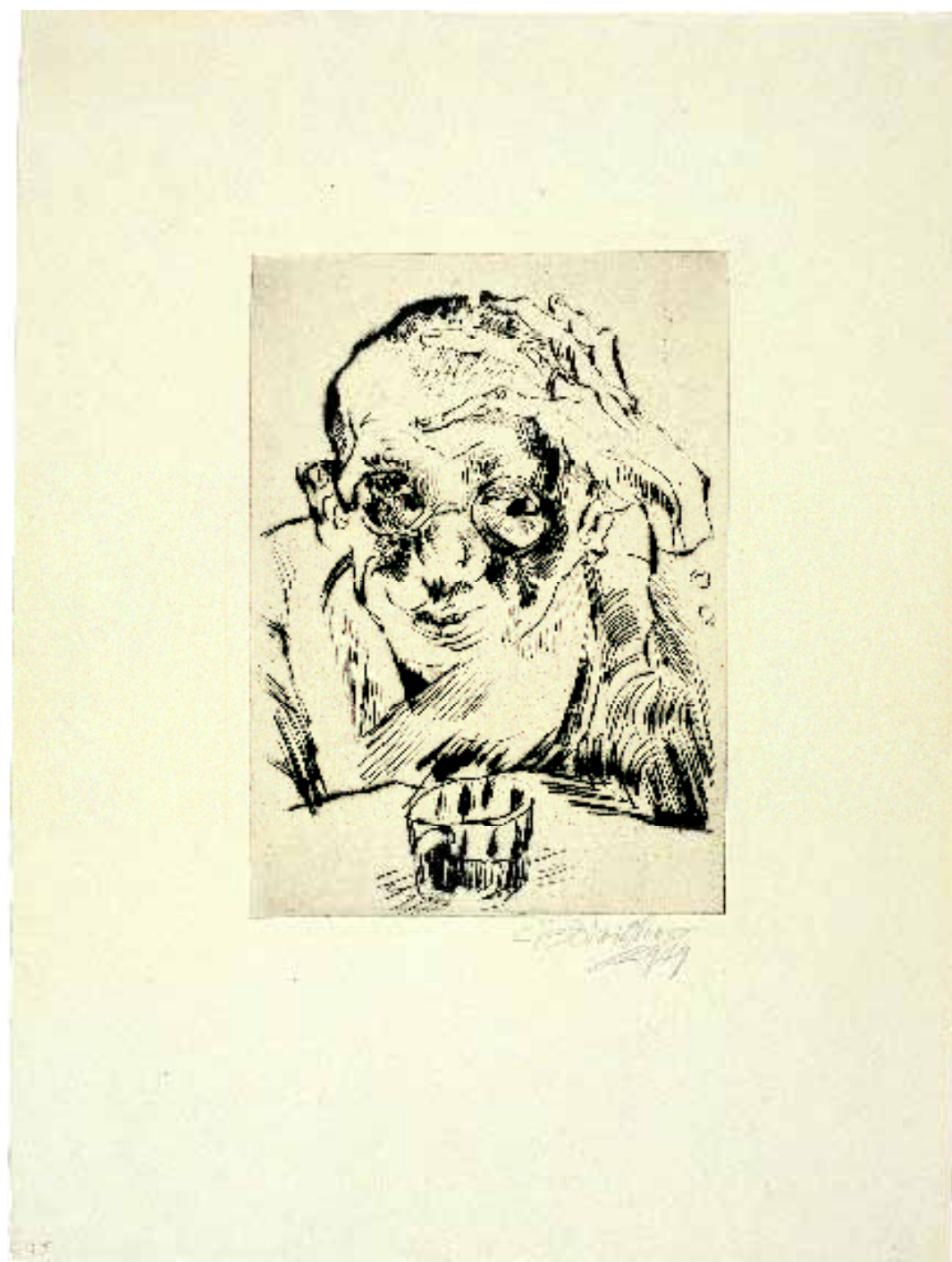
מקס בקמן, דיוקן עצמי עם גג של בית ברקע, 1918
Max Beckmann, Self-Portrait with a House Gable in the Background, 1918



מקס בקמן, דיוקן ריינהרד פיפר, 1921
Max Beckmann, Portrait of Reinhard Piper, 1921



אוטו דיקס, דיוקן י.ב. נוימן, 1922
Otto Dix, Portrait of J.B. Neumann, 1922



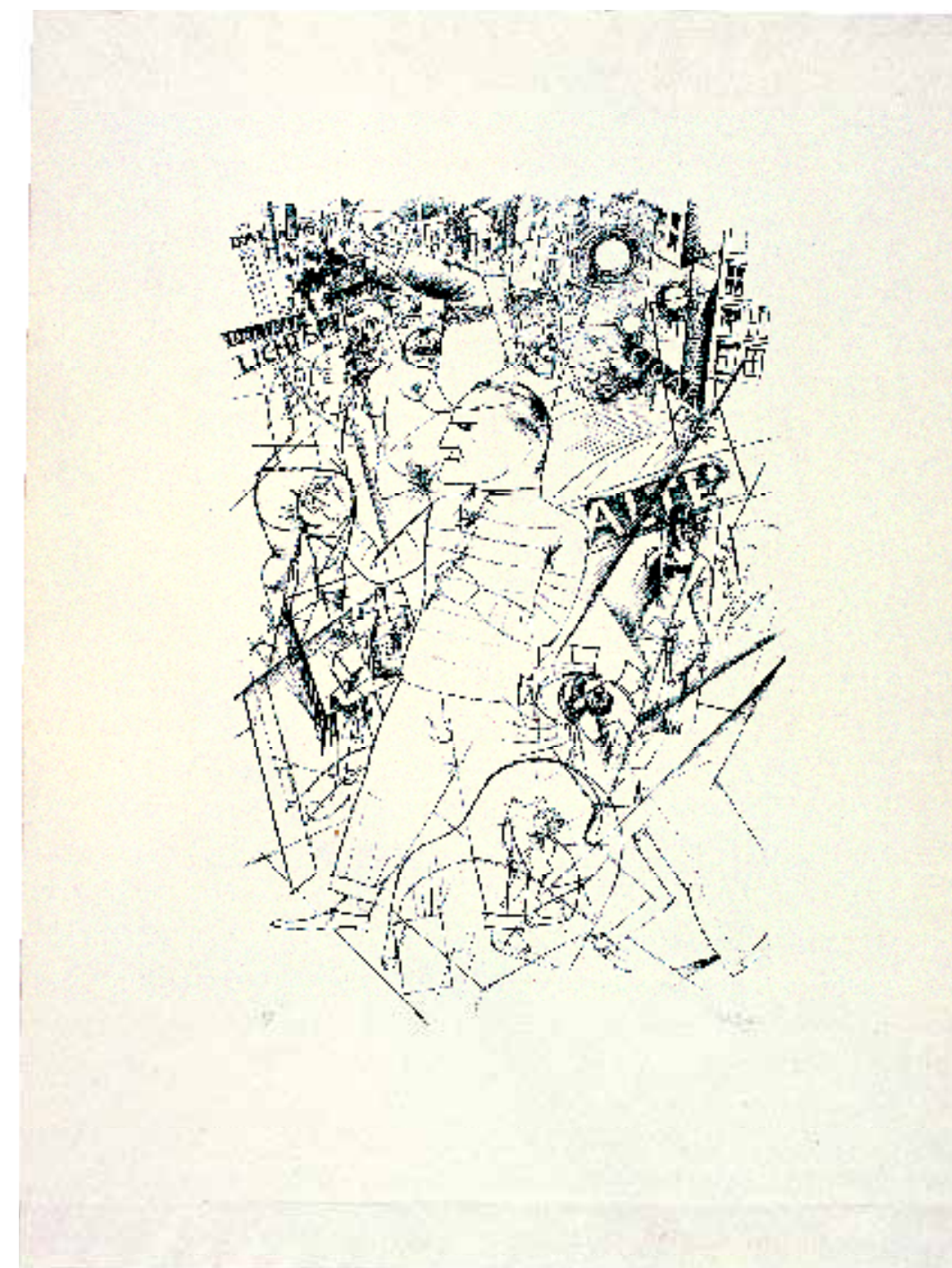
לודוויג מייידנר, דיוקן המשורר מקס הרמן־נייסה, 1919
 Ludwig Meidner, Portrait of Poet Max Herrmann-Neisse, 1919



לודוויג מייידנר, דיוקן הפסנתרן ולטר קמפפר, 1920
 Ludwig Meidner, Portrait of Pianist Walter Kämpfer, 1920



מקס בקמן, דיוקן עצמי במלון, מתוך האלבום מסע לברלין, 1922
Max Beckmann, Self-Portrait in the Hotel, from the album Trip to Berlin, 1922



ג'ורג' גרוס, דיוקן עצמי (לצ'רלי צ'פלין), 1919
George Grosz, Self-Portrait (for Charlie Chaplin), 1919



מקס בקמן, לילה, מתוך האלבום מסע לברלין, 1922
Max Beckmann, Night, from the album Trip to Berlin, 1922



מקס בקמן, המאוכזבים I, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Disillusioned I, from the album Trip to Berlin, 1922



מקס בקמן, המחליק על הקרח, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Ice-Skater, from the album Trip to Berlin, 1922



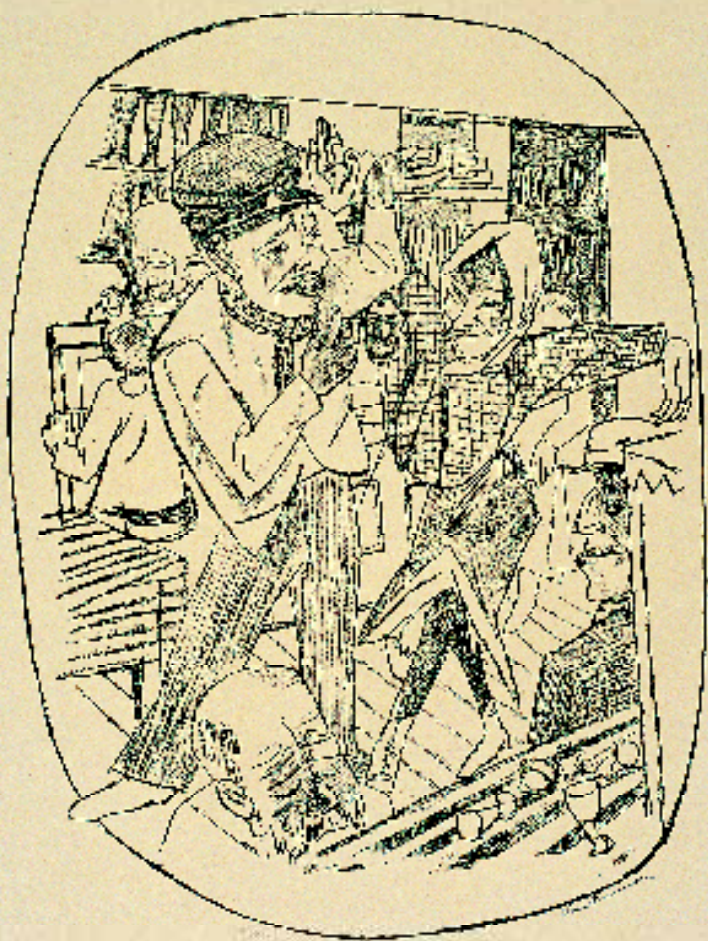
מקס בקמן, סטריפטז', מתוך האלבום מסע לברלין, 1922
Max Beckmann, Spectacle, from the album Trip to Berlin, 1922



מקס בקמן, הקבצנים, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Beggars, from the album Trip to Berlin, 1922



מקס בקמן, המאוכזבים II, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Disillusioned II, from the album Trip to Berlin, 1922



מקס בקמן, הטברנה, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Tavern, from the album Trip to Berlin, 1922



מקס בקמן, מבואת התיאטרון, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Theater Lobby, from the album Trip to Berlin, 1922



ג'ורג' גרוס, ברכות לשנה (1932) טובה, 1931
George Grosz, Best Wishes for a Happy 1932, 1931



מקס בקמן, ניקוי ארובות, מתוך האלבום מסע לברלין, 1922
Max Beckmann, The Chimney-Sweep, from the album Trip to Berlin, 1922

רשימת העבודות

List of Works

10
אריך הקל (1883–1970)
<u>איש על מישור</u> , 1917
חיתוך עץ, 37.5x27.5; 70x56
חתום בעיפרון למטה מימין
דובה מס. 305II
מתנת משפחת גריץ, לונדון, לזכר אריך גריץ (1956)
Erich Heckel (1883-1970)
Man on a Plane, 1917
Woodcut, 37.5x27.5; 70x56
Signed in pencil below right
Dube no. 305II
Gift of the Goeritz Family, London, in memory of
Erich Goeritz (1956)
מת"א TAMA 7997
42
מגנוס צלר (1888–1975)
<u>נואם</u> , 1919–20
מתוך שבעה איורים ל <u>הצחוק האדום</u> מאת
ליאוניד אנדרייב
תצריב, 14x10; 23.5x14
חתום בעיפרון למטה מימין
Magnus Zeller (1888-1975)
<i>Speaker</i> , 1919-20
From seven illustrations for <u>The Red Laughter</u> by
Leonid Andreyew
Etching, 14x10; 23.5x14
Signed in pencil below right
מת"א TAMA 101.974
48
קתה קולביץ (1867–1945)
<u>עזרו לרוסיה</u> , 1921
[דימוי לכרזה הקוראת לעזרת נפגעי הרעב והבצורת ברוסיה]
הדפס אבן, 40x50
חתום בעיפרון למטה מימין
מתנת ד"ר קרל קאופמן, תל־אביב (ראשית שנות ה־30)
Käthe Kollwitz (1867-1945)
<i>Help Russia</i> , 1921
[An image for a poster seeking aid for the famine and
drought victims in Russia]
Lithograph, 40x50
Signed in pencil below right
Gift of Dr. Karl Kaufmann, Tel Aviv (early 1930s)
מת"א TAMA 7325

