

# DADA

PRINTED MATTER IN THE MERRILL C. BERMAN COLLECTION



# **DADA**

**PRINTED MATTER IN THE MERRILL C. BERMAN COLLECTION**

Published by the Merrill C. Berman Collection  
Series no. 22

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Photography by Joelle Jensen and Jolie Simpson  
Printed and bound by [www.blurb.com](http://www.blurb.com)

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Cover image:  
*Der Blutige Ernst*, year 1, no. 6 ([1920])  
Issue editor: Carl Einstein  
Cover: George Grosz  
Letterpress on paper  
12 1/2 x 9 1/2" (32 x 24 cm)  
See p. 167

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## Headnote

Adrian Sudhalter

Synthetic studies of Dada from the 1930s until today have tended to rely on a city-based model: how, after its founding in Zurich in 1916, Dada flourished in Berlin, Cologne, Geneva, Hannover, Mantua, New York, and Paris (to name only the most significant). Listing Dada cities was a point of pride among the Dadaists themselves: each new locale functioning as an outpost within Dada's international network (see, for example, Tzara's famous letterhead on p. 39). By its very structure, this network declared opposition to the hypertrophied nationalism and geo-political factionalization of wartime Europe.

In compiling this presentation of Dada printed matter from Merrill C. Berman's collection, we asked ourselves: might something be gained from presenting this material not by city—as has come to be expected—but according to strict chronology? Might this present a fresh view of the movement in which dialogue and interchange are emphasized over local concerns? By its very nature, printed matter embodies the potential for circulation, both locally and further afield. The Dada movement employed its many journals to transmit its words, pictures, and graphics across geo-linguistic borders. "Dada," for Tristan Tzara, was a word "appropriate to the sonorities of all languages."

Ordered chronologically, then, this volume presents the historical arc of Dada: from its parallel beginnings during the First World War among expatriate groups in Zurich and New York; to its parallel postwar apotheoses in Paris and Berlin—the capitals of the countries recently at war—under the respective leadership of Tristan Tzara and Richard Huelsenbeck; to its afterlife in the mid-1920s in the hands of figures such as Theo Van Doesburg, Émile Malespine, and Kurt Schwitters. Within this chronological structure, one witnesses vivid moments of international exchange, for example:

- Johannes Baader writing to Tzara on March 12, 1919 (p. 22) of his plans to fake his own death in the Berlin media in order to boost public interest in the 8th Dada Soirée, planned to take place in Zurich on April 9, 1919 (p. 23).
- The arrival of Tzara in Paris on January 17, 1920, prompting that city's first "Dada Season" (pp. 26, 28-29, 30-31, 37, 38), news of which ignited Huelsenbeck's competitive ire and drove him to publish a series of books in Berlin defaming Tzara and reclaiming the history of Dada (pp. 34-35, 36, 46).
- The brief flourishing of Dada in Geneva in February 1920 (p. 27), which justified the inclusion of that city on Tzara's official Paris Dada letterhead, printed in March or April 1920 (p. 39).

- The staging of the First International Dada Fair in Berlin in the summer of 1920 (pp. 40-43) that was to be one-upped by the Salon Dada: International Exhibition in Paris the following summer (pp. 62, 63, 64-65, 66, 67).

These episodes may be familiar to the reader, but to encounter them through the documents directly, rather than mediated through the voices of scholars, brings Dada's urgent, intelligent, dialogical project back into fresh, ever-pertinent, view.

19

17



Marcel Janco  
 Poster: Exhibition Dada, Cubists, African Art, Galerie Corray, Zurich  
 (January 12-February 28, 1917)  
 Linocut on paper  
 16 3/4 x 10 3/8" (42.5 x 26.4 cm)

Note: This poster advertises the very first Dada exhibition, which included works by Hans Arp, Hans Richter, Marcel Janco, among others.



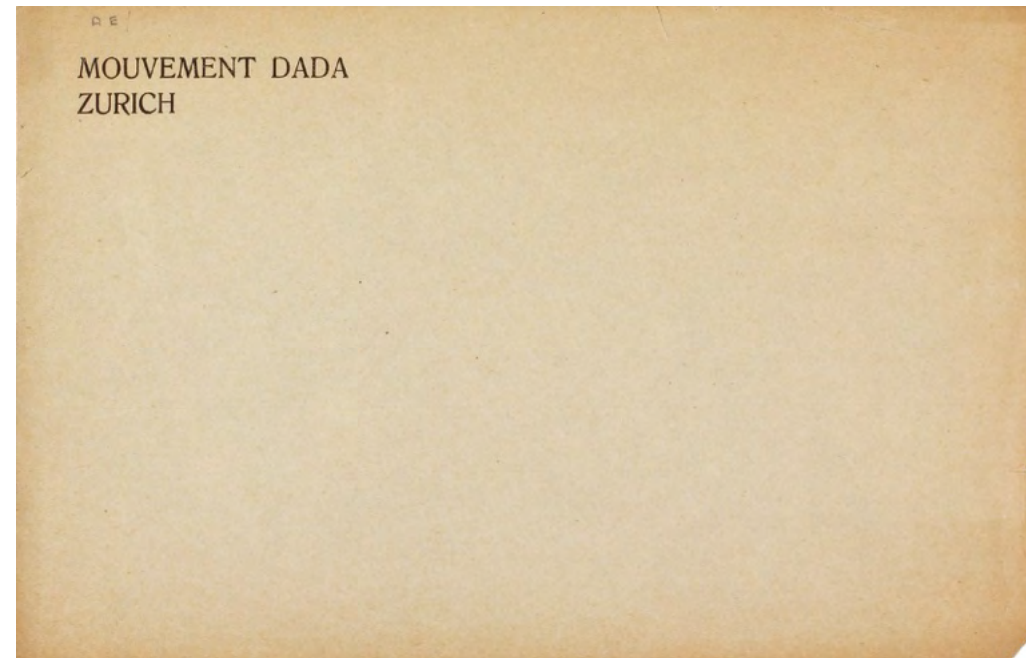
Beatrice Wood  
 Poster: The Blindman's Ball, Webster Hall, New York (May 25, 1917)  
 Letterpress on paper  
 27 1/2 x 9 11/16" (69.9 x 24.6 cm)

Note: See related journal, p. 128  
 Acquired by MoMA (March 2018).



19

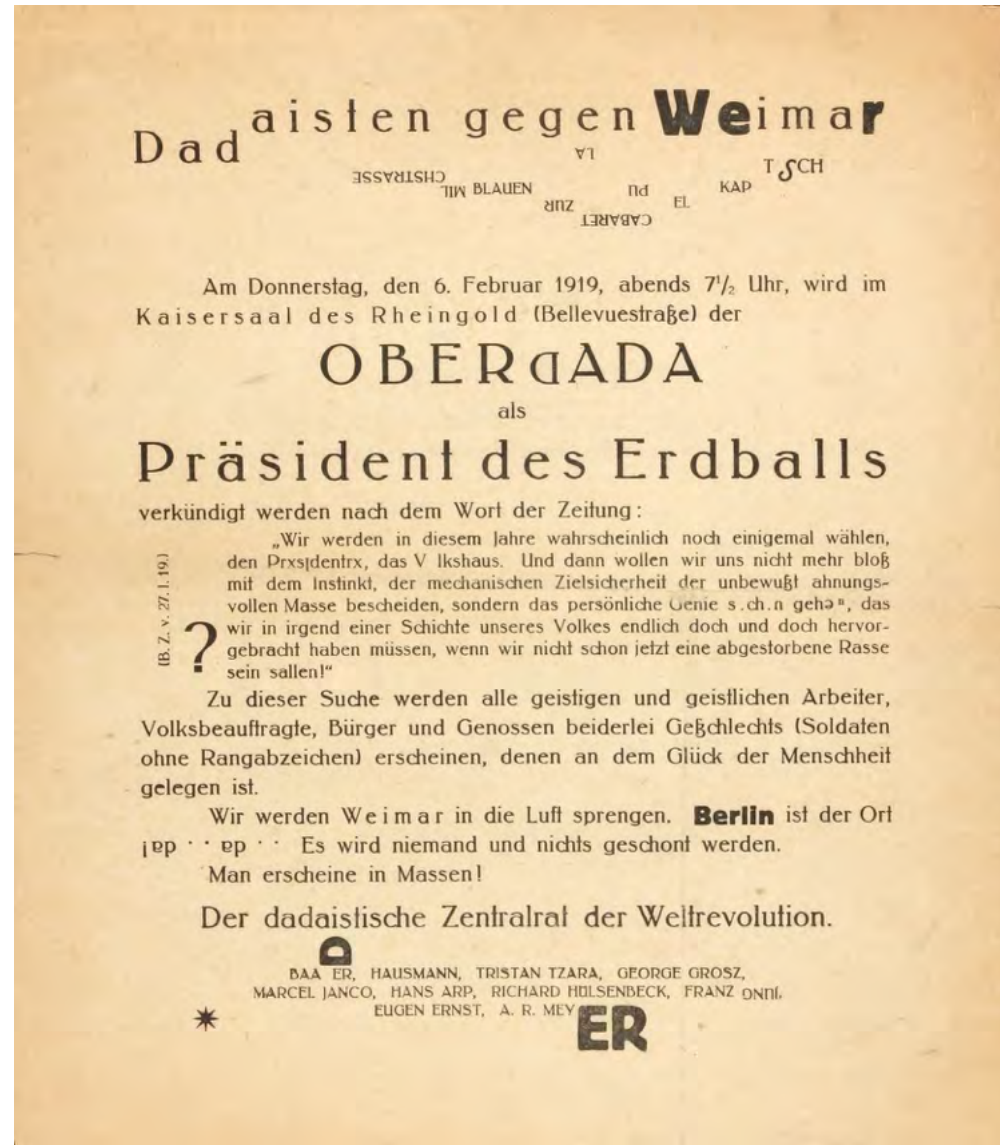
18



Designer unknown (possibly Tristan Tzara)  
Stationery: Movement Dada Zurich, c. 1918-1919  
Letterpress on paper  
5 1/2 x 8 1/2" (13.2 x 21.4 cm)

