

- M. Schneede, Munich-Zurich, 1993, p. 419. Käthe Kollwitz, *Die Tagebücher*, ed. Jutta Bohnke-Kollwitz, Berlin, 1989, p. 779.
- <sup>10</sup> Max Beckmann, diary entry, 2 April 1909, *Briefe*, 1, p. 413.
- <sup>11</sup> “Uninfluenced by contemporary tendencies, Cubism, Futurism, etc., [the Brücke] fights for a humane culture, the basis of true art,” Jähner, p. 426.
- <sup>12</sup> Paul Vogt, “Der Blaue Reiter,” in *Expressionism: A German Intuition, 1905–1920*, New York, 1980, p. 196.
- <sup>13</sup> Catalogue of the first exhibition of the Blaue Reiter group, quoted in Peter Selz, *German Expressionist Painting*, Berkeley-Los Angeles, 1974, p. 206.
- <sup>14</sup> Alexej von Jawlensky, quoted in Hans K. Roethel, *The Blue Rider*, New York, 1971, p. 50.
- <sup>15</sup> Franz Marc, “Absolute Painting” [1911–12?], in *Briefe, Aufzeichnungen und Aphorismen*, Berlin, 1920, 1, p. 124.
- <sup>16</sup> Robin Lenman, *Die Kunst, die Macht und das Geld*, Frankfurt a. M., 1994, p. 97.
- <sup>17</sup> Franz Marc, Aphorism Nr. 85 [1915], *Briefe*, 1, p. 131.

#### 6. THE GREAT DYING – NOTES ON GERMAN ARTS, 1914–1918

- <sup>1</sup> In her diary entry of 6 August 1914, written somewhat later, Käthe Kollwitz notes: “In the first days I often forgot the war, or felt: all right, now the pressure is gone, we can live again. As though one wakes from an oppressive dream. But at that time I also felt new forces stirring. As though none of the old values remained firm, and everything had to be tested anew. I experienced the possibility of voluntary sacrifice.” Käthe Kollwitz, *Die Tagebücher*, ed. Jutta Bohnke-Kollwitz, Berlin, 1989, p. 151.
- <sup>2</sup> Max Beckmann to Henry B. Simms, 13 August 1914, Max Beckmann, *Briefe*, ed. Klaus Gallwitz, Uwe M. Schneede, and Stephan von Wiese, vol. 1, 1899–1925, ed. Uwe M. Schneede, Munich-Zurich, 1993, p. 90.
- <sup>3</sup> Quoted from my study, *The Berlin Secession*, Cambridge, Mass., 1980, p. 235.
- <sup>4</sup> Ernst Barlach to Karl Barlach, 17 August 1914, Ernst Barlach, *Die Briefe*, ed. Friedrich Dross, Munich, 1968, 1, p. 431.
- <sup>5</sup> Franz Marc to Maria Marc, 6 April 1915, Franz Marc, *Briefe, Aufzeichnungen und Aphorismen*, Berlin, 1920, 1, p. 115.
- <sup>6</sup> Max Beckmann to Minna Beckmann-Tube, 5 April 1915, *Briefe*, 1, p. 115.
- <sup>7</sup> Franz Marc to Maria Marc, 7 April 1915, *Briefe*, 1, p. 47.
- <sup>8</sup> Franz Marc to Maria Marc, 22 December 1914, *Briefe*, 1, p. 30.
- <sup>9</sup> Gerhard Gräf in *Jahrbuch der Goethe-Gesellschaft*, Weimar, 1916, 3, p. v.
- <sup>10</sup> Ernst Barlach to Karl Barlach, 20 May 1916, *Briefe*, 1, p. 486.
- <sup>11</sup> Ernst Barlach to Karl Barlach, 4 March 1915, ibid., p. 437–38.
- <sup>12</sup> I discuss *Der Bildermann* in *The Berlin Secession*, pp. 235–47.
- <sup>13</sup> See, for instance, the comprehensive censorship regulations issued in 1917 by the War Press Office, the Prussian Ministry of War, and the Deputy General Staff, the so-called *Zensurbuch*. Under the heading *Künstlerische Darstellungen* – “Works of Art” – the regulations state “Sketches, draw-

- ings, paintings, sculptures, etc. in exhibitions or on sale are admitted in their entirety [*in weitesten Umfangen*] for publication, even if they show war in all its gravity (scenes of combat, dead or heavily wounded soldiers). Should the censorship office wish to prevent publication in a mass-circulation organ, it adds a qualifying clause to the permission to publish.” The paragraph *Beschimpfung* – “Abusive Language” – specifies that “language addressed to nations opposed to us may be harsh. But an abusive tone that underestimates the enemy is no sign of strength. The purity and greatness of the cause that motivates our people demand the use of dignified language.” These statements are repeated throughout the regulations.
- <sup>14</sup> An example is the refusal in November 1917 of the British Department of Information to permit the inclusion in an exhibition in London of C. R. W. Nevinson’s provocatively titled painting *Paths of Glory*. Nevinson refused to remove the painting, which shows two dead British soldiers caught in barbed wire; instead he covered it with brown paper on which he wrote the word “censored.” C. R. W. Nevinson, *Paint and Prejudice*, New York, 1938, p. 148; Charles E. Doherty, “Nevinson’s Elegy: *Paths of Glory*,” *Art Journal* (1992), pp. 64–71.
- <sup>15</sup> Thomas Nipperdey, “Nationalidee und Nationaldenkmal in Deutschland im 19. Jahrhundert,” *Historische Zeitschrift*, 206 (1968), pp. 529–85.

#### 7. FIELD MARSHAL AND BEGGAR – ERNST BARLACH IN THE FIRST WORLD WAR

- <sup>1</sup> Ernst Barlach to Friedrich Düsel, 28 December 1918, Ernst Barlach, *Die Briefe*, ed. Friedrich Dross, Munich, 1968, 1, p. 533.
- <sup>2</sup> “Güstrower Tagebuch,” in Ernst Barlach, *Das Dichterische Werk*, ed. Friedrich Dross, Munich-Zurich, 1968–76, vol. 3, *Die Prosa*, vol. 2, 1976, 9–364. The printed text is complete, except for deletions made “out of consideration for the author or still living persons” (p. 691). On the diary, see above all the unpublished dissertation by Wolfgang Theopold, “Ernst Barlachs ‘Güstrower Tagebuch’, zur formalen und inhaltlichen Eigenart,” Hannover, 1982.
- <sup>3</sup> Barlach, *Prosa*, 2, p. 11. The translation can only suggest the distinctive character of the original: “Am Sonnabend Abend gegen 6 Uhr war ich mit Klaus im Garten, ging ums Kartoffelfeld herum und liess ihn seinen Trödel machen. Da kam ein Ton von Geläut, der erste, herüber, und das Geläut hielt vor dem zweiten einen Augenblick an, wie um Luft zu schöpfen, aber ohne dass ich noch besonders darauf achtete, denn ich hatte eben in dem Augenblick den Krieg, der in der Luft hing, vergessen und ging ums Kartoffelfeld wirklich aus Lust an dem stillen, abendlichen Gartenfrieden. Aber das Ohr musste doch vor dem Schall gestutzt haben, und durch den Kopf blitzte eine Erinnerung an ähnliche Laute, an Feuergeläut. Dann aber kam ein Einsturz-Augenblick, wie wenn Jemand einen Vorhang loslässt oder eine Wand umfällt. Denn das Geläut ging nun mit voller Gewalt los, und vom ersten Turm fiel es auf den andern. Ich fühlte in mir eine tiefe Stille sich weiten, eine Leere spannte sich, und darin in