53
אוטו מולר (1874–1930)
<u>דיונות בסילט</u> , 1920 בקירוב
הדפס אבן, 30x40; 38x50
חתום בעיפרון למטה מימין
קארש מס. 98
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Otto Müller (1874-1930)
Dunes at Sylt, ca. 1920
Lithograph, 30x40; 38x50
Signed in pencil below right
Karsch no. 98
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.50

54
אריך הקל (1883–1970)
<u>איש דג בצלצל</u> , 1909
תחרית יבש וצריבת שטח, 14x22.6; 23.7x32.2
חתום בעיפרון למטה מימין
דובה מס. 74
מתנת משפחת גריץ, לונדון, לזכר אריך גריץ (1956)
Erich Heckel (1883-1970)
Man Harpooning, 1909
Drypoint and surface etching, 14x22.6; 23.7x32.2
Signed in pencil below right
Dube no. 74
Gift of the Goeritz Family, London, in memory of
Erich Goeritz (1956)
מת"א TAMA 7661

55
קרל שמידט־רוטלוף (1884–1976)
<u>גלים</u> , 1927
הדפס אבן, 42.5x69.6; 62.5x76.6
חתום בעיפרון למטה מימין
רתנאו מס. 36
Karl Schmidt-Rottluff (1884-1976)
<i>Waves</i> , 1927
Lithograph, 42.5x69.6; 62.5x76.6
Signed in pencil below right
Rathenau no. 36
מת"א TAMA 100.927

56
מקס פכשטיין (1881–1955)
<u>דייגים שבים הביתה</u> I, 1923
תחרית יבש ותצריב, 24.8x29.8; 35x52.6
חתום ומתוארך בעיפרון למטה מימין
קרוגר מס. R150
מתנת מקס מתיאוס, ברלין (סוף שנות ה־30)
Max Pechstein (1881-1955)
Fishermen Returning Home I, 1923
Drypoint and etching, 29.8x24.8; 52.6x35
Signed and dated in pencil below right
Kruger no. R150
Gift of Max Matteus, Berlin (late 1930s)
מת"א TAMA 7328

57 †
אמיל נולדה (1867–1956)
<u>ילדי היער</u> , 1911
תצריב קרומית רכה, 25x30; 2.2x44.5
חתום בעיפרון למטה מימין
דפס: סאבו, קליינסורג
שיפלר־מוזל מס. 161IV
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Emil Nolde (1867-1956)
<i>Children of the Woods</i> , 1911
Soft-ground etching, 25x30; 44.5x42.2
Signed in pencil below right
Printer: Sabo, Kleinsorg
Schiefler-Mosel no. 161IV
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 90.787

63

מקס פכשטיין (1881–1955)

דיאלוג, 1920

חיתוך עץ, 40.2x32; 53.5x40.8

חתום ומתוארך בעיפרון למטה מימין

מו"ל: אופריון, ברלין

קרורג מס. H228

מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)

Max Pechstein (1881–1955)

Dialogue, 1920

Woodcut, 40.2x32; 53.5x40.8

Signed and dated in pencil below right

Publisher: Euphorien Verlag, Berlin

Kruger no. H228

Gift of Dr. Abraham Horodisch, Amsterdam (1986)

מת"א 86.361 TAMA

64

קרל שמידט־רוטלוף (1884–1976)

עירומים בסטודיו, 1914

חיתוך עץ, 40.2x49.8; 49x63.8

חתום ומתוארך בעיפרון למטה משמאל

שפירה מס. 158

עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים

של מחזאיני האמנות בישראל (1958)

Karl Schmidt-Rottluff (1884–1976)

Nudes in the Studio, 1914

Woodcut, 49.8x40.2; 63.8x49

Signed and dated in pencil below left

Schapiro no. 158

Estate of Dr. Rosa Schapiro through

the British Friends of the Art Museums of Israel (1958)

מת"א 12.304 TAMA

† 65

מקס פכשטיין (1881-1955)

יושב בעירום חלקי, 1915 בקירוב

עט ועפרונות צבעוניים על נייר, 21x17

חתום בראשיתיות בעיפרון למטה מימין

מתנת ד"ר קרל שוורץ (1936)

Max Pechstein (1881-1955)

Seated, Half-Naked, ca. 1915

Pen and colored pencils on paper, 21x17

Initialed in pencil below right

Gift of Dr. Karl Schwarz (1936)

מת"א 6097 TAMA

168

קרל שמידט־רוטלוף (1884-1976)
עירומה יושבת, 1914
הדפס אבן (טרנספר), 26.8x18.4; 33.8x25.5
חתום ומתוארך בעיפרון למטה מימין
דפס: דפוס פאן, ברלין (מס. 1412)
Karl Schmidt-Rottluff (1884-1976)
Seated Nude, 1914
Lithograph (transfer paper), 26.8x18.4; 33.8x25.5
Signed and dated in pencil below right
Printer: Pan Presse, Berlin (no. 1412)
TAMA 100.928 מת"א 928.100

66

קרל שמידט־רוטלוף (1884-1976)
ידוקן ג. (גוטמן), 1914
חיתוך עץ, 50x39.5; 28.4x58
חתום בעיפרון למטה מימין
דפס: דפוס פאן, ברלין (מס. 147)
שפירה מס. 137
מתנת משפחת גריץ, לונדון, לזכר אריך גריץ (1956)
Karl Schmidt-Rottluff (1884-1976)
Portrait of G. (Guthmann), 1914
Woodcut, 50x39.5; 28.4x58
Signed in pencil below right
Printer: Pan Presse (no. 147)
Schapire no. 137
Gift of the Goeritz Family, London, in memory of
Erich Goeritz (1956)
TAMA 7635 מת"א 5376

† 67
קרל שמידט־רוטלוף (1884–1976)
 עירומה יושבת עם פרחים, 1913
 67x47.3; 35.8x30.2, עץ,
 חתום ומתוארך בעיפרון למטה מימין
 שפירה מס. 114
 עובון ד"ר רוזה שפירה באמצעות הידידים הבריטים
 של מוזיאוני האמנות בישראל (1958)
Karl Schmidt-Rottluff (1884–1976)
Seated Nude with Flowers, 1913
 Woodcut, 35.8x30.2; 67x47.3
 Signed and dated in pencil below right
 Schapire no. 114
 Estate of Dr. Rosa Schapire through
 the British Friends of the Art Museums of Israel (1958)
 TAMA 12.292 מת"א
 † 67
קרל שמידט־רוטלוף (1884–1976)
 אשה בשיער פזור, 1913 (1920)
 59.4x46; 36x30, עץ,
 חתום בעיפרון למטה מימין
 מו"ל: אופוריון, ברלין
 שפירה מס. 123
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Karl Schmidt-Rottluff (1884–1976)
Woman with Loose Hair, 1913 (1920)
 Woodcut, 36x30; 59.4x46
 Signed in pencil below right
 Publisher: Euphorion Verlag, Berlin
 Schapire no. 123
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
 TAMA 86.370 מת"א

69

אריך הקל (1883-1970)
הטיול, 1919
58.5x46; 46.2x32.5; עץ, 46.2x32.5
חתום ומתוארך בעיפרון למטה מימין
דובה מס. 317
מתנת מקס מתיאוס, ברלין (סוף שנות ה־30)
Erich Heckel (1883-1970)
The Stroll, 1919
Woodcut, 46.2x32.5; 58.5x46
Signed and dated in pencil below right
Dube no. 317
Gift of Max Matteus, Berlin (late 1930s)
מת"א 8361 TAMA
71
קרל שמיט־רוטלוף (1884-1976)
שיר מאת אקרט פון־סידוב, 1917 (1919)
58.2x42.7; 36.8x29.4; עץ, 36.8x29.4
חתום בעיפרון למטה מימין
דפס: פריץ פויגט, ברלין (מס. 192)
שפירה מס. 41
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Karl Schmidt-Rottluff (1884-1976)
Poem by Eckart von Sydow, 1917 (1919)
Woodcut, 36.8x29.4; 58.2x42.7
Signed in pencil below right
Printer: Fritz Voigt, Berlin (no. 192)
Schapire no. 41
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.374 TAMA

קרל שמידט־רוטלוף (1884–1976)
 <div>דיוקן ס., 1909</div>
[היסטוריון האמנות שיפּלר או האספן רוברט סקל]
 חיתוך עץ, 19.5x29.9; 32x45.2
חתום ומתוארך בעיפרון למטה מימין
שפירה מס. 22
עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים
של מוזיאוני האמנות בישראל (1958)
Karl Schmidt-Rottluff (1884-1976)
 Portrait of S., 1909
[Art Historian Gustav Schiefler or collector Robert Seckel]
 Woodcut, 19.5x29.9; 32x45.2
Signed and dated in pencil below right
Schapiro no. 22
Estate of Dr. Rosa Schapiro through
the British Friends of the Art Museums of Israel (1958)
מת"א TAMA 12.293

 73
אמיל נולדה (1867–1956)
דיוקן עצמי , 1908
תצריב ואקוויטנטה, 23.5x30.8; 44.9x62.3
חתום בעיפרון למטה מימין,
ובראשייטיבות על הלוח למטה במרכז
דפס: אוטו פלסינג, ברלין
שיפל־מוחל מס. 89
מתנת צ'רלס ואווילין קרמר, ניו־יורק (1983)
Emil Nolde (1867-1956)
 Self-Portrait, 1908
Etching and aquatint, 23.5x30.8; 44.9x62.3
Signed in pencil below right;
initialed on plate below center
Printer: Otto Felsing, Berlin
Schiefler-Mosel no. 89
Gift of Charles and Evelyn Kramer, New York (1983)
מת"א TAMA 83.277

 74 ↑
ארנסט־לודוויג קירכנר (1880–1938)
אשה מול מראה , 1910
דיו במכחול על גלויית דואר
הממוענת לרוזה שפירה, 9x14
עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים
של מוזיאוני האמנות בישראל (1958)
Ernst-Ludwig Kirchner (1880-1938)
 Woman in front of a Mirror, 1910
Ink and brush on postcard
addressed to Rosa Schapiro, 9x14
Estate of Dr. Rosa Schapiro through
the British Friends of the Art Museums of Israel (1958)
מת"א TAMA 11.997

 74 ↓
קרל שמידט־רוטלוף (1884–1976)
עירומה , 1911
פחם, דיו וגירים צבעוניים על גלויית דואר
הממוענת לרוזה שפירה, 9x14
עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים
של מוזיאוני האמנות בישראל (1958)
Karl Schmidt-Rottluff (1884-1976)
 Nude, 1911
Charcoal, ink, and colored chalks on postcard
addressed to Rosa Schapiro, 9x14
Estate of Dr. Rosa Schapiro through
the British Friends of the Art Museums of Israel (1958)
מת"א TAMA 11.995G

 75 ↑
מקס ככשטיין (1881–1955)
על הבמה , 1911
דיו וגירים צבעוניים על גלויית דואר
הממוענת לרוזה שפירה, 14x9
עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים
של מוזיאוני האמנות בישראל (1958)
Max Pechstein (1881-1955)
 On the Stage, 1911
Ink and colored chalks on postcard
addressed to Rosa Schapiro, 9x14
Estate of Dr. Rosa Schapiro through
the British Friends of the Art Museums of Israel (1958)
מת"א TAMA 11.996A

 75 ←
מקס ככשטיין (1881–1955)
רוכבי אופניים , 1910
דיו, עפרונות צבעוניים וגיר שמן על גלויית דואר
הממוענת לרוזה שפירה, 14x9
עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים
של מוזיאוני האמנות בישראל (1958)
Max Pechstein (1881-1955)
 Cyclists, 1910
Ink, colored pencils, and oil crayon on postcard
addressed to Rosa Schapiro, 9x14
Estate of Dr. Rosa Schapiro through
the British Friends of the Art Museums of Israel (1958)
מת"א TAMA 11.996

 75 ↓
קרל שמידט־רוטלוף (1884–1976)
עגבניות , 1921
דיו וצבע מים על גלויית דואר
הממוענת לרוזה שפירה, 5.5x10
עזבון ד"ר רוזה שפירה באמצעות הידידים הבריטים
של מוזיאוני האמנות בישראל (1958)
Karl Schmidt-Rottluff (1884-1976)
 Tomatoes, 1921
Ink and watercolor on postcard
addressed to Rosa Schapiro, 5.5x10
Estate of Dr. Rosa Schapiro through
the British Friends of the Art Museums of Israel (1958)
מת"א TAMA 11.995C

 76
פאול קליינשמידט (1883–1949)
חוה , 1924
תחרית יבש ותצריב, 25x39.1; 34.8x50
חתום ומתוארך בעיפרון למטה משמאל;
חתום בראשייטיבות ומתוארך (בהיפוך) על הלוח למטה במרכז
נרכש מאוסף הרמן שטרוק (1944)
Paul Kleinschmidt (1883–1949)
 Eve, 1924
Drypoint and etching, 25x39.1; 34.8x50
Signed and dated in pencil below left;
initialed and dated on plate (reversed) below center
Purchased from the Hermann Struck Collection (1944)
מת"א TAMA 10.257