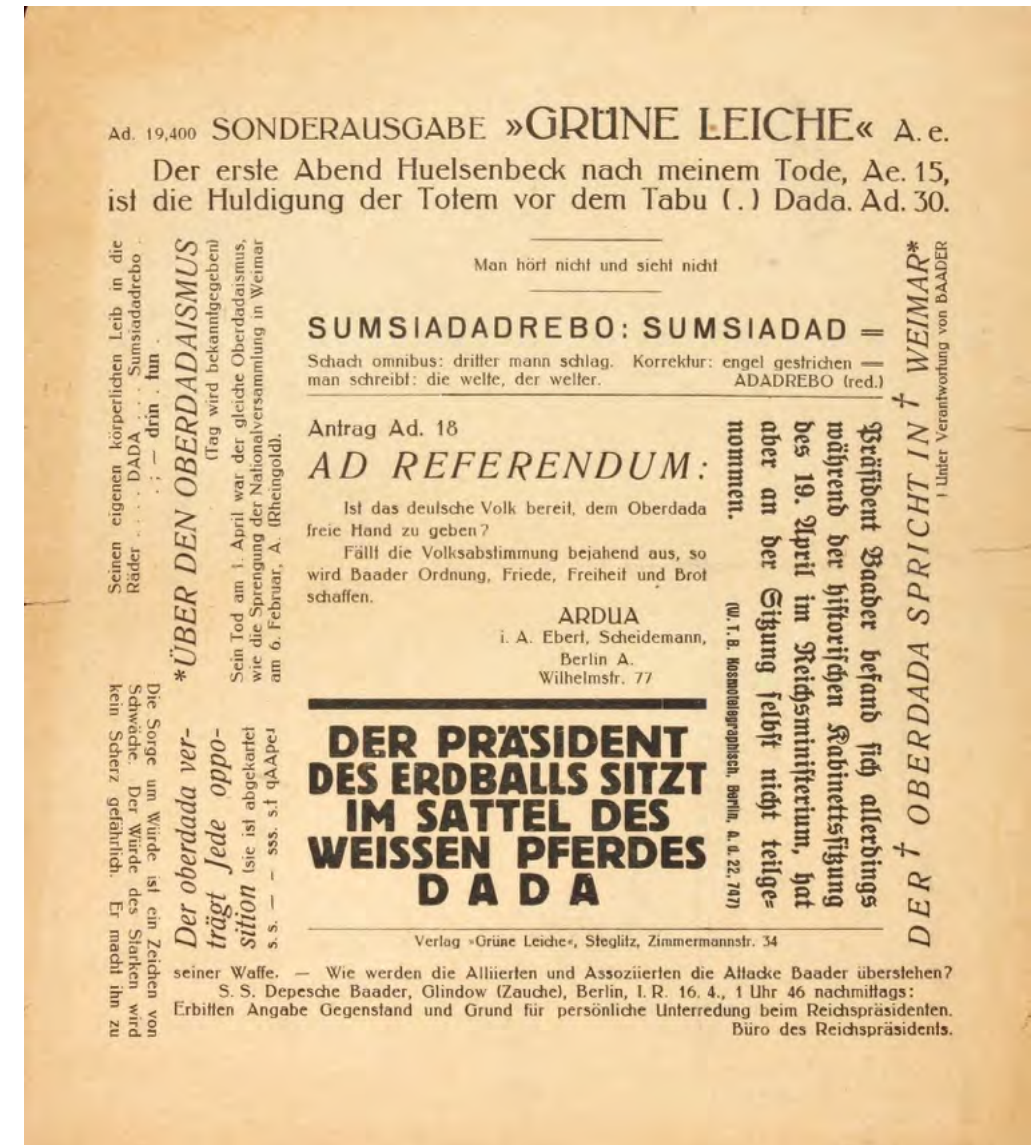
19

19



Johannes Baader  
 Leaflet (recto): Dadaists against Weimar (February 6, 1919);  
 (verso): Special Edition "Green Corpse" (April 19, 1919)  
 Letterpress on paper  
 9 1/4 x 8 1/16" (23.4 x 20.6 cm)

Note :The parliament of the newly established Weimar Republic was to meet for the first time on February 6, 1919. On this occasion, Baader planned a "Dada putsch," distributing this "Dadaists against Weimar" flyer and proclaiming himself "President of the Globe.;" Some copies of the flyer are printed on the verso (as here), while others are not.



verso (printed in opposite orientation)



Johannes Baader  
 Handwritten letter from Baader, in Berlin, to Tristan Tzara, in Zurich, on proof of Raoul Hausmann's poster announcing the Dada Milky Way Soirée (March 12, 1919), April 2, 1919  
 Ink on lithograph  
 19 5/8 x 12 1/8" (49.8 x 30.7 cm)

\* Translation of letter: "Dear Tzara, I'm curious if Hausmann will be able to mobilize the German press on the ninth of April. You have to pull out the big guns to get those businessmen. I think I have to die. It happened yesterday evening: people give away these messages to the press; losing this of the last of is more hurtful because B was just ready to go to Zurich where the Dadaists and Tzara are at the peak. I wanted to give the biggest Dada soirée on April 9 where the dead should have been welcomed officially as the Oberdada. Why don't I appear in *Dada* 4-5. I insist on participation of the brain tumor, pustule."



Tristan Tzara  
 Program: Movement Dada, 8th Dada Soirée, Saal der Kaufleuten, Zurich  
 (April 9, 1919)  
 Letterpress on paper  
 8 1/2 x 12" (20.4 x 27.6 cm)

Note: Baader's letter (left) refers to the event announced on this program.

19 20



Tristan Tzara  
Invitation: Salon des Indépendants: Movement Dada, Grand Palais des Champs-Élysées,  
Paris (February 5, 1920)  
Lithograph on paper  
10 1/2 x 7 1/2" (27 x 19 cm)

Note: Tzara (and thus Dada) arrived in Paris on January 17, 1920 from Zurich. This  
matinée marked the four year anniversary of the opening of the Cabaret  
Voltaire in Zurich (February 5, 1916). This invitation was reproduced on the cover of  
the journal *Dada*, no. 6 (March 1920). Bulletin Dada (see p. 130), which served as the  
program.



Christian Schad and Walter Serner  
Broadside: Grand Ball Dada, Salle Communale de Plainpalais, Geneva  
(March 5, 1920)  
Letterpress on paper  
8 5/8 x 11" (27.6 x 21.8 cm)

MAISON de L'ŒUVRE

(Salle Berlioz)

55, rue de Clichy

Métro : Clichy — Nord-Sud : Trinité

Le Samedi 27 Mars, à 8 h. 15 précises

MANIFESTATION DADA

**Prix des Places**  
 Fauteuil d'orchestre } Les deux premiers rangs: 20 fr.  
 } Autres rangs . . . . . 10 fr.  
 Balcon } Les 6 premiers rangs de face . . . 5 fr.  
 } Autres rangs . . . . . 3 fr.  
 Tous les droits compris  
 Pour la location s'adresser :  
 A la Maison de l'Œuvre, Tél. : Gut. 07-31.  
 Au Sans Pareil, 37, avenue Kléber.  
 Maison des Amis des Livres, 7, rue de l'Odéon.

programme :

1. **présentation des dadas** par Mac ROBBER
2. **le ventriloque désaccordé** parade en un acte de Paul DERMÉE  
 Personnages : le ventriloque . . . le ventriloque Saran, 3 creux  
 le marin . . . . . le soudier . . . . . une jeune fille . . . un homme
3. **pas de la chicorée frisée** G. RIBEMONT-DESSAIGNES  
 Interprété au piano par Mlle Marguerite Buffet
4. **dadaphone** par Tristan TZARA

II

1. **manifeste cannibale dans l'obscurité** Lu par André Breton et accompagné au piano par Mlle Marguerite Buffet  
 Texte et Musique de Francis PICABIA
2. **tours de prestidigitation** par Louis ARAGON
3. **dernières Créations Dada** par MUSIDORA
4. **manifeste** par Philippe SOUPAULT
5. **le serin muet** pièce en un acte de G. RIBEMONT-DESSAIGNES

Personnages : Riquet . . . . . André Breton  
 Barate . . . . . Mlle Louise Barclay  
 Océan . . . . . Ph. Soupault

III

1. **s'il vous plaît** Comédie de André BRETON et Philippe SOUPAULT  
 Personnages : L'Étoile . . . . . A. Breton  
 Une dactylographe . . . Mlle L. Doyon  
 Lefebvre . . . . . T. Fraenkel  
 Un Monsieur . . . . . Ph. Soupault  
 Une Dame . . . . . Philippe Soupault  
 Deux quêtuses . . . . . M. et Mme P. Eluard  
 Un jeune homme . . . . . Henry Cluquennois  
 Un inspecteur de police . . G. Ribemont-Dessaignes
2. **exemples** par Paul ELUARD
3. **manifeste à l'huile** par Georges RIBEMONT-DESSAIGNES
4. **tableau** par Francis PICABIA
5. **la première Aventure céleste de M. Antipyrine** Dessins de Francis PICABIA  
 Double-quatralogue de Tristan TZARA