 77
פאול קליינשמידט (1883–1949)
הבן האובד , 1920
תחרית יבש, 30x24.9; 44x34
חתום ומתוארך בעיפרון למטה משמאל;
חתום בראשייטיבות ומתוארך (בהיפוך) על הלוח למטה במרכז
נרכש מאוסף הרמן שטרוק (1944)
Paul Kleinschmidt (1883-1949)
 The Lost Son, 1920
Drypoint, 30x24.9; 44x34
Signed and dated in pencil below left;
initialed and dated on plate (reversed) below center
Purchased from the Hermann Struck Collection (1944)
מת"א TAMA 10.263

 79
לודוויג מיידנר (1884–1966)
פיצוץ , 1913
עיפרון ודיו על נייר, 3.3x48
חתום ומתוארך למטה במרכז
נרכש מארנולד רוזנר (1959)
Ludwig Meidner (1884-1966)
 Explosion, 1913
Pencil and ink on paper, 3.3x48
Signed and dated below center
Purchased from Arnold Rosner (1959)
מת"א TAMA 12.332

 80
לודוויג מיידנר (1884–1966)
רחוב בווילמרסדורף , 1913
מתוך Die Schaffenden (שנה 1, חוברת 4)
תחרית יבש, 14x17; 31x41.2
חתום ומתוארך למטה מימין;
חתום בראשייטיבות ומתוארך על הלוח למטה מימין
מו"ל: פאול וסטהיים והוצאת אופוריון, ברלין
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Ludwig Meidner (1884-1966)
 Street in Wilmersdorf, 1913
From Die Schaffenden (vol. 1, no. 4)
Drypoint, 14x17; 31x41.2
Signed and dated in pencil below right;
initialed and dated on plate below right
Publisher: Paul Westheim and Euphorien Verlag, Berlin
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.107

לודוויג מיידנר (1884–1966)
 <div>דיוקן עצמי IV, 1920</div>
תצריב, 20x15; 30x22.2
חתום ומתוארך בעיפרון למטה מימין
מתנת ריצ'רד סוברסקי, תל־אביב (1938)
Ludwig Meidner (1884-1966)
 <div>Self-Portrait IV, 1920</div>
Etching, 20x15; 30x22.2
Signed and dated in pencil below right
Gift of Richard Sobersky, Tel Aviv (1938)
מת"א 7170 TAMA

81 ‏ ↓
אמיל נולדה (1867 – 1956)
נביא , 1912
חיתוך עץ, 32.3x22.5; 38x28.5
עותק 20/30
דפס: האמן, או עדה נולדה
שיפולר־מוחל מס. 110
נרכש מד"ר פולוורמאכר, תל־אביב (1952)
Emil Nolde (1867-1956)
 <div>Prophet, 1912</div>
Woodcut, 32.3x22.5; 38x28.5
Copy 20/30
Printer: the artist, or Ada Nolde
Schifler-Mosel no. 110
Purchased from Dr. Pulvermacher, Tel Aviv (1952)
מת"א 11.787 TAMA

83 ‏ ↓
פאול גנגולף (1879–1939)
תמונת רחוב (הולך על חבל) , 1922 בקירוב
הדפס אבן, 27.7x22.8; 49.9x37.5
מתנת יעקב שטיינהרדט, ירושלים (שנות ה־40)
Paul Gangolf (1879-1939)
 <div>Street Scene (Tightrope Walker), ca. 1922</div>
Lithograph, 27.7x22.8; 49.9x37.5
Gift of Jakob Steinhardt, Jerusalem (1940s)
מת"א 7092 TAMA

87–85 ‏ ↓
פאול גנגולף (1879–1939)
 <div>מתוך מטרופוליס, 1922</div>
אלבום בן תשעה הדפסי אבן
כ"א חתום בעיפרון למטה מימין
עותק 43/60
מו"ל: דר־מאליק, ברלין
דפס: הרמן בירקהולץ, ברלין
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
1. גֶּשֶׁר , 24.5x29.9; 29.3x39.6
4. בוֹדֶר , 28.7x24.3; 40x29.3
5. קִפּה , 25.5x29; 29.4x40
9. נמל , 23.3x28; 29.4x39.6
Paul Gangolf (1879-1939)
 <div>From Metropolis, 1922</div>
An album of nine lithographs, each signed in pencil below right
Copy 43/60
Publisher: Der Malik Verlag, Berlin
Printer: Hermann Birkholz, Berlin
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.185 TAMA
1. Bridge , 24.5x29.9; 29.3x39.6
4. Morning , 28.7x24.3; 40x29.3
5. Café , 25.5x29; 29.4x40
9. Port , 23.3x28; 29.4x39.6

88 ‏ ↓
לודוויג מיידנר (1884 – 1966)
קפה וולקנברוך , אחר הצהריים, 1918
מתוך רחובות ובתי קפה, אלבום בן שמונה הליוטיפים
בעקבות רישומים, 37x29.4
עותק 146/150
מו"ל: קורט וולף, לייפציג
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Ludwig Meidner (1884-1966)
 <div>Café Wolkenbruch, Afternoon, 1918</div>
From Streets and Cafés , an album of eight heliotypes after drawings, 37x29.4
Copy 146/150
Publisher: Kurt Wolff Verlag, Leipzig
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.179.5 TAMA

89 ‏ ↓
לודוויג מיידנר (1884 – 1966)
 <div>דיוקן עצמי בקפה קניג, דרזדן, 1918</div>
מתוך רחובות ובתי קפה, אלבום בן שמונה הליוטיפים
בעקבות רישומים, 37x29.4
עותק 146/150
מו"ל: קורט וולף, לייפציג
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Ludwig Meidner (1884-1966)
 <div>Self-Portrait in Café König, Dresden, 1918</div>
From Streets and Cafés , an album of eight heliotypes after drawings, 37x29.4
Copy 146/150
Publisher: Kurt Wolff Verlag, Leipzig
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.179.8 TAMA

90 ‏ ↑
אוסקר קוקושקה (1886–1980)
 <div>דיוקן הרוורת ואלדן, 1911</div>
מתוך ראשי אנשים (1916), אלבום בן 12 הדפסים
הדפס אבן מלוח אבץ, 41x30.2
חתום בראשי־תיבות על הלוח למטה משמאל למרכז
מו"ל: דר־שטורם, ברלין
נרכש מארנולד רוזנר (1952)
Oskar Kokoschka (1886-1980)
 <div>Portrait of Herwarth Walden, 1911</div>
From People's Heads (1916), an album of 12 prints
Zink lithograph, 41x30.2
Initialed on plate below right of center
Publisher: Der Strum, Berlin
Purchased from Arnold Rosner (1952)
מת"א 11.777.10 TAMA

90 ‏ ↓
אוסקר קוקושקה (1886–1980)
 <div>דיוקן קרל קראוס, 1911</div>
מתוך ראשי אנשים (1916), אלבום בן 12 הדפסים
הדפס אבן מלוח אבץ, 41x30.2
חתום בראשי־תיבות על הלוח למטה מימין למרכז
מו"ל: דר־שטורם, ברלין
נרכש מארנולד רוזנר (1952)
Oskar Kokoschka (1886-1980)
 <div>Portrait of Karl Kraus, 1911</div>
From People's Heads (1916), an album of 12 prints
Zink lithograph, 41x30.2
Initialed on plate below right of center
Publisher: Der Strum, Berlin
Purchased from Arnold Rosner (1952)
מת"א 11.777.9 TAMA

91 ‏ ↓
אוסקר קוקושקה (1886–1980)
 <div>דיוקן עצמי, 1910</div>
כרזה לדר־שטורם
הדפס אבן, 66.7x44.4; 69.3x47.9
חתום בראשי־תיבות על הלוח למטה מימין
מו"ל: דר־שטורם, ברלין
דפס: ארנולד ויילנדט, ברלין
וינגלר־ולז מס. A1232
מתנת צ'רלס ואוולין קרמר, ניו־יורק (1983)
Oskar Kokoschka (1886-1980)
 <div>Self-Portrait, 1910</div>
Poster for Der Sturm
Lithograph, 66.7x44.4; 69.3x47.9
Initialed on plate below right
Publisher: Der Sturm, Berlin
Printer: Arnold Weylandt, Berlin
Wingler-Welz no. A1232
Gift of Charles and Evelyn Kramer, New York (1983)
מת"א 83.230 TAMA

אריך הקל (1883–1970)
 <div>חייל בחיל החימוש, 1916</div>
 הדפס אבן, 30.5x23.8; 50.6x35.1
<div>חתום בעיפרון למטה מימין</div>
 דובה מס. 234II
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Erich Heckel (1883-1970)
 <i>Armament Soldier</i> , 1916
 Lithograph, 30.5x23.8; 50.6x35.1
<div>Signed in pencil below right</div>
 Dube no. 234II
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.37

 93
אריך הקל (1883–1970)
 <div>רחוב באוסטנדה, 1915</div>
 תצריב, 23.5x14.5; 36.5x47.5
<div>חתום ומתוארך בעיפרון למטה מימין</div>
 דובה מס. 131
נרכש מד"ר פולוורמאכר, תל־אביב (1952)
Erich Heckel (1883-1970)
 <i>Street in Ostende</i> , 1915
 Etching, 23.5x14.5; 36.5x47.5
<div>Signed and dated in pencil below right</div>
 Dube no. 131
Purchased from Dr. Pulvermacher, Tel Aviv (1952)
מת"א TAMA 11.789

 94
אריך הקל (1883–1970)
 <div>שני פצועים, 1914</div>
 חיתוך עץ, 42.5x28; 57.7x44.2
<div>חתום ומתוארך בעיפרון למטה מימין</div>
 דובה מס. 276II
מתנת משפחת גריץ, לונדון, לזכר אריך גריץ (1956)
Erich Heckel (1883-1970)
 <i>Two Wounded Men</i> , 1914
 Woodcut, 42.5x28; 57.7x44.2
<div>Signed and dated in pencil below right</div>
 Dube no. 276II
Gift of the Goeritz Family, London, in memory of
 Erich Goeritz (1956)
מת"א TAMA 7398

 95
לודוויג מיידנר (1884–1966)
 <div>ראש חייל, 1916</div>
 דיו על נייר, 61x46.5
<div>חתום בראשי־יתבות ומתוארך למטה משמאל למרכז</div>
<div>מתנת משפחת גריץ, לונדון, לזכר אריך גריץ (1956)</div>
Ludwig Meidner (1884-1966)
 <i>Head of a Soldier</i> , 1916
 Ink on paper, 61x46.5
<div>Initialed and dated below left of center</div>
Gift of the Goeritz Family, London, in memory of
 Erich Goeritz (1956)
מת"א TAMA 7576

 96
ג'ורג' גרוס (1893–1959)
 <div>מוות ברחוב, 21–1920</div>
<div>מתוך <i>Die Schaffenden</i> (שנה 4, חוברת 4)</div>
 הדפס אבן, 26.7x18.9; 41x31
<div>חתום בעיפרון למטה מימין</div>
 עותק 125/24
מו"ל: פאול וסטהיים והוצאת אופוריון, ברלין
 דוקרס מס. E69
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
George Grosz (1893-1959)
 <i>Death on the Street</i> , 1920-21
 From <i>Die Schaffenden</i> (vol. 4, no. 4)
 Lithograph, 26.7x18.9; 41x31
<div>Signed in pencil below right</div>
 Copy 24/125
Publisher: Paul Westheim and Euphorion Verlag, Berlin
 Duckers no. E69
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 86.167.32

 97 †
אוטו דיקס (1891–1969)
 <div>חשמלית, 1920</div>
<div>מתוך האלבום חיתוכי עץ II</div>
 חיתוך עץ, 28.1x24; 43.5x35
<div>חתום ומתוארך בעיפרון למטה מימין;</div>
<div>כותרת בעיפרון למטה במרכז</div>
 עותק 1/30
מו"ל: הוצאת דרזדן, דרזדן
מתנת צ'רלס ואווילין קרמר, ניו־יורק (1990)
Otto Dix (1891-1969)
 <i>Tramcar</i> , 1920
 From the album <i>Woodcuts II</i>
 Woodcut, 28.1x24; 43.5x35
<div>Signed and dated in pencil below right;</div>
<div>titled in pencil below center</div>
 Copy 1/30
Publisher: Dresdner Verlag, Dresden
Gift of Charles and Evelyn Kramer, New York (1990)
מת"א TAMA 90.82

 97 †
אוטו דיקס (1891–1969)
 <div>רעשי רחוב, 1920</div>
<div>מתוך האלבום חיתוכי עץ II</div>
 חיתוך עץ, 28.1x24; 43.5x35
<div>חתום ומתוארך בעיפרון למטה מימין;</div>
<div>כותרת בעיפרון למטה במרכז</div>
 עותק 1/30
מו"ל: הוצאת דרזדן, דרזדן
מתנת צ'רלס ואווילין קרמר, ניו־יורק (1990)
Otto Dix (1891-1969)
 <i>Street Noise</i> , 1920
 From the album <i>Woodcuts II</i>
 Woodcut, 28.1x24; 43.5x35
<div>Signed and dated in pencil below right;</div>
<div>titled in pencil below center</div>
 Copy 1/30
Publisher: Dresdner Verlag, Dresden
Gift of Charles and Evelyn Kramer, New York (1990)
מת"א TAMA 90.83

 98
רנה בה (1886–1922)
 <div>פנים של קפה־בר, 1920 בקירוב</div>
 הדפס אבן, 54x39
<div>חתום בעיפרון למטה מימין</div>
<div>מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)</div>
René Beeh (1886-1922)
 <i>Interior of Café-Bar</i> , ca. 1920
 Lithograph, 54x39
<div>Signed in pencil below right</div>
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 90.750