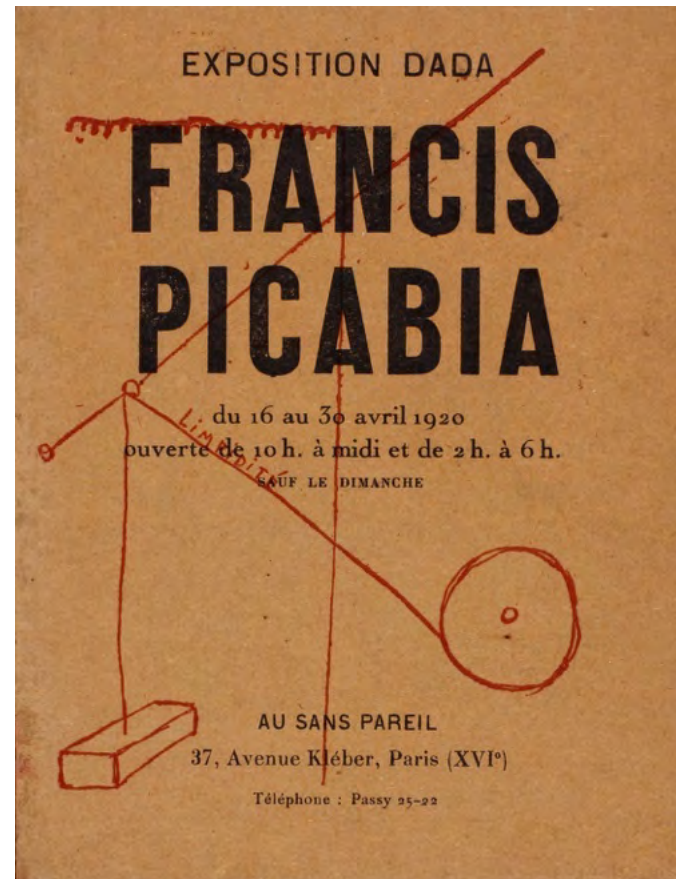
M. Bleubleu . . . . . Ph. Soupault  
 M. Criit . . . . . Louis Aragon  
 La femme enceinte . . . Mlle Celine Arnauld  
 Pip . . . . . Paul Eluard  
 M. Antipyrine . . . . . André Breton  
 M. Boumboum, directeur . G. R. D.  
 Npala Garoo . . . . . Th. Fraenkel  
 Tr. Tzara . . . . . Tr. Tzara

et un manifeste chanté par Mlle Hania ROUTHINE

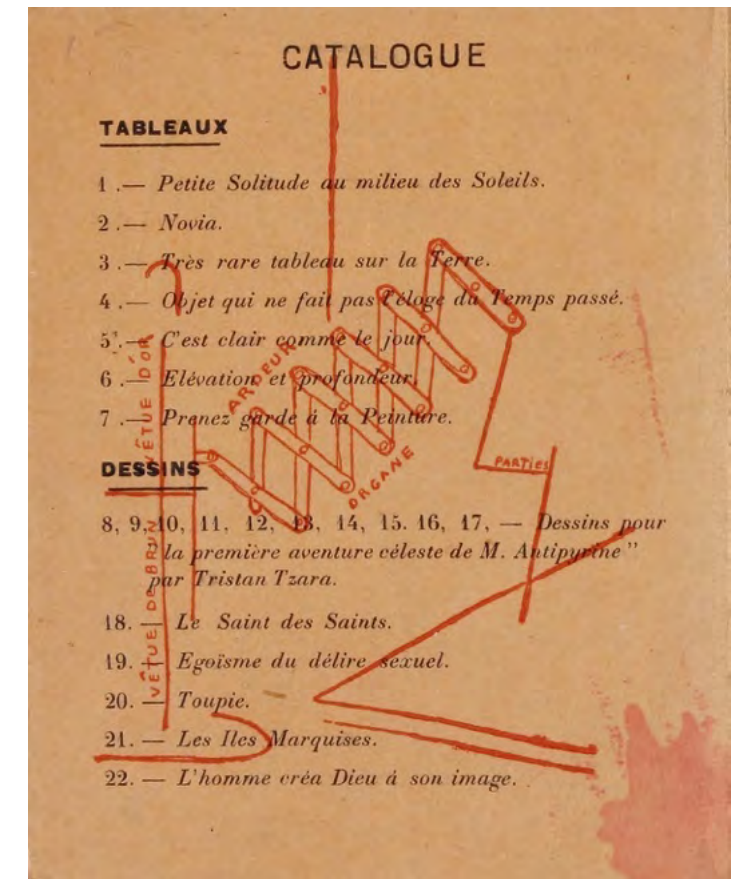
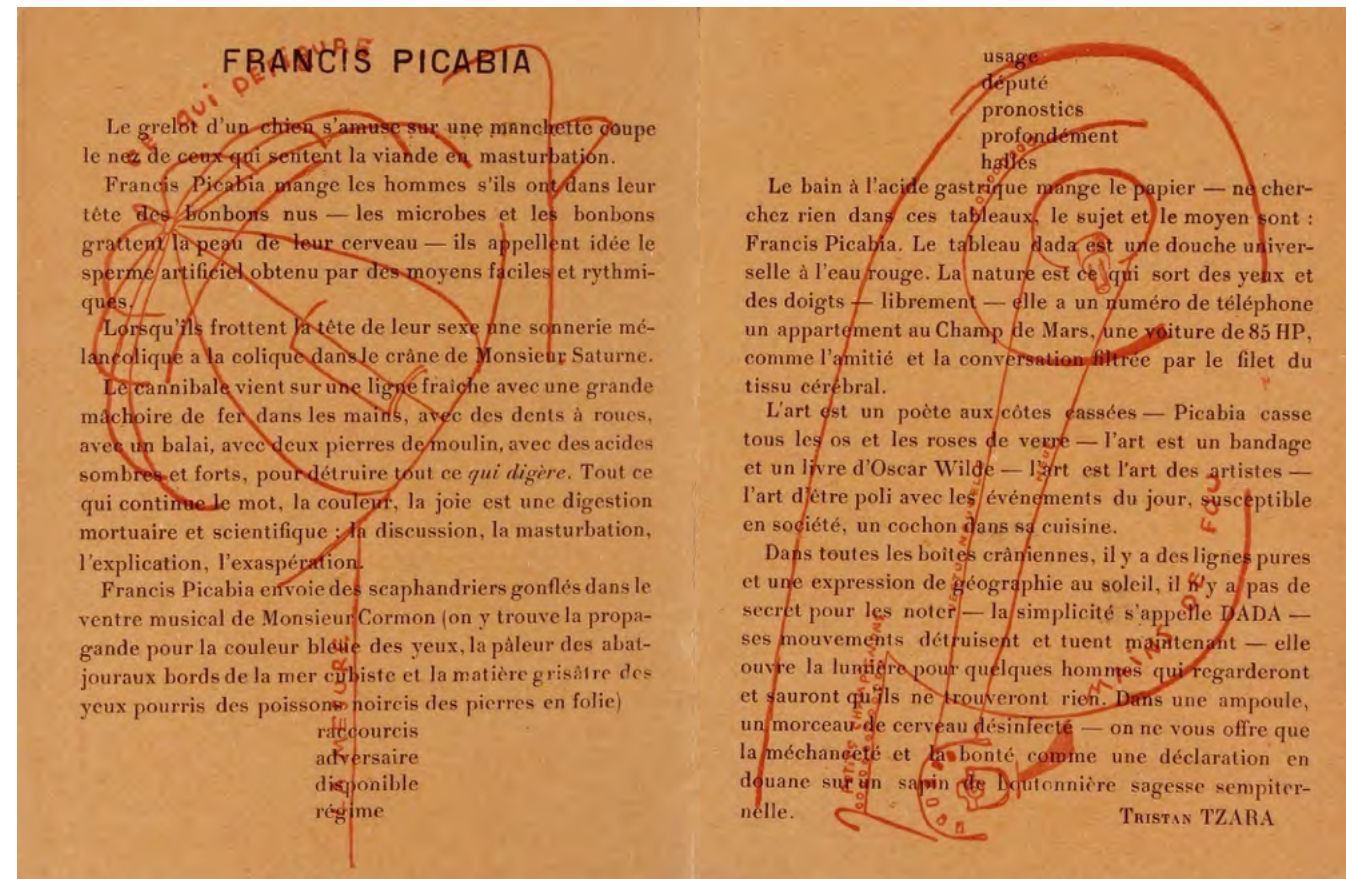
**VIENT DE PARAÎTRE : DADAPHONE N° 7. PRIX : 1 FR. 50**  
 avec les photographies des Présidents du mouvement Dada  
**VIENT DE PARAÎTRE : 391 N° 12. PRIX : 2 FRANCS**  
**VIENT DE PARAÎTRE : PROVERBE Nos 2, 3, 4. PRIX : 0 FR. 50**  
**DADA** société anonyme pour l'exploitation des idées  
 Administration : AU SANS PAREIL  
 37, Avenue Kléber

Tristan Tzara  
 Program: Manifestation Dada, Maison de l'Oeuvre, Paris (March 27, 1920)  
 Letterpress on paper  
 10 3/8 x 14 3/4" (27 x 38.1 cm)



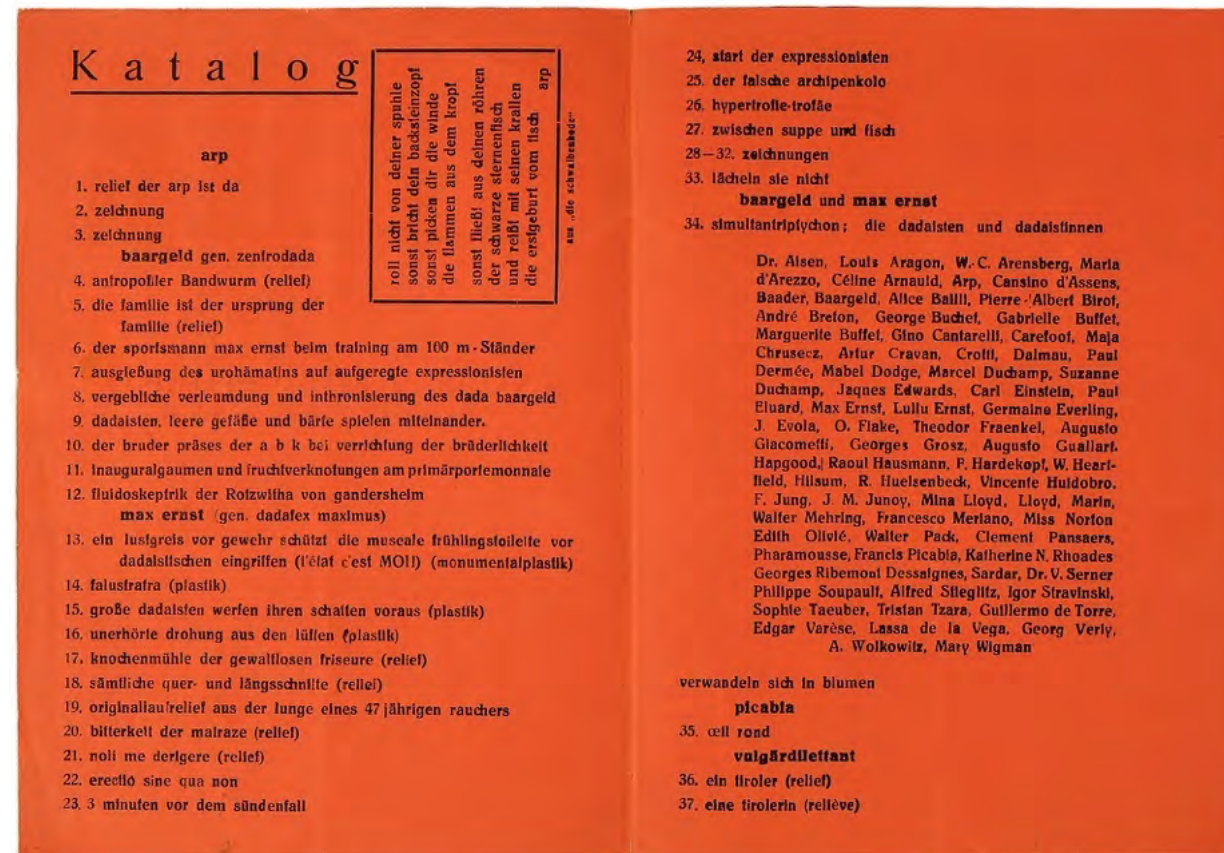


front cover



back cover

Catalogue: Exhibition Dada Francis Picabia, Au sans Pareil, Paris (April 16-30, 1920). Text by Tristan Tzara.  
Letterpress on card (single, folded sheet)  
6 3/8 x 5" (16 x 12.3 cm), closed

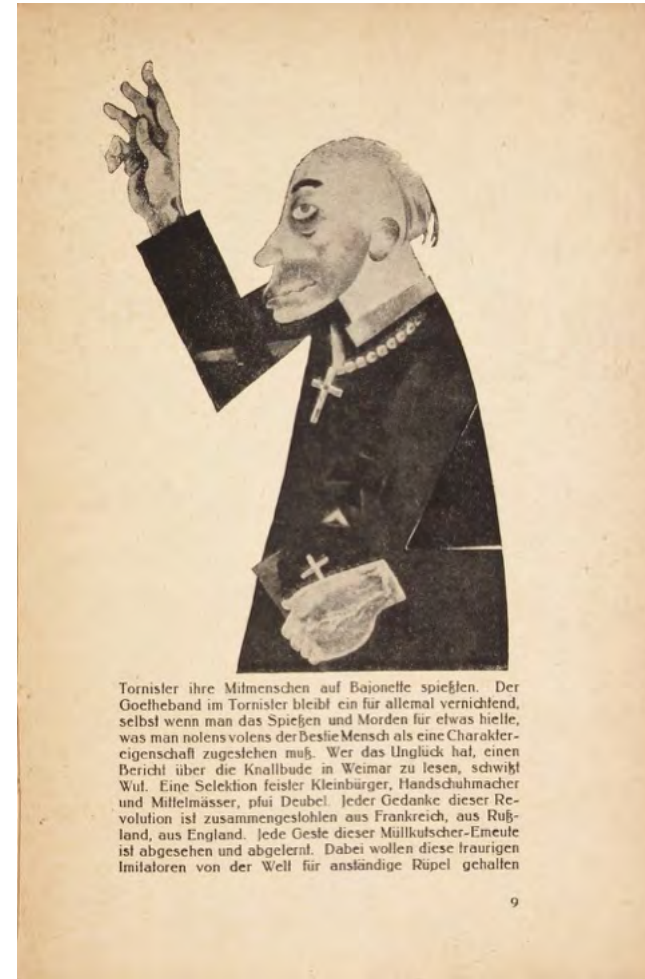


Catalogue: Dada Early Spring Exhibition, Brasserie Winter, Cologne (April 1920)  
Letterpress on paper (single, folded sheet)  
8 3/8 x 6" (21.2 x 15 cm)

Note: This exhibition, a response to Cologne's official spring salon, included works by Hans (Jean) Arp, Johannes Baargeld, Max Ernst, and Francis Picabia.



Richard Huelsenbeck  
 Germany Must Fall! Memoirs of an Old Dada Revolutionary  
 Berlin: Der Malik Verlag, [April] 1920  
 Booklet (13 numbered pages), letterpress on paper  
 9 1/8 x 6 1/8" (22.8 x 15.3 cm)



Note: Three satirical figures representing the pillars of society from George Grosz's painting *Deutschland ein Wintermärchen* (1917-1919; now lost) are reproduced in this book: "the throne" (cover), "the alter" (p. 9), and "the fatherland" (p. 11). All three also appear together on the back cover of *Die Pleite*, year 1, no. 6 (early January 1920) (see p. 159).





Richard Huelsenbeck  
 Dada Forward: A History of Dadaism. Die Silbergäule 50/51.  
 Hanover: Paul Steegemann Verlag, [April] 1920  
 Book (44 numbered pages), letterpress on paper  
 9 1/8 x 6" (23.2 x 15.1 cm)



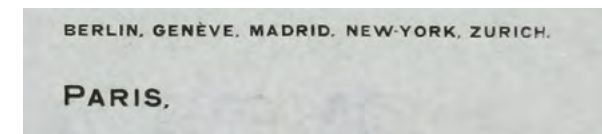
Tristan Tzara  
 Poster: Festival Dada, Salle Gaveau, Paris (May 26, 1920)  
 Lithograph or letterpress on paper  
 23 11/16 x 16 5/16" (62 x 40 cm)



recto



verso

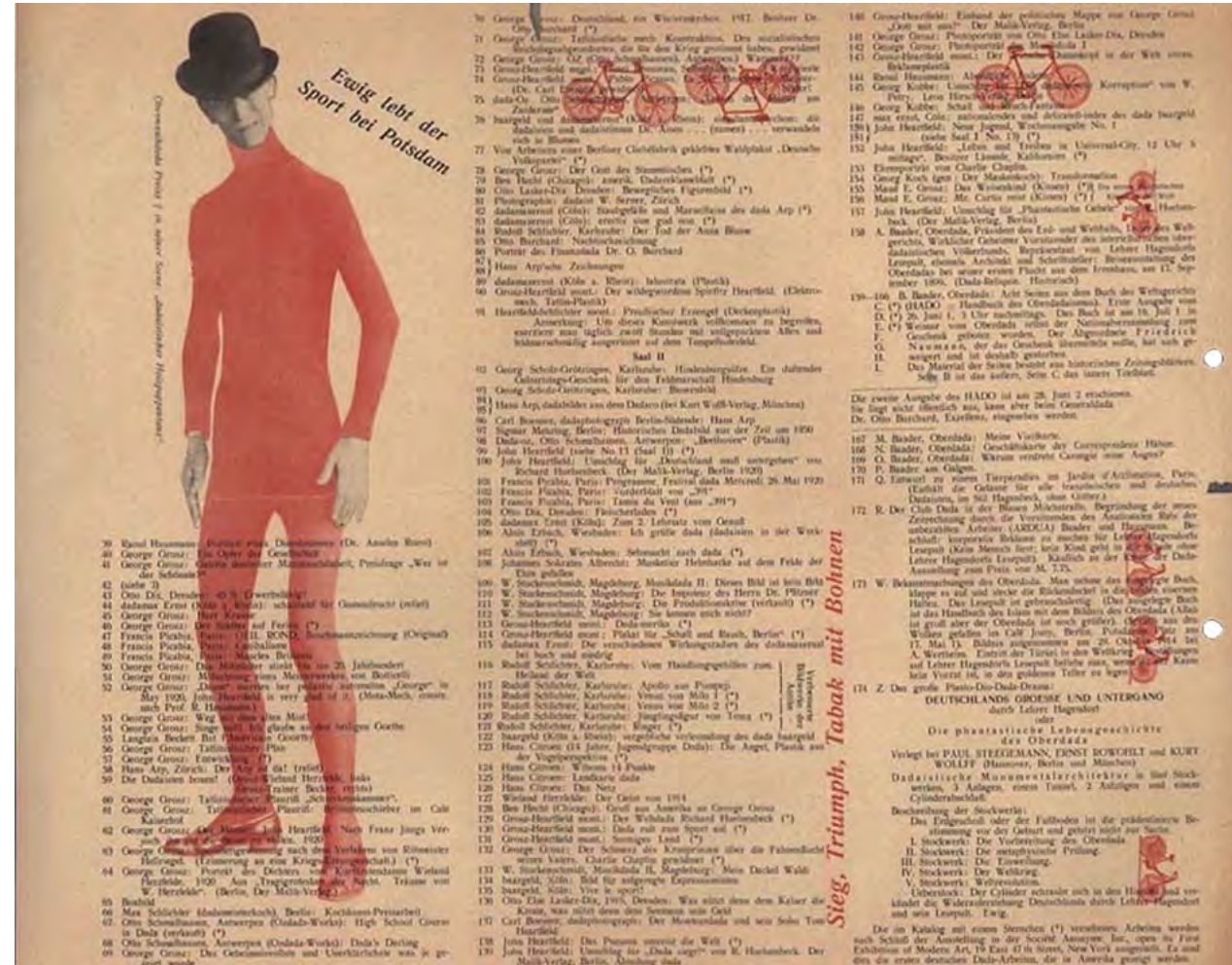


detail

Francis Picabia and Tristan Tzara  
 Program: Festival Dada, Salle Gaveau, Paris (May 26, 1920)  
 Letterpress on paper  
 14 1/2 x 10 3/4" (36.8 x 27.3 cm)

Tristan Tzara  
 Stationery: Movement Dada: Paris, [March or April] 1920  
 Letterpress on paper  
 10 5/8 x 8 1/4" (27 x 21 cm)

Note: The typeface of the documents at left and on this page match, as do many of the journals listed. The letterhead was printed on American paper watermarked "NEW ERA BOND." Its earliest know usage was in April 1920.



back cover

John Heartfield  
 Catalogue: First International Dada Fair, Kunsthandlung Otto Burchard, Berlin (June 30-August 25, 1920). Exhibition organizers: George Grosz, Raoul Hausmann, John Heartfield. Text by Wieland Herzfelde.  
 Berlin: Malik-Verlag, 1920  
 Half-tone lithograph on paper (single printed sheet, intended for folding)  
 12 1/4 x 15 3/8" (cm)

Note: despite its "international" ambitions, only 17 of 174 works in the exhibition were by non-German artists.