 99
יעקב שטיינהרדט (1887–1968)
 <div>בית קפה, 1922</div>
 תחריתי יבש, 19.3x17.7; 30x24
<div>חתום בעיפרון למטה מימין;</div>
<div>חתום בראשי־יתבות ומתוארך על הלוח למטה מימין</div>
 עמישי־מיזלש מס. 166
מתנת משפחת גריץ, לונדון, לזכר אריך גריץ (1956)
Jakob Steinhardt (1887-1968)
 <i>Café</i> , 1922
 Drypoint, 19.3x17.7; 30x24
<div>Signed in pencil below right;</div>
<div>initialed and dated on plate below right</div>
 Amishai-Maisels no. 166
Gift of the Goeritz Family, London, in memory of
 Erich Goeritz (1956)
מת"א TAMA 10.863

119–105
רנה בה (1886–1922)
 חמישה הדפסים ל ג'ניהנום מאת סטרינדברג, 1920
 אלבום בן עשרים הדפסי אבן, 51.3x38.1
 חתום בעיפרון
 עותק 27/300
מו"ל: היפריון, מינכן
דפס: ד"ר ק. וולף ובניו
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
René Beeh (1886-1922)
Five prints for <u>Inferno</u> by Strindberg, 1920
An album of twenty lithographs, 51.3x38.1
Signed in pencil
Copy 27/300
Publisher: Hyperion Verlag, Munich
Printer: Dr. C. Wolf and Son
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 201.118.6, 7, 11, 12, 17, TAMA

106
פאול קליינשמידט (1883–1949)
פֶּרְנַקְפוּרַט , 1923
 תחרית יבש, 24.6x29.5; 31x46
חתום בעיפרון למטה משמאל;
כותרת ותאריך על הלוח למטה משמאל
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Paul Kleinschmidt (1883-1949)
Frankfurt on Main, 1923
Drypoint, 24.6x29.5; 31x46
Signed and in pencil below left;
titled and dated on plate below left
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 87.623 TAMA

107
פאול גנגולף (1879–1939)
 זונה על קוקאין , 1926
מתוך <i>Die Schaffenden</i> (שנה 5, חוברת 2)
הדפס אבן, 31x26; 40.9x30.1
חתום בעיפרון למטה מימין
מו"ל: פאול וסטהיים והוצאת אופוריון, ברלין
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Paul Gangolf (1879-1939)
Cocaine-Addict Prostitute, 1926
From Die Schaffenden (vol. 5, no. 2)
Lithograph, 31x26; 40.9x30.1
Signed in pencil below right
Publisher: Paul Westheim and Euphorion Verlag, Berlin
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.168.17 TAMA

109
אוטו דיקס (1891–1969)
 ראש אשה , 1924
מתוך <i>Die Schaffenden</i> (שנה 5, חוברת 1)
הדפס אבן, 38x26.7; 41x30.6
חתום בעיפרון למטה מימין
מו"ל: אופוריון, ברלין
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Otto Dix (1891-1969)
<i>Head of a Woman</i> , 1924
From Die Schaffenden (vol. 5, no. 1)
Lithograph, 38x26.7; 41x30.6
Signed in pencil below right
Publisher: Euphorion Verlag, Berlin
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.168.2 TAMA

111–116
מקס בקמן (1884–1950)
 מתוך יריד שנת , 1921
אלבום בן עשרה הדפסי תחרית יבש
כ"א חתום בעיפרון למטה מימין
עותק 49/75
מו"ל: הוצאת מארס, ר. פיפר ושות', מינכן
דפס: פרנץ האנפשטנגל, מינכן
גלזר מס. 166–175; גלביץ מס. 163–172
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
1. הכרוז (דיוקן עצמי), 33.5x25.3; 54.4x38.3
5. האיש הגבוה, 30.8x20.9; 47.2x32.9
7. הסחרחרת , 29.3x25.9; 53.5x37.7
8. ההולכים על חבל , 25.8x25.8; 40x31.6
9. ריקוד כושי , 25.8x25.8; 40x31
Max Beckmann (1884-1950)
From <u>Annual Fair</u> , 1921
An album of ten drypoint prints
Each signed in pencil below right
Copy 49/75

Publisher: Marées-Gesellschaft, R. Piper & Co., Munich
Printer: Franz Hanfstaengl, Munich
Glaser nos. 166-175; Gallwitz nos. 163-172
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 86.190 TAMA
1. <u>The Barker (Self-Portrait)</u> , 33.5x25.3; 54.4x38.3
5. The Tall Man, 30.8x20.9; 47.2x32.9
7. The Merry-Go-Round, 29.3x25.9; 53.5x37.7
8. <u>The Tightrope Walkers</u> , 25.8x25.8; 40x31.6
9. <u>Negro Dance</u> , 25.8x25.8; 40x31

117
אריך הקל (1883–1970)
מלחים רוקדים , 1930
חיתוך עץ, 24x31; 31.2x41
חתום ומתוארך בעיפרון למטה מימין
דובה מס. 350
מתנת גב' סידי הקל, גרמניה (1972)
Erich Heckel (1883-1970)
<i>Sailors Dancing</i> , 1930
Woodcut, 24x31; 31.2x41
Signed and dated in pencil below right
Dube no. 350
Gift of Mrs. Sidi Heckel, Germany (1972)
מת"א 13.410 TAMA

119
ארנסט־לודוויג קירכנר (1880–1938)
 פגישת פטר שלומיאל עם האיש האפור על אם הדרך , 1915
אחד משמונה איורים לספר פטר שלומיאל מאת אדלברט פוך־שאמיסו
חיתוך עץ, 30x31; 57.6x41
חתום בעיפרון למטה מימין
דובה מס. 267; שיפלר מס. 269
מתנת צ'רלס ואוולין קרמר, ניו־יורק (1983)
Ernst-Ludwig Kirchner (1880-1938)
<i>Peter Schlemihl's Encounter with the Grey Man on the Road</i> , 1915
One of eight illustrations for <u>Peter Schlemihl</u> by Adelbert von Chamisso
Woodcut, 30x31; 57.6x41
Signed in pencil below right
Dube no. 267; Schiefler no. 269
Gift of Charles and Evelyn Kramer, New York (1983)
מת"א 83.173 TAMA

121
אריך הקל (1883–1970)
עמידת ידיים , 1916
הדפס אבן, 20x28; 42x32
חתום ומתוארך בעיפרון למטה מימין
עותק 1/100
דובה מס. 230l
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Erich Heckel (1883-1970)
<i>Handstand</i> , 1916
Lithograph, 28.1x20; 42x32
Signed and dated in pencil below right
Copy 1/100
Dube no. 230l
Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א 87.38 TAMA

ארנסט־לודוויג קירכנר (1880–1938)
 דיוקן קרל שטרנהיים , 1916
<div>מתוך Der Bildermann (שנה 1, חוברת 9)</div>
 הדפס אבן, 30x20.2; 35.3x27.6
חתום בעיפרון למטה משמאל
 דובה מס. 328A
Ernst-Ludwig Kirchner (1880-1938)
 Portrait of Carl Sternheim, 1916
 From Der Bildermann (vol. 1, no. 9)
 Lithograph, 30x20.2; 35.3x27.6
 Signed in pencil below left
 Dube no. 328A
מת"א TAMA 11.090

↑ 125

פאול קליינשמידט (1883–1949)
 אשה במחוך , 1922
 תחריט יבש, 29.5x24; 45.4x31
חתום בעיפרון למטה משמאל;
חתום בראשייטיבות ומתוארך על הלוח למטה משמאל למרכז
 נרכש מאוסף הרמן שטרוק (1944)
Paul Kleinschmidt (1883-1949)
 <i>Woman Wearing a Corset</i> , 1922
 Drypoint, 29.5x24; 45.4x31
 Signed and dated in pencil below left;
 initialed and dated on plate left below left of center
 Purchased from the Hermann Struck Collection (1944)
מת"א TAMA 10.260

↓ 125

פאול קליינשמידט (1883–1949)
 נשים מתמרקות , 1922
 תחריט יבש, 29.5x24.1; 48.4x35.1
חתום ומתוארך בעיפרון למטה משמאל;
חתום בראשייטיבות ומתוארך על הלוח למטה משמאל למרכז
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Paul Kleinschmidt (1883-1949)
 <i>Women at their Toilet</i> , 1922
 Drypoint, 29.5x24.1; 48.4x35.1
 Signed and dated in pencil below left;
 initialed and dated on plate below left of center
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.586

126
פאול קליינשמידט (1883–1949)
 ואניטס , 1922–23
 תחריט יבש, 19.5x14.5; 31.3x23.2
חתום בעיפרון למטה משמאל
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Paul Kleinschmidt (1883-1949)
 <i>Vanitas</i> , 1922-23
 Drypoint, 19.5x14.5; 31.3x23.2
 Signed in pencil below left
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.615

↑ 127

ברנהרד קרטשמאר (1889–1972)
 זוג נאהבים , 1924
<div>מתוך Die Schaffenden (שנה 4, חוברת 4)</div>
 תחריט יבש, 28x19.7; 41.2x30.5
 עותק 24/125
 מו"ל: אופוריון, ברלין
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Bernhard Kretzschmar (1889-1972)
 <i>Lovers</i> , 1924
 From <i>Die Schaffenden</i> (vol. 4, no. 4)
 Drypoint, 28x19.7; 41.2x30.5
 Copy 24/125
 Publisher: Euphorion Verlag, Berlin
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 86.386.30

127
רודולף שליכטר (1890–1955)
 שיחת אוהבים , 1922
<div>מתוך Die Schaffenden (שנה 4, חוברת 1)</div>
 הדפס אבן, 40.6x30.8
חתום בעיפרון למטה משמאל
 עותק 24/125
 מו"ל: פאול וסטהיים והוצאת אופוריון, ברלין
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Rudolf Schlichter (1890-1955)
 <i>Lovers Talk</i> , 1923
 From <i>Die Schaffenden</i> (vol. 4, no. 1)
 Lithograph, 40.6x30.8
 Signed in pencil below left
 Copy 24/125
 Publisher: Paul Westheim and Euphorion Verlag, Berlin
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 86.386.33

128
מקס בקמן (1884–1950)
 זוג רוקד , 1922
 חיתוך עץ, 18.5x11; 42.2x28.8
חתום בעיפרון למטה מימין
 מו"ל: ר. פיפר, מינכן
 גלזר מס. 201; גלביץ מס. 196
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Max Beckmann (1884-1950)
 <i>Couple Dancing</i> , 1922
 Woodcut, 18.5x11; 42.2x28.8
 Signed in pencil below right
 Publisher: R. Piper, Munich
 Glaser no. 201; Gallwitz no. 196
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.84

129
מקס בקמן (1884–1950)
 חיבוק , 1922
 תחריט יבש, 41.5x24.8; 52.5x38
חתום בעיפרון למטה מימין
 מו"ל: ר. פיפר, מינכן
 גלזר מס. 210; גלביץ מס. 206
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Max Beckmann (1884-1950)
 <i>Embrace</i> , 1922
 Drypoint, 41.5x24.8; 52.5x38
 Signed in pencil below right
 Publisher: R. Piper, Munich
 Glaser no. 210; Gallwitz no. 206
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 87.83

130
גיאורג שולץ (1890–1945)
 מחזיקי העיתון , 1922
<div>מתוך Die Schaffenden (שנה 4, חוברת 1)</div>
 הדפס אבן, 20x22; 31x41.8
חתום בעיפרון למטה מימין
 עותק 24/125
 מו"ל: פאול וסטהיים והוצאת אופוריון, ברלין
 מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Georg Scholtz (1890-1945)
 <i>The Newspaper Holders</i> , 1922
 From <i>Die Schaffenden</i> (vol. 4, no. 1)
 Lithograph, 20x22; 31x41.8
 Signed in pencil below right
 Copy 24/125
 Publisher: Paul Westheim and Euphorion Verlag, Berlin
 Gift of Dr. Abraham Horodisch, Amsterdam (1986)
מת"א TAMA 86.386.34

<div></div>	<div>146</div>
מקס בקמן (1884–1950)	
 דיוקן עצמי עם גג של בית ברקע , 1918	
תחריט יבש, 30.5x25.6; 56x45	
חתום בעיפרון למטה מימין	
מו"ל: ר. פיפר, מינכן	
גלזר מס. 106; גלביץ מס. 96	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
Max Beckmann (1884-1950)	
 Self-Portrait with a House Gable in the Background , 1918	
Drypoint, 30.5x25.6; 56x45	
Signed in pencil below right	
Publisher: R. Piper, Munich	
Glaser no. 106; Gallwitz no. 96	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 86.383 TAMA	

<div></div>	<div>147</div>
מקס בקמן (1884–1950)	
 דיוקן עצמי בכובע נוקשה , 1921	
תחריט יבש, 30.9x24.6; 43x32	
חתום בעיפרון למטה מימין	
מהדורה בת 50 עותקים, מצב שני מתוך שלושה	
מו"ל: י.ב. נוימן, ברלין	
גלזר מס. 157; גלביץ מס. 153	
מתנת צ'רלס ואוולין קרמר, ניויורק (1983)	
Max Beckmann (1884-1950)	
 Self-Portrait with Bowler Hat , 1921	
Drypoint, 30.9x24.6; 43x32	
Signed in pencil below right	
Edition of 50 copies, 2nd state of three	
Publisher: J.B Neumann, Berlin	
Glaser no. 157; Gallwitz no. 153	
Gift of Charles and Evelyn Kramer, New York (1983)	
מת"א 83.136 TAMA	