Back cover and internal spread unavailable for photography. These images courtesy of The International Dada Archive, University of Iowa.



front cover

Geöffnet täglich von 10-1 Uhr vormittags und 3-6 1/2 Uhr nachmittags

Eintritt 3 Mk.

Sieg, Triumph, Tabak mit Bohnen

KUNSTHANDLUNG DR. OTTO BURCHARD BERLIN, LÜTZOW-UFER 13

ERSTE INTERNATIONALE DADA-MESSE

Veranstaltet von Marschall G. Grosz, Dadasoph Raoul Hausmann, Monteurdada John Heartfield

Katalog / Preis 1,70 Mk. Ausstellung und Verkauf dadaistischer Erzeugnisse

Die Bewegung Dada führt zur Aufhebung des Kunsthandels. Der dadaistische Mensch ist der radikale Gegner der Ausbeutung, der Sinn der Ausbeutung schafft nur Dumme und der dadaistische Mensch hat die dummeheit und liebt den Unsinn! Also zeigt sich der dadaistische Mensch als wahrhaft real gegenüber der stinkenden Verlogenheit des in seinem Lehnstuhl verreckenden Familienväters und Kapitalisten. R. Hausmann.

Max Liebermann illustriert die Bibel!

Was die Kunstkritik nach Ansicht des Dada-
sophen zur Dadaausstellung sagen wird.
Vorgang ist bekannt, daß sich diese Dada-Ausstellung...

Beachten Sie am Büchertisch die zahlreichen
Dada-Publikationen des MALIK-VERLAGES



Haben Sie sich schon die neue Mappe von
George Grosz „Gott mit uns“ zeigen lassen?

Zur Einführung.

Direktor wird die Photographie die gesamte Malerei ver-
drängen und zerstören.
„Was sich ein Künstler der Photographie bedient, ist...

Die Malerei hat nicht die ursprünglichen Zweck, dem Menschen die
Anschauung von Dingen...

Die Malerei hat die Besten auf alle diese Verknüpfungswende
des Individuellen...

Die Dadaisten sagen: Wenn selber Lösungen von Zeit, Liebe und An-
streuung...

Nun die höchste Frage: Ist aber der Mensch die höchste
Vererbung der Intellektuellen...

Trübsal, sich durch Fiktionen, Beschaffen, sich nach dem ersten Spezial-
vermögen des Monopols...

Betrachten wir uns unter diesem Gesichtspunkte einige Bilder.
Bild Nr. 111: Nischenbildchen „Die Proklamationszeit“...

Das schlagende, selbstbewußte Witzbild der selbstverwirklichten
Anstalt in Deutschland...

Bild Nr. 52: George Grosz: „Dunst“ warren bei patriotischer
Anstalt...
Die Unwissenheit ist möglich überhaupt, weil es sich um solche Dinge...

Bild Nr. 126: Hans Glaser: „Das Netz“
Die Zusammenfügung verschiedenartiger Kräfte...

Bild Nr. 112: Rudolf Schikler: „Verlorenes Bildchen der Asche -
Venus von Milo“...

Bild Nr. 113: George Grosz: „Ein Opfer der Großstadt“...

Bild Nr. 114: George Grosz: „Leben und Tod“...

Bild Nr. 115: George Grosz: „Krause“
Sie erlesen zugleich, wie schlecht man Erzwinger hat...

Bild Nr. 53: George Grosz: „Dunst“ warren bei patriotischer
Anstalt...
Die Unwissenheit ist möglich überhaupt, weil es sich um solche Dinge...

Bild Nr. 116: George Grosz: „Der Arbeiter und sein Leben“
Der Arbeiter hat seinen Beruf...

Bild Nr. 117: George Grosz: „Die Arbeiter und sein Leben“
Der Arbeiter hat seinen Beruf...

Bild Nr. 118: George Grosz: „Die Arbeiter und sein Leben“
Der Arbeiter hat seinen Beruf...

Bild Nr. 119: George Grosz: „Die Arbeiter und sein Leben“
Der Arbeiter hat seinen Beruf...

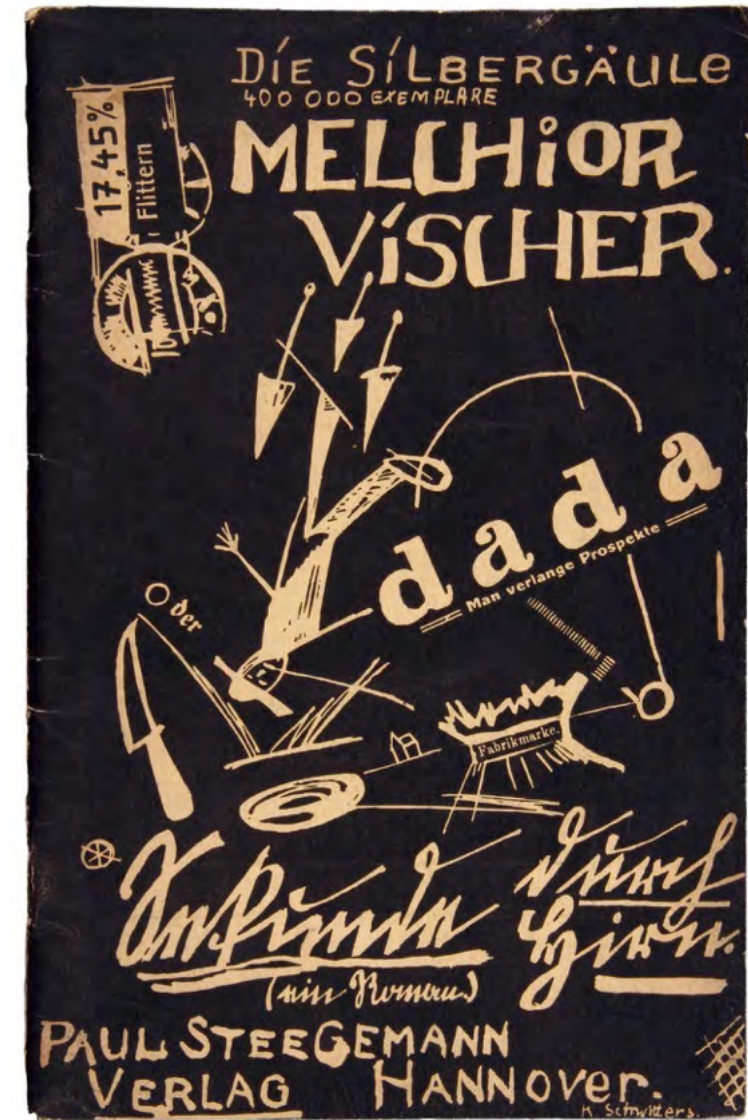


A. Franz Rossmann: „Schilfrohr
George Grosz“

- 1-3 Porträt der Veranstalter der Erste Internationalen Dada-Messe
Berlin 1920
4 Portrait des Endophoben Rudolf Hausmann
5-8 John Heartfield: Dadaismus: Dadaismus ist die Kunst...



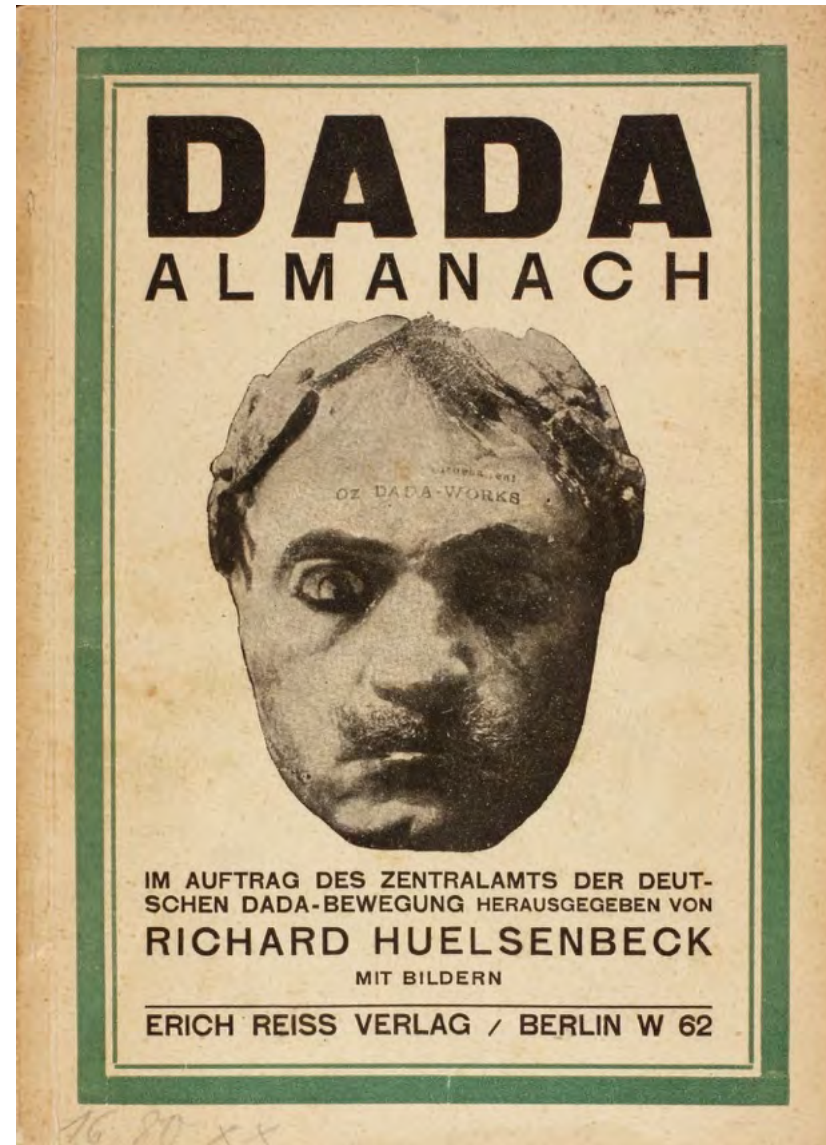
Kurt Schwitters  
 The Cathedral. Die Silbergäule, vol. 41/42.  
 Hanover: Paul Steegemann Verlag, [July] 1920  
 Book (7 numbered folios), lithography on paper with collage on cover  
 8 13/16 x 5 5/8" (22.4 x 14.3 cm)



Melchior Vischer  
 Seconds Through the Brain: An Unusually Quickly Rotating Novel.  
 Die Silbergäule 59/61. Cover by Kurt Schwitters.  
 Hanover: Paul Steegemann Verlag, 1920  
 Book (49 pages), lithography on paper  
 8 7/8 x 5 3/4" (22.5 x 14.6 cm)

Acquired by MoMA (March 2018).



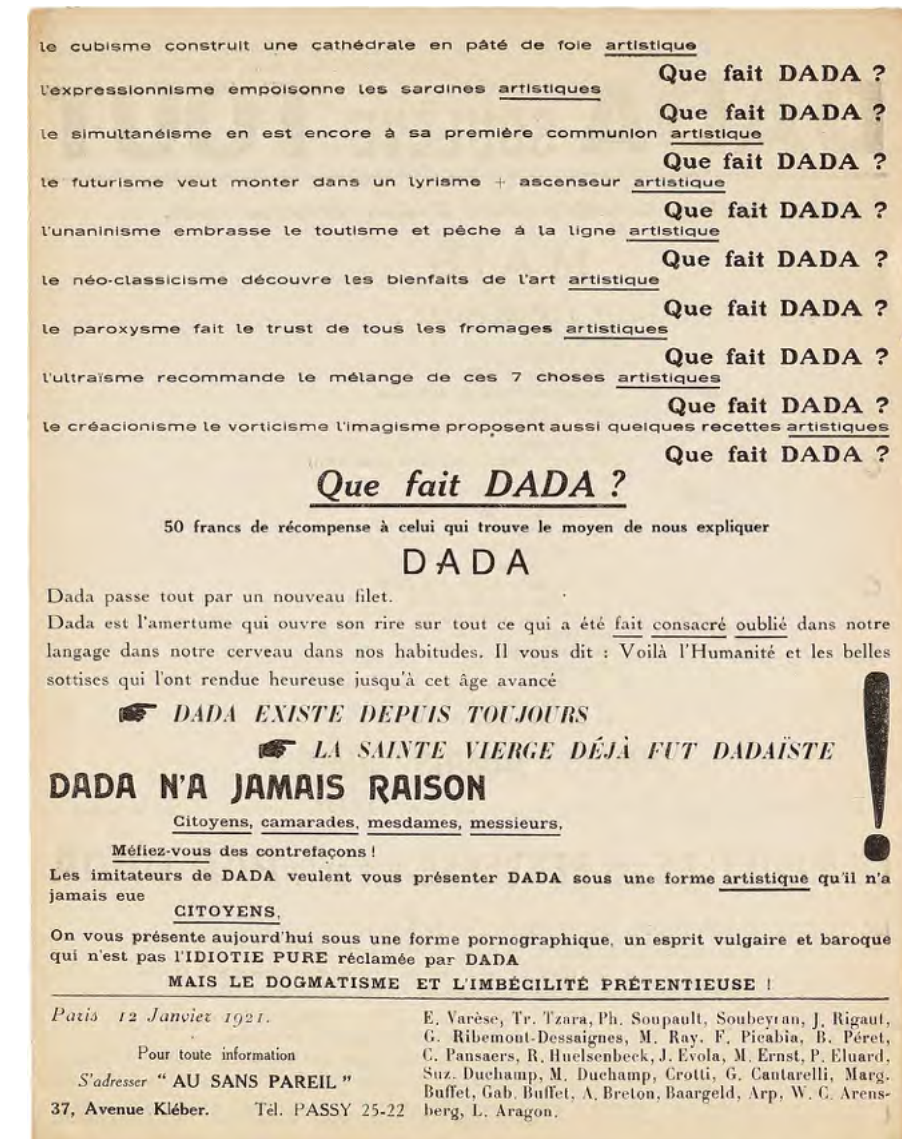


Richard Huelsenbeck  
Dada Almanac  
Berlin: Erich Reiss Verlag, [September] 1920  
Book (159 numbered pages), letterpress on paper  
7 1/4 x 5 1/4" (18 x 13 cm)

1921



recto



verso

Francis Picabia, Philippe Soupault, et. al.  
Broadside: Dada Elevates Everything (January 12, 1921)  
Letterpress on paper  
10 7/8 x 8 3/8" (27.5 x 21 cm)

Note: This sheet was created for distribution in protest of Dada of Filippo Tommaso Marinetti's lecture on Tactilism held at the Théâtre d'Oeuvre, Paris on January 15, 1921.



Poster: Exhibition of the Work of Suzanne Duchamp and Jean Crotti: Tabu,  
Galerie Montaigne, Paris (April 4–16, 1921)  
Lithograph on paper  
46 1/2 x 31" (118.1 x 78.7 cm)



Jean Crotti  
Broadside: Tabu is an Art / Tabu is a Mystery ([October] 1921)  
Letterpress on paper  
10 3/4 x 8 1/4" (27 x 41 cm)



recto



verso

Invitation: Dada Exhibition: Gino Cantarelli, Aldo Fiozzi, and Julius Evola, Casa d'Arte Bragaglia, Rome (April 15-30, 1921)  
 Letterpress on paper  
 5 1/4 x 8" (13.6 x 20.4 cm)

Note: In Italy, Dada was centered around the Cantarelli's Mantua-based journal *Bleu* (three issues; 1920-1921).



recto



verso

Possibly André Breton  
Program.

Recto: Opening of the Great Dada Season (April 14, 1921)

Verso: Exhibition Dada Max Ernst, Au sans Pareil, Paris (May 3-June 3, 1921)

Lithograph on paper

4 5/8 x 5 1/2" (11.5 x 14 cm)



Possibly Tristan Tzara

Broadside: Dada Outings and Visits. First Visit, Church of St. Julien Le Pauvre

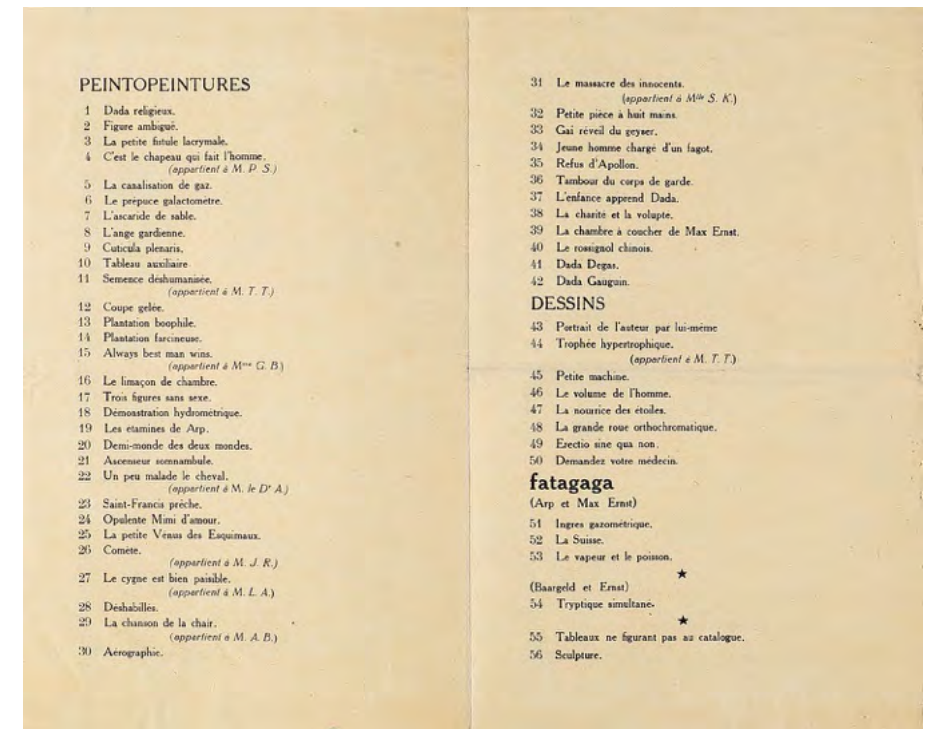
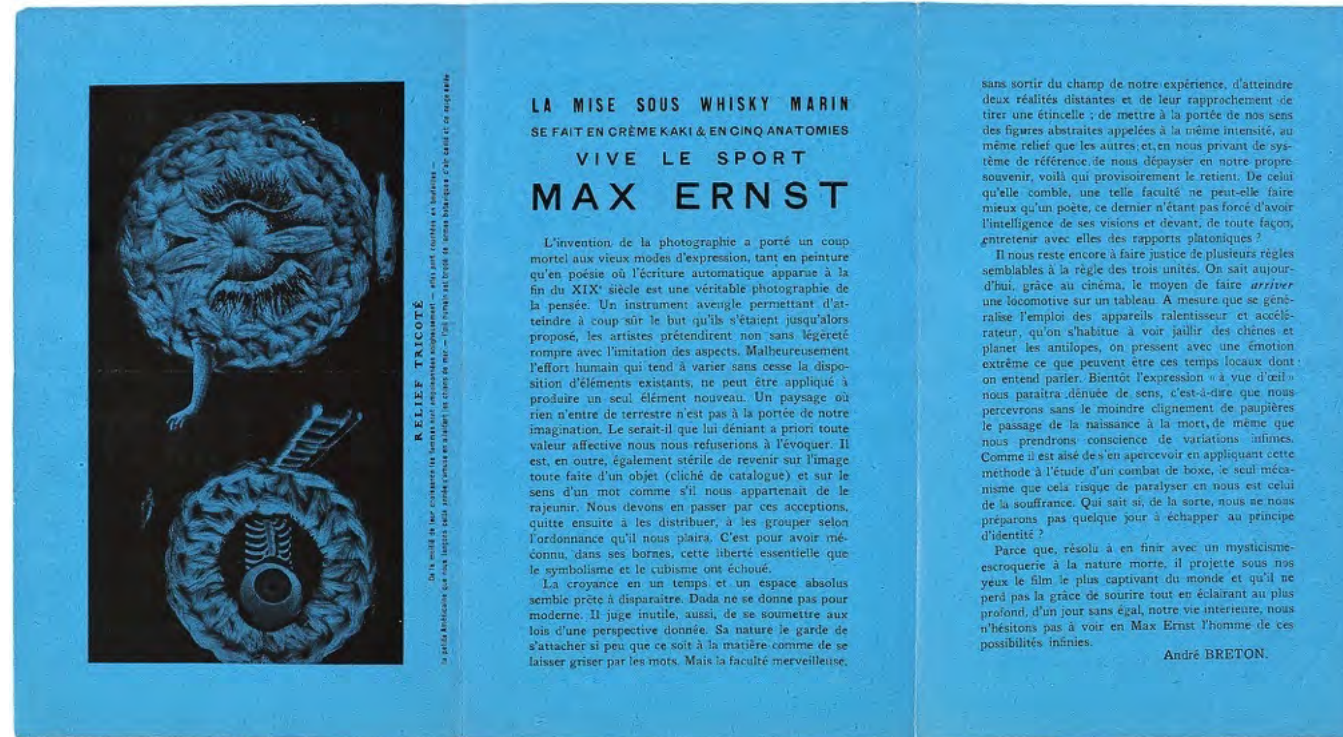
(April 14, 1921)