<div></div>	<div>141</div>
לודוויג מיידנר (1884–1966)	
 מבחן האש מאת ארנסט וייס, 1923	
ספר ובו חמישה תצריבים, 33.5x25.5x2	
עותק 30/35	
מו"ל: דיישמיידה, ברלין	
דפס: ון־הובוקן, ברלין	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
Ludwig Meidner (1884-1966)	
 Ordeal by Fire by Ernst Weiss, 1923	
A book with five hand-printed etchings, 33.5x25.5x2	
Copy 30/35	
Publisher: Die Schmiede, Berlin	
Printer: Van Hoboken, Berlin	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 87.162 TAMA	

<div></div>	<div>144</div>
יעקב שטיינהרדט (1887–1968)	
 דיוקן לודוויג מיידנר , 1912	
כחם, גרפיט וצבע מים על נייר, 39.2x25.6	
חתום, מתוארך וכותרת בעיפרון למטה מימין	
מתנת לולה וודו לדר, ברלין (1935)	
Jakob Steinhardt (1887-1968)	
 Portrait of Ludwig Meidner , 1912	
Charcoal, graphite, and watercolor on paper, 39.2x25.6	
Signed, dated, and titled in pencil below right	
Gift of Lola and David Leder, Berlin (1935)	
מת"א 7982 TAMA	

<div></div>	<div>145</div>
לודוויג מיידנר (1884–1966)	
 דיוקן עצמי עם חרט , 1919	
תחריט יבש, 22.4x19.5; 39.5x28.9	
חתום ומתוארך בעיפרון למטה מימין	
דפס: אוטו פלסינג, ברלין	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
Ludwig Meidner (1884-1966)	
 Self-Portrait with Burin , 1919	
Drypoint, 22.4x19.5; 39.5x28.9	
Signed and dated in pencil below right	
Printer: Otto Felsing, Berlin	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 87.140 TAMA	

<div></div>	<div>136</div>
קתה קולביץ (1867–1945)	
 ראש פועלת , 1905	
תצריב קרומית רכה, 23.1x14.2; 40.9x30.2	
חתום בעיפרון למטה מימין	
עותק 22/50	
קליפשטיין מס. 76	
מתנת ד"ר קרל קאופמן, תל־אביב (ראשית שנות ה־30)	
Käthe Kollwitz (1867-1945)	
 Head of a Woman Worker , 1905	
Soft-ground etching, 23.1x14.2; 40.9x30.2	
Signed in pencil below right	
Copy 22/50	
Klipstein no. 76	
Gift of Dr. Karl Kaufmann, Tel Aviv (early 1930s)	
מת"א 5252 TAMA	

<div></div>	<div>137</div>
ברנהרד קרטשמאר (1889–1972)	
 מגלגלי הסיגרים , 1921	
תחריט יבש ותצריב, 29.2x36.7; 46x62	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
Bernhard Kretzschmar (1889-1972)	
 Cigar Rollers , 1921	
Drypoint and etching, 29.2x36.7; 46x62	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 87.58 TAMA	

<div></div>	<div>139</div>
מגנוס צלר (1888–1975)	
 צלמוות , 1919–20	
תחריט יבש, 28.2x23.4; 51.2x35.6	
חתום בעיפרון למטה מימין	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
Magnus Zeller (1888-1975)	
 Shadow of Death , 1919-20	
Drypoint, 28.2x23.4; 51.2x35.6	
Signed in pencil below right	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 90.742 TAMA	

<div></div>	<div>131</div>
ג'ורג' גרוס (1893–1959)	
 רעב , 1924	
הדפס אבן, 36.2x24.8; 49x33	
חתום בעט למטה מימין	
מו"ל: ההוצאה הגרמנית החדשה, ברלין	
דוקרס מס. E99a	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
George Grosz (1893-1959)	
 Hunger , 1924	
Lithograph, 36.2x24.8; 49x33	
Signed in pen below right	
Publisher: Neuer Deutscher Verlag, Berlin	
Duckers no. E99a	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 87.69 TAMA	

<div></div>	<div>133–135</div>
ג'ורג' גרוס (1893–1959)	
 מתוך השודדים מאת פרידריך שילר, 1921	
אלבום בן תשעה הדפסי אבן צילומיים	
מו"ל: דר־מאליק, ברלין	
דוקרס מס. MV	
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	
1. ”עומד אני לדרוס כל דבר הניצב בדרכי אל השלטון” (מערכה 1, תמונה 1) , 57.6x42.5	
5. ”אריות ונמרים מזינים את ילדיהם, עורבים מלמדים את עולליהם איך לזלול נבלות” (מערכה 1, תמונה 2) , 49x36.2	
[נוסח עברי: פרידריך שילר, השודדים , מגרמנית: ניצה בן־ארי (תל־אביב: זמורה־ביתן, 2000)]	
George Grosz (1893-1959)	
 From The Robbers by Friedrich Schiller, 1921	
An album of nine photolithographs	
Publisher: Der Malik Verlag, Berlin	
Duckers no. MV	
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
מת"א 87.61-63 TAMA	
1. ”I will root up from my path whatever obstructs my progress toward becoming the master” (act 1, scene 1) , 57.6x42.5	
5. ”Even lions and tigers nourish their young. Ravens feast their brood on carrion” (act 1, scene 2) , 49x36.2	

148	162–153	163
אוטו דיקס (1891–1969)	מקס בקמן (1884–1950)	ג'ורג' גרוס (1893–1959)
<u>דיוקן י.ב. נוימן</u> , 1922	<u>מסע לברלין</u> , 1922	<u>ברכות לשנה (1932) טובה</u> , 1931
תחרית יבש, 24x29; 46.2x36.8	אלבום בן עשרה הדפסי אבן	הדפס אבן, 23.3x20.9; 23.7x29.7
חתום ומתוארך בעיפרון למטה מימין,	כ"א חתום בעיפרון למטה מימין	חתום בעיפרון למטה משמאל
ועל הלוח למטה משמאל;	וממוספר 65/100 למטה משמאל	מו"ל: נלי וגוטהארד לאסקה, ברלין
כותרת בעיפרון למטה במרכז	מו"ל: י.ב. נוימן, ברלין	דוקרס מס. E106
עותק 10/50, מצב שני	דפס: ס. נאומן, פרנקפורט	מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	גלזר מס. 187-196; גלביץ מס. 182-191	George Grosz (1893-1959)
Otto Dix (1891-1969)	מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	<u>Best Wishes for a Happy 1932</u> , 1931
<u>Portrait of J.B. Neumann</u> , 1922	1. <u>דיוקן עצמי במלון</u> , 45x31.5; 68.3x53.4	Lithograph, 20.9x23.3; 23.7x29.7
Drypoint, 24x29; 46.2x36.8	2. <u>המאונזבים I</u> , 37.5x48.5; 53.8x68	Signed in pencil below left
Signed and dated in pencil below right,	3. <u>לילה</u> , 35x44.8; 53.5x68.2	Publisher: Nelly and Gotthard Laske, Berlin
and on plate below left;	4. <u>סטריפטיו</u> , 37.4x46.1; 53.3x67.8	Duckers no. E106
titled in pencil below center	5. <u>המחליק על הקרח</u> , 36x50; 53.9x68.2	Gift of Dr. Abraham Horodisch, Amsterdam (1986)
Copy 10/50, 2nd state	6. <u>המאונזבים II</u> , 37.3x47.7; 54x68.1	מת"א TAMA 87.68
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	7. <u>הקבצינים</u> , 33.4x46.5; 53.9x68.2	
מת"א TAMA 86.364	8. <u>מבואת התיאטרון</u> , 39.8x49.3; 54.1x68	
	9. <u>הטברנה</u> , 33.2x45; 53.9x68	
	10. <u>ניקוי ארובות</u> , 33.5x45; 53.6x68.2	
	Max Beckmann (1884-1950)	
	<u>Trip to Berlin</u> , 1922	
	An album of ten transfer lithographs,	
	each signed in pencil below right	
	and numbered 65/100 below left	
	Publisher: J.B. Neumann, Berlin	
	Printer: C. Naumann's Druckerei, Frankfurt am Main	
	Glaser nos. 187-196; Gallwitz nos. 182-191	
	Gift of Dr. Abraham Horodisch, Amsterdam (1986)	
	מת"א TAMA 87.173	
	1. <u>Self-Portrait in the Hotel</u> , 31.5x45; 53.4x68.3	
	2. <u>The Disillusioned I</u> , 37.5x48.5; 53.8x68	
	3. <u>Night</u> , 35x44.8; 53.5x68.2	
	4. <u>Striptease</u> , 37.4x46.1; 53.3x67.8	
	5. <u>The Ice-Skater</u> , 36x50; 53.9x68.2	
	6. <u>The Disillusioned II</u> , 37.3x47.7; 54x68.1	
	7. <u>The Beggars</u> , 33.4x46.5; 53.9x68.2	
	8. <u>The Theater Lobby</u> , 39.8x49.3; 54.1x68	
	9. <u>The Tavern</u> , 33.2x45; 53.9x68	
	10. <u>The Chimney-Sweep</u> , 33.5x45; 53.6x68.2	

150	151	152
לודוויג מיידנר (1884–1966)	לודוויג מיידנר (1884–1966)	ג'ורג' גרוס (1893–1959)
<u>דיוקן הפסנתרן ולטר קמפפר</u> , 1920	<u>דיוקן המשורר מקס הרמן־נייסה</u> , 1919	<u>דיוקן עצמי (לצ'רלי צ'פלין)</u> , 1919
גיר שמן על נייר, 4.4x54.7	תחרית יבש, 15x21; 29.8x40	הדפס אבן, 33x49.5; 52.2x74
חתום בראשייתיות ומתוארך בגיר שמן למטה משמאל	חתום בעיפרון למטה מימין	חתום בעיפרון למטה מימין
מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)	מו"ל: ר. פיפר, מינכן
Ludwig Meidner (1884-1966)	Ludwig Meidner (1884-1966)	דפס: פרנץ האנפשטונגל, מינכן
<u>Portrait of Pianist Walter Kämpfer</u> , 1920	<u>Portrait of Poet Max Hermann-Neisse</u> , 1919	גלזר מס. 160; גלביץ מס. 156
Oil crayon on paper, 4.4x54.7	Drypoint, 15x21; 29.8x40	מתנת ד"ר אברהם הורודיש, אמסטרדם (1986)
Initialed and dated in oil crayon below left	Signed in pencil below right	Max Beckmann (1884-1950)
Gift of Dr. Abraham Horodisch, Amsterdam (1986)	Gift of Dr. Abraham Horodisch, Amsterdam (1986)	<u>Portrait of Reinhard Piper</u> , 1921
מת"א TAMA 87.93	מת"א TAMA 87.100	Lithograph, 47x60; 47x65
		Signed in pencil below right
		Publisher: R. Piper, Munich
		Printer: Franz Hanfstaengl, Munich
		Glaser no. 160; Gallwitz no. 156
		Gift of Dr. Abraham Horodisch, Amsterdam (1986)
		מת"א TAMA 86.379

and another horrifying fire trial. The question regarding the deeds' validity in reality and the presumption of the protagonist's innocence remain, but the protagonist of Weiss's novel is doomed to live with the violent visions burning his soul like flames.

The roots of evil and the reason for their entrenchment in the human soul occupied Weiss throughout his oeuvre. In his last novel, *The Eyewitness* (*Der Augenzeuge*), written in 1938 and published posthumously in 1963, he endeavored to expose the roots of guilt or the personal and collective responsibility for the rise of the Third Reich. The novel's protagonist, a released soldier named A.H. who fought in World War I, is sent to a military hospital due to hysterical blindness, where he is treated with hypnosis. Like the golem rising against its maker, A.H. becomes the first link in the chain of "the art of guiding the soul": the hypnotized becomes the hypnotizer, creating a nation of hypnotized subjects. Weiss intersperses his novel with historical facts in order to remove all doubt as to A.H.'s identification with Adolf Hitler.² As opposed to a retrospective search for preliminary signs to Nazism which requires metaphysical concepts such as the "German spirit,"³ Weiss wishes to provide a "scientific" explanation for the phenomenon, through the concepts of Freudian psychoanalysis and the link between personal neurosis and mass psychosis.

In his previous novel, *Ordeal by Fire*, however, Weiss also required a mythical metaphoric set, in tying the illuminating fire with the exposure of the truth, and his choice to make the fire—often identified with the German soul⁴—the plot's motivating force. The "ordeal by fire" was a judicial means used by the church in the 9th-14th centuries to prove innocence or guilt: the accused was exposed to either boiling water or the scorching of white-hot iron, both associated with fire. Ironically, and although this "ordeal" is tied in contemporary consciousness with cruel practices such as witch hunting and their burning at the stake, many studies on the subject reveal that the test was proven quite efficient in a community believing in *Iudicium Dei*: the majority of innocents agreed to take the trial, believing that the hand of god would perform a miracle and protect them, while the guilty, thinking that their shame would be laid bare, refused to take it and preferred to confess their guilt.⁵ Obviously, it was not a *force majeure* that saved the innocent, but a hidden mechanism of priests who assumed the initial point and doctored the trial through various manipulations. The ordeal by fire thus generates a physical and metaphysical dance, a dance of matter and spirit bound together in a single metaphor intended to reveal the truth.