Letterpress on paper

10 7/8 x 8 5/8" (28 x 22 cm)

Note: Initiated by Tzara's arrival from Zurich, the first flurry of Parisian Dada activity occurred in the spring of 1920. The second "dada season" was an organized succession of events that took place in the spring of 1921 (announced here and the following pages):

- 1) visit to Church of St. Julien Le Pauvre (April 14, 1921);
- 2) Dada exhibition Max Ernst (May 3-June 3, 1921);
- 3) Dada Prosecution and Judgement of Maurice Barrès (May 13, 1921);
- 4) Salon Dada at the Galerie Montaigne (6-8 June).



Possibly André Breton  
 Catalogue: Dada Exhibition Max Ernst, Au sans Pareil, Paris (May 3-June 3, 1921)  
 Letterpress or lithograph on paper (single sheet, folded in thirds)  
 8 1/2 x 5 3/8" (21.2 x 13 cm), folded

**SALLE DES SOCIÉTÉS SAVANTES**  
 8 RUE DANTON  
 LE VENDREDI 15 MAI 1921 A 20 H 50 PRECISES

**MISE EN ACCUSATION**  
 ET  
**JUGEMENT**  
 DE  
**M. MAURICE BARRÈS**  
 PAR  
**DADA**

12 spectateurs constitueront le jury. Nous serions reconnaissants à toute personne qui d'avance serait désireuse d'y être partie de bien vouloir se faire inscrire au sans pareil 37, avenue Kléber, avant le 14 mai 1921.

**PRIX DES PLACES**  
 I<sup>re</sup> SÉRIE 15 FR  
 II<sup>me</sup> SÉRIE 10 FR  
 III<sup>me</sup> SÉRIE 5 FR  
 BALCON 5 FR  
 (TOUS DROITS COMPRIS)

**LOCATION :**  
 AU SANS PAREIL, 37, AVENUE KLÉBER  
 TEL. PASSY 26-22  
 AUX SOCIÉTÉS SAVANTES  
 25, RUE SERPENTE VI<sup>e</sup>

recto

André Breton  
 Broadside: Dada Prosecution and Judgement of Maurice Barrès, Salle des Sociétés Savants, Paris (May 13, 1921)  
 Letterpress on paper  
 9 3/4 x 12 5/8" (21 x 16 cm)

**EXTRAIT DE L'ACTE D'ACCUSATION :**

Dada, estimant qu'il est temps pour lui de mettre au service de son esprit négateur un pouvoir exécutif et décidé avant tout à l'exercer contre ceux qui risquent d'empêcher sa dictature, prend dès aujourd'hui des mesures pour abattre leur résistance.

Considérant qu'un homme donné, étant à une époque donnée, en mesure de résoudre certains problèmes est coupable si,

soit par désir de tranquillité,  
 soit par besoin d'action extérieure,  
 soit par self-cleptomanie,  
 soit par raison morale,

il renonce à ce qu'il peut y avoir d'unique en lui; s'il donne raison à ceux qui prétendent que sans l'expérience de la vie et la conscience des responsabilités il ne peut y avoir de proposition humaine, qu'il n'y a pas sans elles de véritable possession de soi-même;

et s'il trouble dans ce qu'elle peut avoir de puissance révolutionnaire l'activité de ceux qui seraient sensés de puiser à son premier enseignement,

accuse Maurice Barrès de crime contre la sûreté de l'esprit.

*(par Breton et Tzara)*

**Le tribunal :** Président — André Breton, Assesseurs — Théodore Fraenkel et Pierre Deval,  
**L'accusateur public :** Georges Ribemont-Dessaignes,  
**La Défense :** Louis Aragon — Philippe Soupault,  
**Les Témoins :** Tristan Tzara, Jacques Rigaut, Benjamin Péret, Marguerite Buffet,  
 Pierre Drieu la Rochelle, Renée Dunan, Louis de Gonzague Frick,  
 Henri Hertz, Achille Le Roy, Georges Pioch, Bachelde, Serge Romoff, Marcel Sauvage, Giuseppe Ungaretti, etc.

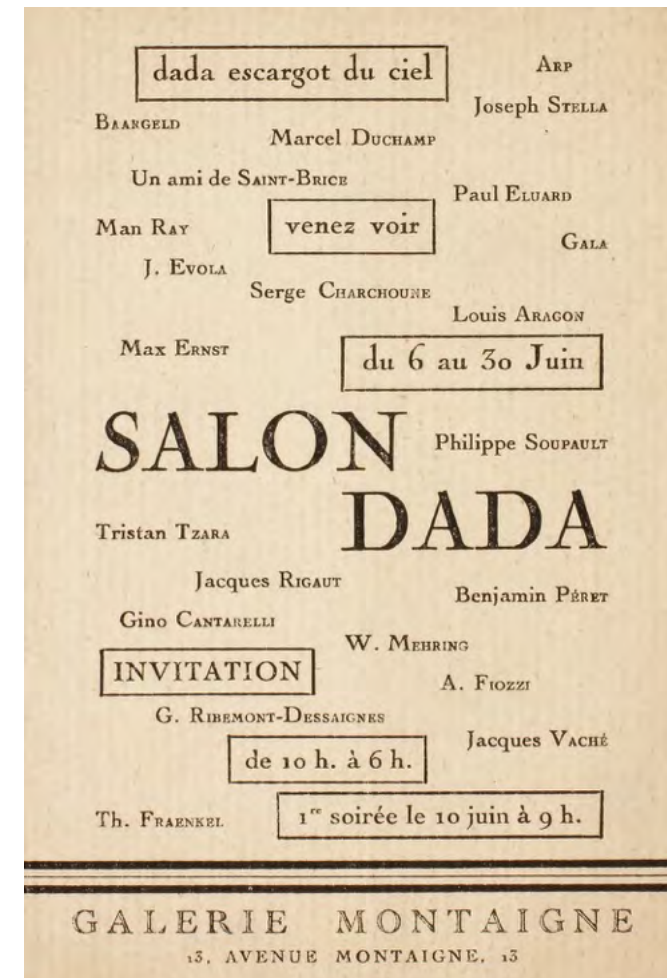
verso



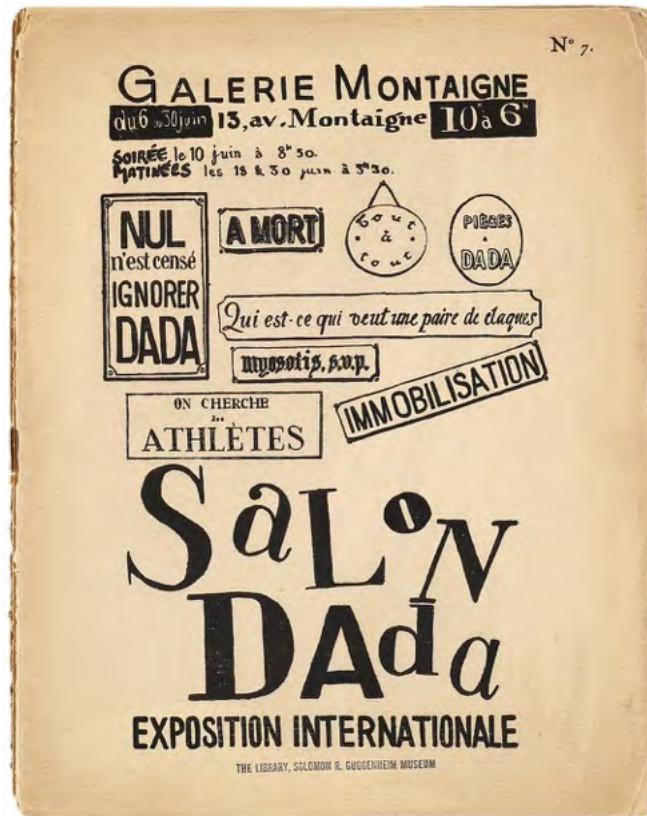


Tristan Tzara  
 Poster: Salon Dada: International Exhibition, Galerie Montaigne, Paris  
 (June 6-30, 1921)  
 Lithograph on paper  
 47 5/8 x 31 9/16" (120 x 81 cm)