Fire was already introduced as a metaphysical entity in the writings of pre-Socratician philosopher Heraclitus, who regarded it as a concrete expression of the movement, tension, and general harmony in the world.⁶ The flame and the spirit or the flame as spirit, as in Georg Trakl's poem "Grodek" (the "burning flame of spirit"), were at the core of Martin Heidegger's discussion of Trakl's and Friedrich Hölderlin's (whom Meidner admired) poetry.⁷ According to Heidegger, the flame, in its contourless eruption, is "a metaphor for the spirit (*pneuma*) as ek-static. Man in his ek-static *ek-sistence* ostensibly illuminates the world, letting it be seen, be exposed. The flame as the ek-static quality of

the spirit opens a new path, illuminating it, and sending man on his way."⁸ Moreover, the flame as illumination and as the truth's realm of emergence is nationalized by Heidegger, or, as formulated by Dror Pimentel: "The spirit as flame does not belong to everyone: the flaming spirit belongs to Germany alone."⁹

Reverting to Ernst Weiss's tragic fate and to his novels *Ordeal by Fire* and *The Eyewitness*, we find the paths of fire illuminating man's way, while concurrently demonstrating their ability to consume him to ashes.

1 A paraphrase on Heraclitus's assertion: "All things are exchanged for fire, and fire for all things."
2 Adolf Hitler's lost medical files from his confinement to a military hospital in the immediate aftermath of World War I, came into Ernst Weiss's hands probably through Edmund Forster, the psychiatrist who treated him; see: Norman Achtler, "Hitler's Hysteria: War Neurosis and Mass Psychology in Ernst Weiss' *Der Augenzeuge*," *The German Quarterly*, 80:3: *Framing the 20th Century Aesthetically* (Summer 2007), pp. 325-349.
3 A retrospective search for preliminary signs for the Nazi rise to power may find many treasures in Thomas Mann's *Doctor Faustus* and in the writings of Siegfried Kracauer, a Jew who emigrated from Germany, addressing the cinema of the Weimar Republic. In his novel Mann discusses the "satanic" element in German culture, whereas in Kracauer's book one finds the hypothesis that the "German spirit" is dominated by two antithetical instincts: attraction with the figure of the dictator and a yearning for chaos; see: Rivka Schechter, *The Theological Roots of the Third Reich* (Tel Aviv: Ministry of Defense, Broadcast University, 1990) [Hebrew]; Ofer Ashkenazi, *A Walk into the Night: Rationalism and Identity in Weimar Film* (Tel Aviv: Am Oved, 2010) [Hebrew].
4 See Dror Pimentel, "Gold, Ashes, Fire, *Geist* (wind/spirit): Kiefer and Celan," *Protocols: History and Theory*, Bezalel Academy online magazine, 20 (April 2011), <http://bezalel.secured.co.il/zope/home/he/1301858337/1301859821> [Hebrew].
5 See: Peter T. Leeson, "Ordeals", www.peterleeson.com/Ordeals.pdf.
6 See Shmuel Shkolnikov, *The History of Greek Philosophy: The Pre-Socratician Philosophers* (Tel Aviv: Ramot, 1981), pp. 77-85 [Hebrew].
7 See Dror Pimentel, "Poetry in the Age of Gestell: Heidegger's Reading of Hölderlin, Rilke, and Trakl," *Alei Siach*, 44 (Winter 2000), p. 134 [Hebrew].
8 Dror Pimentel, *The Dream of Purity: Heidegger with Derrida* (Jerusalem: The Hebrew University, Magnes Press, 2009), pp. 191-241 [Hebrew].
9 See Pimentel, op. cit. n. 4.

example, is accompanied by Karl's words—"Even lions and tigers nourish their young. Ravens feast their brood on carrion"⁴—reasoning in moral terms his agreeing to lead the robbers: acts of cruelty will continue—whether in nature or in human society—as long as they are necessary for survival (the betrayal of his family, on the other hand, is an exception to this rule, making for a radical response). Grosz's irony thus confronts not only exploiter and exploited, but also image and text, which shifts Karl's Darwinist argument, justifying the cruelty of the predators in nature, to the realms of Social Darwinism, which permits the exploitation of the weak by the rich.

Fusing Schiller's idealism into the ideology of the political caricature results in an inevitable flattening, since Grosz ignores all psychological reasoning or foundation such as those which back up Schiller's play. The very turning to Schiller in the context of the political caricature, however, brings to the fore the gap between the Sturm und Drang idealism and the current affairs in Grosz's time. The familiar device of juxtaposing text to image does not generate an innocent correspondence between the different expressions; on the contrary: the blatant incongruence between the contemporaneous reality and the values embodied in the assets of German culture, facilitates denunciation of society that has failed.

1 George Grosz, "Der Mensch ist nicht gut, sondern ein Vieh," 1922; see: Uwe M. Schneede, George Grosz: His Life and Work (New York: Universe Books, 1979), p. 78.
2 Friedrich Schiller, The Robbers, in The Works of Friedrich Schiller: Early Dramas and Romances, vol. 4, trans. Henry G. Bohn (London: Henry G. Bohn, 1849), p. 8.
3 Ibid., p. 10.
4 Ibid., p. 22.

The male figure in Ludwig Meidner's illustration for Ordeal by Fire [p. 141] strives to capture our gaze, stopping in mid-flight to glance straight ahead, to tell us something, while we viewers are repeatedly taken into the burning house behind him.

Meidner transforms the fidgety line of his van Goghian etching into an essential element in the construction of a world: All things are exchanged for line, and line for all things.¹ The lines etched on the plate are the roof, the blaze, the pleats in the hat, and the expression wrinkles—a uniformity which enables the artist to reconstitute the metaphorical system created in Ernst Weiss's novel via visual means: the smoking roof is the burning soul, and the test of fire is an existential ordeal.

Ernst Weiss was born in 1884 in Brno, Moravia to a middle-class Jewish family. He studied medicine in Vienna, and during World War I served as a regimental doctor. In 1913 he met Franz Kafka, and the two became close friends, active in the Prague Circle whose members included Franz Werfel and Max Brod. In 1920 Weiss abandoned his career in medicine in favor of writing, and moved to Berlin, where he lived until 1933. With the Nazi rise to power he fled to Paris, and on June 14, 1940, the day of the German invasion to France, he committed suicide.

Published in 1923, Weiss's Ordeal by Fire (*Die Feuerprobe*), which was written almost as a confession, is characterized by distinctive Expressionist qualities of a dramatic gaze shifting from the outside inward, and scrutiny of the dark sides of the soul. The novel begins in the early morning in the center of Berlin. The protagonist wakes into a nightmarish reality only to discover that he has lost hold of anything and everything he has ever known. He remembers nothing, not even his own name.

"This is reality, not a dream"—the novel's opening words, ostensibly trying to cast an anchor on *terra firma*, draw the dim line between the two states of consciousness. The protagonist unfolds the story of the dream that woke him from his sleep, when the gradually surfacing memory splinters sketch an even more horrifying reality than the one into which the protagonist awoke. A failed marriage, a dead wife, and a lost child cross his mind as both question and exclamation marks. Did he murder his wife? Is the child his son?

The uncanny oblivion soon gives way to the burden of remembering. The protagonist, it appears, worked in an asbestos-manufacturing firm. A development in his field of expertise led to success and financial security, with the test of fire to which he subjected the allegedly fire-proof asbestos roofs in fact attesting to his professional accomplishments. The protagonist's wife, who doubts his abilities, is invited to watch the test of fire, but on that very occasion the test fails and the asbestos roof ignites. The material surrenders to a different kind of nullifying mass, the critical mass of disbelief. The protagonist feels how the darkness strikes roots in him, and admits to his ability to perform such acts as murder

The state of affairs in Germany prior to World War I and in its aftermath, in the interbellum period, furnished caricature with optimal conditions: a corrupt government and clouds of war. The brutal capitalism, the recovery of militarism and the conservative forces in the Weimar Republic, betraying the expectations of revolutionaries and liberals alike, the downhill slide from the fall of one Reich to the emergence of another, doubly dangerous—all these elicited criticism and stimulated the satirical instincts among an entire generation of artists. Beyond all, however, the types outlined by George Grosz's acerbic lines—urban figures, the industrialist, the high-ranking official, the strict officer, and other puffed up, complacent or crudely satiated characters—spring to mind as truly idiomatic.

From the very outset, Grosz's art was typified by social criticism. In 1920, however, some two years after he joined the German Communist Party, he became a recruited artist committed to the promotion of his revolutionary ideas. "Man," Grosz explained, "has created an insidious system—a top and a bottom. A very few earn millions, while thousands upon thousands are on the verge of starvation. But what has this to do with art? Precisely this, that many painters and writers, in a word, almost all those so-called 'intellectuals' still tolerate this state of affairs without taking a stand against it. Today when there is need for a thorough clean-out, they still stand cynically apart—today when there is need to take action against this meanness, this cultural hypocrisy and all this damned lack of feeling. The prevailing mood is for the belief in the only true private initiative. To help shake this belief and to show the oppressed the true faces of their masters is the purpose of my work."¹

Grosz's drawings, which were gathered in series and published by Der Malik, were the primary vehicle for exposing the true faces of the masters." They carried an unequivocal message and were intentionally adapted for mass reproduction and wide circulation in books and albums—such as The Robbers [Die Räuber]²—printed in large editions. For this purpose, Grosz gave up the thematic complexity and refined execution characteristic of his early drawings, which intertwined caricaturist elements in compositions overflowing with planes and events. The fine thin pen lines of his early career were replaced by simple drawing in relatively broad brush, outlining a few figures, with exaggerated, readily legible features, on a single plane. Moreover, Grosz used to supplement the catchy image with (usually familiar) text which emphasized the social context. The texts were borrowed from diverse sources: allegories and maxims, current slogans and sayings, sentimental poems, church hymns, and the holy scriptures, as well as literary texts, such as Friedrich Schiller's play The Robbers [Die Räuber].

The first text by the twenty year old Schiller, The Robbers was written clandestinely when he served as a cadet in the military academy to which he was sent under order from

Duke Karl Eugen against his and his family's will. In light of these circumstances, the text addresses moral concerns regarding the freedom of choice between good and evil, and the struggle for liberation from the oppression forced by the reality principle. In the spirit inspiring its protagonists who rebel against their social "lot," in the aspiration for freedom, and undermining the existent—the play bears the imprint of the Sturm und Drang era. Karl (Charles) Moor, the protagonist, is the eldest son who is dispossessed of his inheritance and birthright by the schemes of his ugly wicked brother Franz (Francis). In rebellion, he joins a band of robbers, and takes the law into his own hands, transforming his personal vendetta into a war against the establishment, society, and the church. Inevitably, however, this decision makes Karl—as one who lends a hand to the robbery and killing of innocent people—sink to the realms of evil. Deliverance from the oppression of evil and true freedom are thus made possible only when he re-assumes the authority of the law and turns himself in to his persecutors.

Schiller avoids an unequivocal juxtaposition of the good Karl versus the evil Franz. Both brothers rebel against convention in a desire for justice; both suffer from hubris, and both take their fate into their own hands. The tragic hero, Karl, who rebels against the evil of mankind, is conscious of the repercussions of his actions, whereas Franz's actions are driven by envy and frustration at the circumstances of his life, which clash with his lust for power and money. He complains about being the second born son and about his ugliness: "No small cause have I for being dissatisfied with dame Nature ... Why did I not crawl the first from my mother's womb? ... why has she heaped on me this burden of deformity? ... Why to me in particular this snub of the Laplander? these negro lips? these Hottentot eyes?"²

Franz's words seem to have inspired Grosz when he outlined the figure of the capitalistic industrialist on the album's first page [p. 133] Grosz, however, sketched a direct and simple affinity between the villain in the play and his many counterparts in reality. The title he chose for this image—"I will root up from my path whatever obstructs my progress towards becoming a master"³—isolates Franz's conclusion from the deliberations that preceded and led to it, and the introduction of the devastating conclusion alone, detached from the psychological context, flattens the capitalist's figure, presenting him as an archetypical villain.

Thematically speaking, the images in the portfolio The Robbers are not unusual in Grosz's printed work. They pit, sequentially or in single page, the masters against the vanquished, the exploiters against the exploited, the rich against the poor. The didactic representation links cause and effect, illustrating the mutual dependence between those enforcing the system and those subordinated to it, and sustaining it against their will. The juxtaposition of exploiter and exploited on the fifth page of the album [p. 135], for

whose voters were considered of low class and "devoid of a homeland." Not unexpectedly, Sybil Hull is ultimately dismissed in favor of a count's daughter who spends her wedding night crawling on all fours as per the instruction of "Lord" Christian.

Sternheim's introduction to Marxist thought during World War I led to increased social criticism in his plays. Following the Bolshevik Revolution in Russia, he initiated—together with Gottfried Benn, Carl Einstein, and others—the Encyclopedie zum Abbruch burgerlicher Ideologie (Encyclopedia for the Destruction of Bourgeois Ideology), which guided laborers how to evade the traps of the bourgeois middle class and utterly destroy its spiritual work. "Every revolution must begin with turning language on its head. As long as we speak the false vocabulary of the bourgeoisie, we are ourselves bourgeois,"⁷ Sternheim declared under the influence of the writings of neo-Kantian philosopher Heinrich Rickert, who strove for linguistic-phenomenological correspondence with the individual's entire set of experiences. Bourgeois literature had to be rejected outright due to its metaphysical tendencies and the faulty ideological considerations it articulated.⁸

Sternheim's writing, it ought to be noted, was often rebuked—in the spirit of these programmatic declarations—as rife with structural contradictions: Sternheim himself, his critics argued, adopted the very bourgeois vocabulary which he eschewed, admired capitalists although he loathed their values, and encouraged self-realization as a supreme value.⁹ The fundamental question thus remains open: Was Sternheim indeed a conceited misanthrope whose criticism swept humanity with its ridiculing gaze, or was he a "modern Aristophanes" who, via his grotesque characters, castigated the order of his society?

1 Molière, The Misanthrope and Tartuffe, trans. Richard Wilbur (New York: Harcourt, Brace, & Co., 1965), p. 120.

2 Following a visit to Paris and acquaintance with Molière's plays, Sternheim devoted himself to the study of the comical effect. In a letter to Hugo von Hofmannsthal (dated March 1911) he offered his collaboration in translating Molière's plays into German, mainly due to their relevance to German reality; see: Rhys W. Williams, "Carl Sternheim's "Tasso oder die Kunst des *Juste Milieu*": An Alternative History of German Literature," Modern Language Review, 75:1 (January 1980), p. 125.

3 This cycle of plays includes: The Underpants (aka The Bloomers; Die Hose), The Snob (Der Snob), 1913, The Fossil (Das Fossil), Tabula Rasa, The Strong Box (Die Kasette), Paul Schippel, Esq. (Bürger Schippel). Four of them—The Underpants, The Snob, 1913, The Fossil—were presented by Doron Tavory as part of the "Sternheim Project" he initiated, translated, and directed at Habima Theater, Tel Aviv, in July 1998 under the title "Scenes from the Heroic Life of the Middle Classes: Four Plays by Carl Sternheim."

4 The plays' description is based on the program of the aforesaid "Sternheim Project" at Habima. The description of the historical contexts is based on Moshe Zimmerman's essay in that program.

5 Carl Sternheim, "The Snob," in: Eight European Plays, ed. and trans. Winifred Katzin (New York: Brentano's, 1927), p. 312.

6 High capitalism (*Hochkapitalismus*)—the period in which capitalism and the Industrial Revolution in Germany reached their peak, and chemical and heavy industry spearheaded the country's economic growth and conditioned its politics.

7 Op. cit. n. 4.

8 Fundamental questions about the writing of his own plays and "bourgeois" literature in general were raised in Sternheim's essays about Van Gogh's work; see: Rhys W. Williams, "Carl Sternheim's Image of Van Gogh", Modern Language Review, 72:1 (January 1977), pp. 112-124.

9 See *ibid.*; see also: David Myers, "Carl Sternheim: Satirist or Creator of Modern Heroes?," Monatshefte, 65:1 (Spring 1973), pp. 39-47.

- 3 See Dalit Matatyahu, "Inferno is Here," in this catalogue, p. 201.
- 4 See: Lucius Grisebach, Ernst Ludwig Kirchner, 1880–1938 (Cologne: B. Taschen, 1999, p. 130.
- 5 Chamisso also identified himself with his protagonist, providing him with the role of a naturalist. Chamisso, who studied medicine and botany, embarked in 1815 on a three-year voyage round the world with a research expedition (the Rurik Expedition) which surveyed the Polynesian islands and Hawaii, attempting to discover a northeast passage between the Pacific and the Atlantic Ocean near the North Pole. Chamisso mapped large parts of the Alaskan coast and classified its indigenous flora.
- 6 Adelbert von Chamisso, Peter Schlemihl, trans. John Bowring (Charleston, South Carolina: BiblioBazaar, 2008), p. 34.
- 7 Nancy Forgione, "The Shadow Only: Shadow and Silhouette in Late Nineteenth-Century Paris," in The Art Bulletin, vol. 81, no. 3 (September 1999), p. 490.
- 8 See the myth tracing the origins of painting to the act of the Corinthian maiden, daughter of potter Butades, who traced the shadow of her lover, constituting the shadow as an essence which remains even when the person who cast it is no longer present.

Carl Sternheim: Scenes from the Heroic Life of the

Middle Classes | Dalit Matatyahu

"Here in the world, each human frailty / Provides occasion for philosophy," Molière defiantly challenges in The Misanthrope.¹ Carl Sternheim—who endeavored to shift Molière's cultural allusions² to early 20th century German reality, and who was known for his criticism of the middle class—would have, likely, embraced this statement with open arms.

Sternheim (1878-1943) [p. 123] was born in Leipzig to a Jewish banker and a Protestant homemaker. In 1909, following studies in philosophy, psychology, and law at Munich, Leipzig, Göttingen, and Berlin universities, he began writing a sequence of plays which earned him esteem and publicity, and were gathered under the collective title, Scenes from the Heroic Life of the Middle Classes.³ With wild, grotesque language, his plays expose the narrow world of the Maske family, gradually assuming monstrous dimensions before the inevitable crash.⁴ The heroine of The Underpants, for instance—a petit-bourgeois woman by the name of Louise Maske, offspring of a line of tailors, who fails in performing her routine chores and tends toward over-dreaminess—brings shame on her family when her panties drop to her ankles as the Kaiser passes by the crowd during a parade. Her husband, Theobald Maske, sets out to check how far the story has spread and to what extent the scandalous mishap in the boulevard is liable to jeopardize his petty career. In another play, The Snob, the class which forms the backbone of Prussian society—high-ranking civil servants, university professors, and professionals, who all tend to obey authority and are characterized by typical "bourgeois qualities" such as order, diligence, thriftiness, and moralism—is portrayed acerbically:

Christian: [...] You used a word just now that gave me an idea.

Theobald: What was I taking about ---

Christian: It went to a different rhythm from the one I wanted, but it had a ring. [...]

Theobald: A thousand?

Christian: If we agree on the rest.⁵

Christian Maske (The Snob)—a student, the son of Louise and Theobald (The Underpants)—is taken under the auspices of Sybil Hull, a socialist who wishes to conduct an experiment on class fluidity, successfully taming him to become an adept socialite. With an inborn talent for the class mask game, and as offspring of the Maske family (whose name speaks for itself), Christian climbs up the ladder from a junior clerk in a colonial mining company to an obscenely rich director who exiles his parents so that they do not shame him in his contacts with high society. Christian, the representative of "High Capitalism,"⁶ is, in many respects, Sybil Hull's product—the representative of the Social-Democratic Party which was identified by the conservatives and liberals with subversiveness (*Umsturz*), and

Peter Schlemihl's Encounter with the Grey Man on the Road [p. 119] is the quintessence of many encounters—an Archimedean point for the totality of meanings arising from the coupling of the visual image and the written word, meanings unfolding in the work of writer Adelbert von Chamisso and artist Ernst-Ludwig Kirchner.

Chamisso (originally Louis Charles Adelaide de Chamisso) was born in 1781 in Champagne to an aristocratic French officer. At the outbreak of the French Revolution the family fled to Berlin (as an adult Chamisso became a German poet). In his youth he joined a circle of Romantic poets in Berlin, and later became known as the author of ballads and sentimental poetic cycles. The novel Peter Schlemihl, written in 1813 and published a year later, unfolds the story of the antihero Schlemihl, who lives up to his name: an unfortunate hapless man, who sold his shadow to the devil (the grey man), was banished from human company, and ultimately found salvation in travels as a naturalist.

Chamisso's work evades genre categories, presenting a web of fantastical motifs extracted from folktales, interwoven with quasi-biographical descriptions. Its uniqueness lies in the natural integration of these motifs into the bourgeois reality of the early 19th century or, to quote Thomas Mann in an essay he dedicated to Chamisso in 1911: "The writer's major artistic achievement is his success in presenting bourgeois life with realistic fidelity and utmost precision, even when he depicts distinctively fantastic events."²

It was in this intersection of the personal, fantastic, and realistic that Ernst-Ludwig Kirchner encountered Chamisso one hundred years later. In the seven woodcuts he created for Peter Schlemihl in 1915, which came out as an independent series of prints, Kirchner fully exhausts the expressive potential through his chosen graphic means. Inspired by Edvard Munch, Kirchner expanded the work mode customarily used in traditional woodcut, centered on the relations between light and dark, to include the colorful variation. Cutting the woodblock into separately painted areas reinforces the formalist quality of the medium as a pure composition of colors and forms.

Kirchner's illustrations are, thus, not painted woodcuts, but rather independent wholes which structure the unique fusion of observation and representation of a real object with free invention. The oscillation between clinging to the textual description and a personal interpretation, and Kirchner's decision to separate the illustrations from the text, are typical of Expressionist illustration in illuminated books published in Germany.³ Like his colleagues, Kirchner regarded illustration not as a "companion" to the literary text, but as a parallel independent work. Peter Schlemihl's agonizing predicaments, depicted by Adelbert von Chamisso, merely enabled Kirchner to groove and channel his world view into the wooden plate.

In a letter to art historian Gustav Schiefler dated 27 July, 1919, Kirchner wrote: "The tale of Peter Schlemihl, once stripped of its Romantic trappings, is the tale of a man

suffering from persecution mania. It is the story of a man who suddenly, prompted by some event, becomes aware of how infinitely small he is, but also realises by what means the world at large deceives itself and does not accept this insight."⁴ A great big shadow thus wanders amid Chamisso's lines and the pages of Kirchner's album, who identified the sorry chronicles of Peter Schlemihl with his own experiences in World War I—an identification which is reinforced by his decision to lend his self-portrait to Chamisso's protagonist.⁵

The shadow, which has become an entity independent of its owner, swallows both Kirchner and Chamisso, and is revealed as the protagonist of an elusive game of identities. Its elusiveness and Schlemihl's scorn towards it in the story's beginning enhance, by negation, its central status in human culture as one of the archetypical symbols of the soul. Its added idiosyncrasy, however, lies in the inherent convergence of interior and exterior, in the link between inner self and social manifestation. It is not accidental that the absence of a shadow in Chamisso's novel is not only a psychic or mental state, but also the sign of an affiliation to another, more inferior social class. Peter Schlemihl's metaphorical invisibility to the satiated bourgeois society becomes a real social alienation, since "him who has no shadow, is not to go in the sun."⁶ Kirchner and Chamisso thus also share a criticism of the self-absorbed bourgeoisie which is indrawn and blind to anything external to it.

The shadow's emergence as a sovereign entity, independent of the object/subject casting it, calls to mind the engagement with shadow and silhouette in late 19th century French art as part of a broader inquiry into the more immaterial aspects of being. In a letter from Paul Gauguin to Émile Bernard in November 1888, he addresses the notion of the shadow: "I will get as far away as possible from that which gives the illusion of things, and since shadows are the *trompe l'oeil* of the sun, I am inclined to do away with them. If in your composition, shadow enters as a necessary form, it's a completely different thing. Thus if instead of a figure you put the shadow only of a person, that is an original point of departure. [...] Put in shadows if you consider them useful or don't put them in ... it is, as it were, the shadow that is at your service."⁷ Gauguin redeems the shadow from its traditional essence in creating the illusion of three-dimensionality, in favor of its existence as an independent formal element which serves the painting. Like Chamisso's "Grey Man," Gauguin followed by Kirchner, pay their respects to the surface which, despite its superficiality, carries a non-present essence:⁸ the essence of art as a deep surface.

1 The title is an allusion to: Henri Bergson's "Essay on the Immediate Data of Consciousness," in Time and Free will: An Essay on the Immediate Data of Consciousness [1910], trans. F.L. Pogson (New York: Macmillan, 2008), p. 53.
2 Mann quoted in Jürgen Nieraad's Epilogue to the Hebrew edition of Adelbert von Chamisso, The Shadowless Man; Or, the Wonderful History of Peter Schlemihl, trans. Ilana Hammerman (Tel Aviv: Am Oved, 1998), p. 83 [Hebrew].

of his neck, is Fyodor Dostoevsky whose books Beckmann read extensively and whose portrait he even portrayed in a 1921 print, the year in which the portfolio was issued. The protagonist of Dostoevsky's The Idiot, Prince Mishkin, suffers an epileptic fit (a hint at the writer's illness), resuming consciousness at the sound of a donkey's bray; by the same token, Beckmann's print re-establishes the artist's role as an "awakener" in a world whose inhabitants are all subjected to an epileptic whirl.

In his study about Dostoevsky, Bakhtin diagnosed the polyphonic, meta-linguistic structure of "discourse" in the novel,¹⁴ presenting it as a junction of meanings which calls to mind the carousel before us. The ambiguous, simultaneous space unfolding in the portfolio, like the one recurring in Beckmann's plays,¹⁵ is also typical of the heterotopia—the concept used by Michel Foucault to describe the organization of space in the 20th century: "We are in the epoch of simultaneity; we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed."¹⁶ Foucault is further invoked by the concept of the word "panopticon" fluttering on the sign in the upper left section of the fifth page in the portfolio, The Tall Man.

In Beckmann's Germany, the concept of "panopticon" denoted one of many types of *Wunderkammer*¹⁷ which, like the annual fair, held all sorts of curiosities, albeit in a private setting. Generally speaking, these cabinets of curiosities were "encyclopedic", often eccentric unordered and uncatalogued collections. These private collections, prevalent throughout Europe especially in the 16th-18th centuries, were intended to amaze and amuse, and mainly—to create a microcosm containing specimen of all divine deeds and creatures. Thus they spanned representative objects from the known continents—such as conches and corals, taxidermied animals and objects representing all human races. The eclectic nature of these curiosity cabinets attests to an amateurish collectorship passion, and is well congruent with Foucault's heterotopical "taxonomy" which intersects physical and linguistic spaces. Foucault invokes Jorge Luis Borges's "Chinese Encyclopedia" to present the absurdity behind that taxonomy, which generates the appearance of order and organization. According to Foucault, the Borgesian law is revealed as unable to signify the classified species.

To contemporary consciousnesses, however, the notion of the "panopticon" is identified—once again, after Foucault—with the use tied to it by legal scholar and philosopher Jeremy Bentham at the beginning of the 19th century: the organization of a physical space which accurately captures the structure of power as formulated after the 18th century—an architectural structure (such as a prison) which enables a minimum of people to invisibly supervise a maximal number of other people. Beckmann's Merry-Go-Round, and Annual Fair as a whole, may be defined as a heterotopic space and an "allegory for the pretense, as well as failure, to organize the space and subordinate it to a single law in order to control it"¹⁸—an allegory which in retrospect indicates the direction in which history swept Beckmann's "ship of fools."

- 1 Self-portraits recur throughout Max Beckmann's oeuvre, embodied by various figures in many of his portfolios, see for example Trip to Berlin in this book, pp. 153-162. In the portfolio in question, he is present in the figure of the ring-master, and among the figures spinning on the merry-go-round and walking the tight rope.
- 2 See Trip to Berlin in this book, pp. 153-162, and the portfolio Heil from 1919 (not included in the exhibition).
- 3 See Irith Hadar's essay in this book, p. 238.
- 4 See Dalit Matatyahu, "The Tightrope Walker," in this book, p. 204.
- 5 A genre of popular entertainment shows comprising song, dance, and sketches.
- 6 Catherine Clinger, "Theory of the Ridiculous: Jean Paul, Max Beckmann, and Dostoevsky's Donkey", Art History, 33:3 (June 2010), pp. 512-533. According to Clinger, literary methods are a vital tool in analyzing Beckmann's works; the numerous literary contexts concealed in his works being akin to enigmas waiting to be solved.
- 7 In his renowned study on Rabelais, theorist Mikhail Bakhtin (1895-1975) focuses on the pre-Renaissance to mid-Renaissance carnival, see Sara Cohen Shabot, The Grotesque Body: A Philosophical Inquiry on Bakhtin, Merleau-Ponty, and Other Thinkers (Tel Aviv: Resling, 2008) [Hebrew].
- 8 Ibid., p. 84.
- 9 A satire by that name by English writer William Makepeace Thackeray (1847), describing English society in the 19th century, was among the many books in Beckmann's library.
- 10 Approximately one year before Annual Fair, in 1920, Beckmann created his masterpiece Carnival (at the Tate Modern, London).
- 11 Pieter Bruegel, Children's Games, 1560, Vienna Kunsthistorisches Museum.
- 12 See: Jean Grondin, "Play, Festival, and Ritual in Gadamer: On the Theme of the Immemorial in His Later Works," http://www.mapageweb.umontreal.ca/grondinj/pdf/play_festival_ritual_gadam.pdf.
- 13 Fridel Battenberg (1880-1966) was the wife of painter Ugi Battenberg, Beckmann's fellow student at the Weimar Art School in 1900-1903. Fridel's figure is also featured in the aforementioned oil painting Carnival, op. cit. n. 10.
- 14 Mikhail Bakhtin, "The Discourse in the Novel," in The Dialogic Imagination, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), pp. 259-422.
- 15 The stage in the play Das Hotel (1924), for example, was divided into two areas which featured simultaneous scenes.
- 16 Michel Foucault, "Of Other Spaces," trans. Jay Miskowiec, <http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>
- 17 See Shmuel Meiri, "Curiosity Cabinets: Collectors, Forgers, Mariners, and Midwives," Muzot: Art Quarterly, 1 (July 2000), pp. 12-15 [Hebrew]; see also Clinger, op. cit. n. 6, p. 530.
- 18 Ariella Azoulay, "Epilogue: The Descendants of Time and the Inhabitants of Space," in Michel Foucault, Heterotopia, trans.: Ariella Azoulay (Tel Aviv: Resling, 2003), p. 64 [Hebrew].

On the title page of the print cycle Annual Fair (*Jahrmarkt*) [p. 111] Max Beckmann invites us to the circus. The etymological roots of the word "circus," denoting circle, go back to Greece and Rome, taking the viewers on a total, hermetic experience. But we must not be deceived by this perfect form, which more than any other represents the possibility of an orderly, whole, and solid reality. "The reality of the circle" will be turned upside down in the hands of the ring-master, Beckmann's counterpart,¹ to create a nonsensical sequence of images which leaves the viewers wondering as to the causality concatenating it, and as to the plot—if one exists—being outlined in the album's pages.

Beckmann, whose portfolios invite the viewers to various "attractions,"² chooses the annual fair and the traveling circus in town as mirrors reflecting the ambiguity underlying the artist's gaze at the world³—a gaze directed at an objective reality, but at the same time relying on the imitative power, presenting the circus as a metaphor for both German society and the work of art.

At the turn of the century, fairs, circuses, and street theaters were among the manifestations of the new recreational culture amidst the working class. The social need that arose due to the increase in the worker population in the cities, breathed life into suburban theaters and traveling theater companies; actors and acrobats performed alongside musicians in the summer gardens and on public outdoor stages. Known circus "numbers," such as the Tightrope Walker,⁴ pushed aside the freak shows presenting various dwarfs and giants (who are also depicted in Beckmann's circus). Die Brücke (The Bridge) artists found an association in them with the essence of life and the yearned for freedom from the fetters of the body and sexual moralism. Their fascination with dance—as a theme as well as an activity in life—was manifested in the vaudeville shows⁵ they staged and in their circus-like performances. Concurrently, the German-language cabaret (first presented in Berlin in 1901) endeavored to preserve the vaudeville format, striving to infuse it with higher quality contents and constitute it as a "respectable" mode of expression.

The portfolio Annual Fair thus reflects, *prima facie*, a broad range of manifestations of leisure time and culture at the beginning of the 20th century, with Beckmann as a type of "omniscient narrator" who points his finger at the reality unfolding amidst its pages. The act of pointing enables the artist to activate the surface by drawing the viewer's gaze to what occurs outside of it, thereby undermining the stability of the formal syntax in favor of the dynamic movement characterizing the portfolio as a whole. The bell held in Beckmann's other hand, however, tells another story: he strives not only to point at reality, but also to awaken the viewer to a different kind of observation and thinking.

Throughout his life, concurrent with the practice of visual art, Beckmann kept a diary, wrote theoretical essays about art, and four dramatic plays. Thus it is no wonder that Annual Fair holds an intricate set of events and images which correspond with literary

contexts⁶ and are rooted in a stratified space concealed between simultaneous places and times. The mood of Annual Fair obeys Mikhail Bakhtin's notion of the carnival⁷: "The carnival does not know stages in the sense that it acknowledges no distinction between actors and audience. [...] The carnival is not a spectacle watched by people—they live in it, and each of them takes part since, by its very essence, it embraces all human beings."⁸

Beckmann's vanity fair⁹ is a paradigm for a changing world—a grotesque world where order and regularity are inverted in a manner echoing the political and social upheavals in the Weimar Republic. The circus figures—such as the clown transpiring on the line between art and life, whose mask equally conceals and reveals—all shed light on the ambivalent, all-encompassing logic of the carnival,¹⁰ enhancing the fine, complex symbolism developed by Beckmann to describe the human tragedy.

The Tall Man [p. 113] and the Merry-Go-Round (*Das Karussell*) [p. 115] (the fifth and seventh pages in the portfolio) are the most heavily crowded with symbolical and literary contexts and events. Beckmann wove them intermittently with close-ups and with more distant views to generate a kaleidoscopic sequence oscillating between the intimate and the public. In Merry-Go-Round the viewers are invited to a delimited, shrunken microcosm, which, in continuation of Bakhtin's carnivalesque logic, is refracted into the partial, private perspectives of the subjects populating it and even "fused" into it. Featured in the foreground, on the bottom left, are a boy and a dwarf, serving as witnesses-indicators for the pleasures of adult play (the reversal of Bruegel's *Children's Games*).¹¹ The multiplicity of simultaneous perspectives and occurrences (to be discussed below) presents the unstable nature of amusing riding and the adults' inebriation and folly. The roof of the merry-go-round is inclined, while its cyclic motion and the three steps in the foreground center seem to pull the viewer in, into the aesthetic experience a-la Hans-Georg Gadamer who formulated it as being swept into the game and its rules.¹² Play, indeed, is not necessarily amusing: it is inspired by that "sacred seriousness" all so familiar from child's play or certain social games.

The majority of the figures in Merry-Go-Round, as in the entire portfolio, were identified by James Hofmaier, who catalogued Beckmann's prints: the woman riding a pig is Beckmann's friend, Fridel Battenberg,¹³ whose legs are inclined in a gesture which underscores the centrifugal power of the carousel and the Ferris wheel in the background. Beckmann himself is seated in a boat on the carousel, wearing an odd hat, his face slightly hidden, his ear concealed by the arm of the woman next to him. This scene, which outlines an allegorical river on which Beckmann's boat floats without origin or destination, corresponds with Joseph Freiherr von Eichendorff's poem "Jahrmarkt" (Annual Fair, 1837), recounting the poet's life journey as a deadlocked cyclic cruise. The man standing at the heart of the merry-go-round, his eyes shut and a donkey's head touching the back

Midway through the journey of his life, August Strindberg found himself within a dark wood.¹ The Swedish writer, playwright, and essayist was known for his gloominess and for his torn soul shaken between extremes. His complex relationship with himself and the world may be understood from a sequence of autobiographical novels he wrote between 1886-1903, which sketch the figure of an offspring of a poor bourgeois family, who became a rebel and an atheist, opened up to socialism, and was drawn to the verge of the "world beyond"—a spiritual world he concocted from mystical beliefs, paranoid tendencies, and close reading of theologian Emanuel Swedenborg's writings.²

His novel *Inferno* (written in Paris, 1896-97) tells of a time of crisis in Strindberg's life in which he suffered from psychotic episodes of paranoid delusions attributed to rampant overindulgence in absinthe. In order to write, he abandoned the para-scientific experiments that occupied him (e.g. imprinting starlight on photographic paper) in favor of the sublime task of introducing a new order of Occult ("the Zola of the Occult"³)—conceiving of a magical naturalism which would confront Swedish society, an international women's organization that "persecuted" him, and the state of affairs in the world in general with a Strindbergian "*J'Accuse*."

The narrator, Strindberg's counterpart, is in Paris, isolated from his wife and children, believing that even his artist friends—among them Paul Gauguin and Edvard Munch—are out to persecute and mock him. In his isolation, he delves deeper and deeper into the study of alchemy, and even publishes articles on the subject. Fearing that the secrets of his study will be exposed, he hides from his enemies (who, in his nightmares, attack him with "infernal machines") and turns to black magic, a process which culminates in the casting of a spell on his faraway daughter. Throughout the novel the narrator perceives himself as an entity guided by mysterious forces and as a man whose fate had been predestined to an earthly inferno.

Strindberg's claustrophobic experience seems to have found an apt visual parallel in the black magic outlined by René Beeh in his album[pp. 101, 103-105]. The free oscillation between fidelity to Strindberg's descriptions and personal interpretation masterfully represents the uniqueness of Expressionist illustration which spread rapidly in the field of book illustration in Germany in the first three decades of the 20th century. The Expressionist penetration into the refined, elegant sphere of the book was deemed an attack on bourgeois taste which, in those days, was fixed on Impressionism and Jugendstil. The expressive line was experienced by the elitist palate as violent and barbarous, and the formal freedom was considered threatening to the intactness of the page. Artists such as Ludwig Meidner, Ernst-Ludwig Kirchner, and George Grosz, however, regarded illustration as an independent art, and refused to reduce it to the status of a mere appendage to the literary text. Although he remained faithful to the novel's plot, Beeh too opted, from

the start, for a fragmentary work which brings together independent excerpts to form a heterogeneous fabric which he read through the glasses of the human experience in the big city. He translated Strindberg's *Inferno*, which unfolds a drift into the deep recesses of the soul, into the city's solitude "and all the efforts that a human being must make in order to keep himself vertical in the flux of the street."⁴

The lines sketched by Beeh with oily chalk on the flat stone cease abruptly, leaving unraveled margins, calling to mind a tear in the paper itself and implosion of the drawn image. Beeh thus characterizes urban life—perhaps even all life, following Strindberg—as a field of "sinkholes" threatening to pull us into the abyss.

In *A Dream Play* Strindberg touches upon the notion of the copy:

Daughter: Do you know what I see in this mirror? . . . The world as it really is! . . . Before it got turned around.
Lawyer: How did it get turned around?
Daughter: When the copy was made . . .
Lawyer: Of course, that's it! The copy . . . I've always felt that this was a false copy.⁵

The print medium, which essentially raises consciousness of the inversion in image-reality relations, seems to have been custom-made for an artist such as René Beeh, who, like many Expressionist artists, strove to formulate the distorted and the inverted.

1 See the opening line of Dante's *Inferno*: "Midway through the journey of our life / I found myself within a dark wood / for the straight way had now been lost"; Dante Alighieri, *Inferno*, trans. Stanley Lombardo (Indianapolis, IN: Hackett, 2009), p. 2.
2 Emanuel Swedenborg—a Swedish scientist, philosopher, theologian, and mystic, who formulated a doctrine for a new Reformation following celestial visions, and founded the New Church.
3 In a letter to Swedish theosophist Thorsten Hedlund, Strindberg wrote: "You said recently that we are looking for—A Zola of the Occult. I feel the call. But something on a sublime level. A prose poem—called *Inferno*"; see: August Strindberg, *Inferno, Alone, and Other Writings* (New York: Doubleday, Anchor Books, 1968), p. 81.
4 Robert Musil, *The Man Without Qualities*, vol. 1 (New York: Coward-McCann, 1966), p. 7.
5 August Strindberg, *A Dream Play*, in *Strindberg: Five Plays*, trans. Harry G. Carlson (Berkeley: University of California Press, 1981), p. 223.