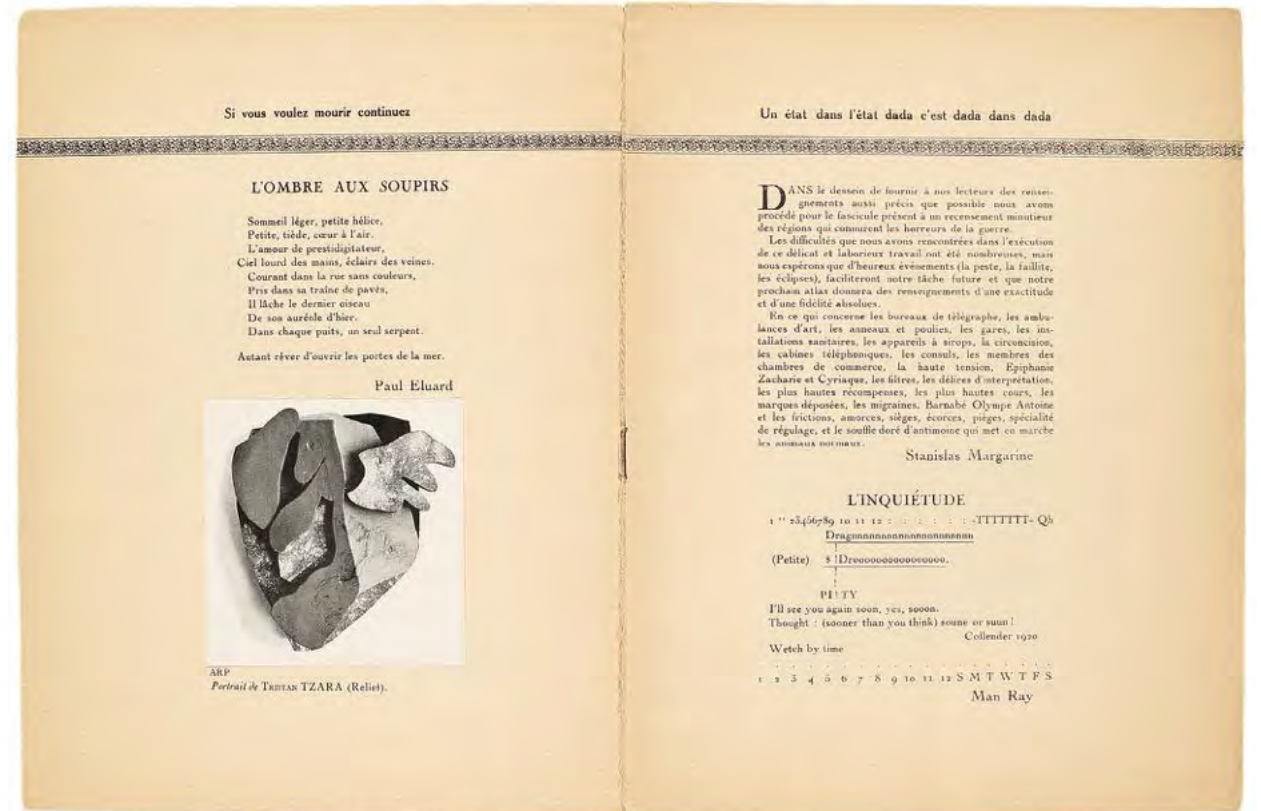
Acquired by MoMA (March 2018).

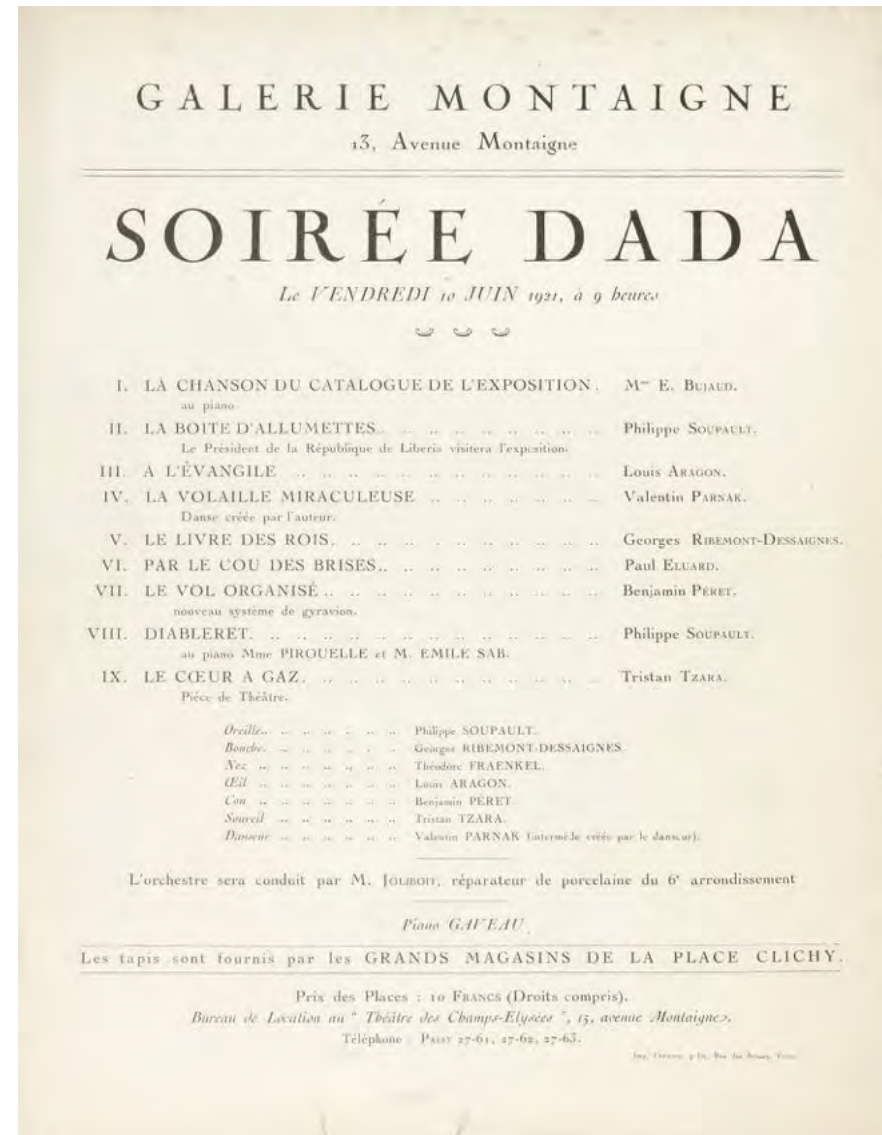


Tristan Tzara  
 Invitation: Salon Dada (6-30 June 1921) and First Soirée (June 10, 1921),  
 Galerie Montaigne, Paris, 1921  
 Letterpress on laid paper  
 5 1/2 x 3 3/4" (13.9 x 9.5 cm)

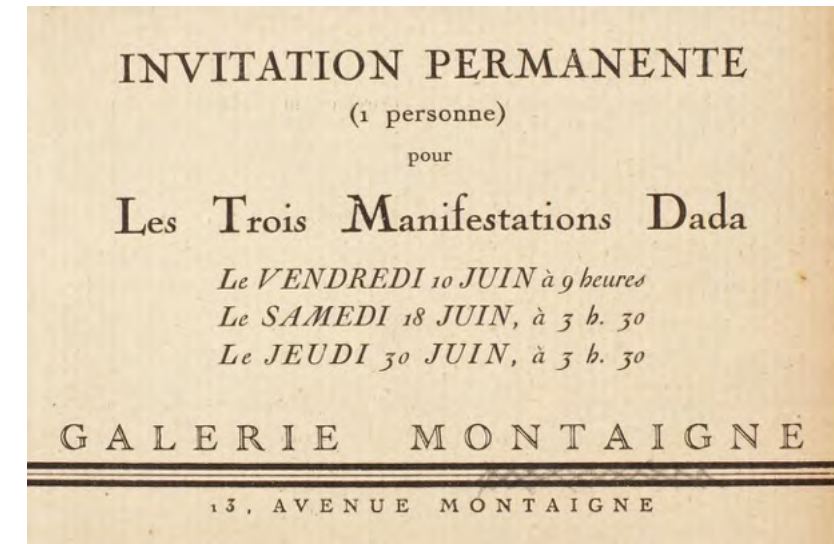


Tristan Tzara  
 Catalogue: Salon Dada: International Exhibition, Galerie Montaigne, Paris  
 (June 6-30, 1921)  
 Letterpress on laid paper (8 leaves) with 4 tipped-in halftone plates  
 10 5/8 x 8 1/4" (26.9 x 20.9 cm)

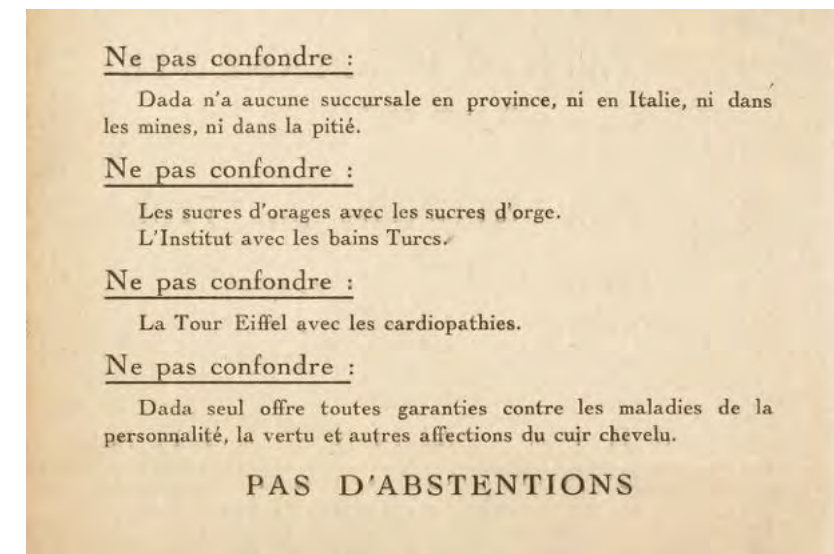




Tristan Tzara  
Program: Dada Soirée, Galerie Montaigne, Paris (June 10, 1921)  
Letterpress on paper  
10 5/8 x 8 1/4" (26.9 x 20.9 cm)



recto



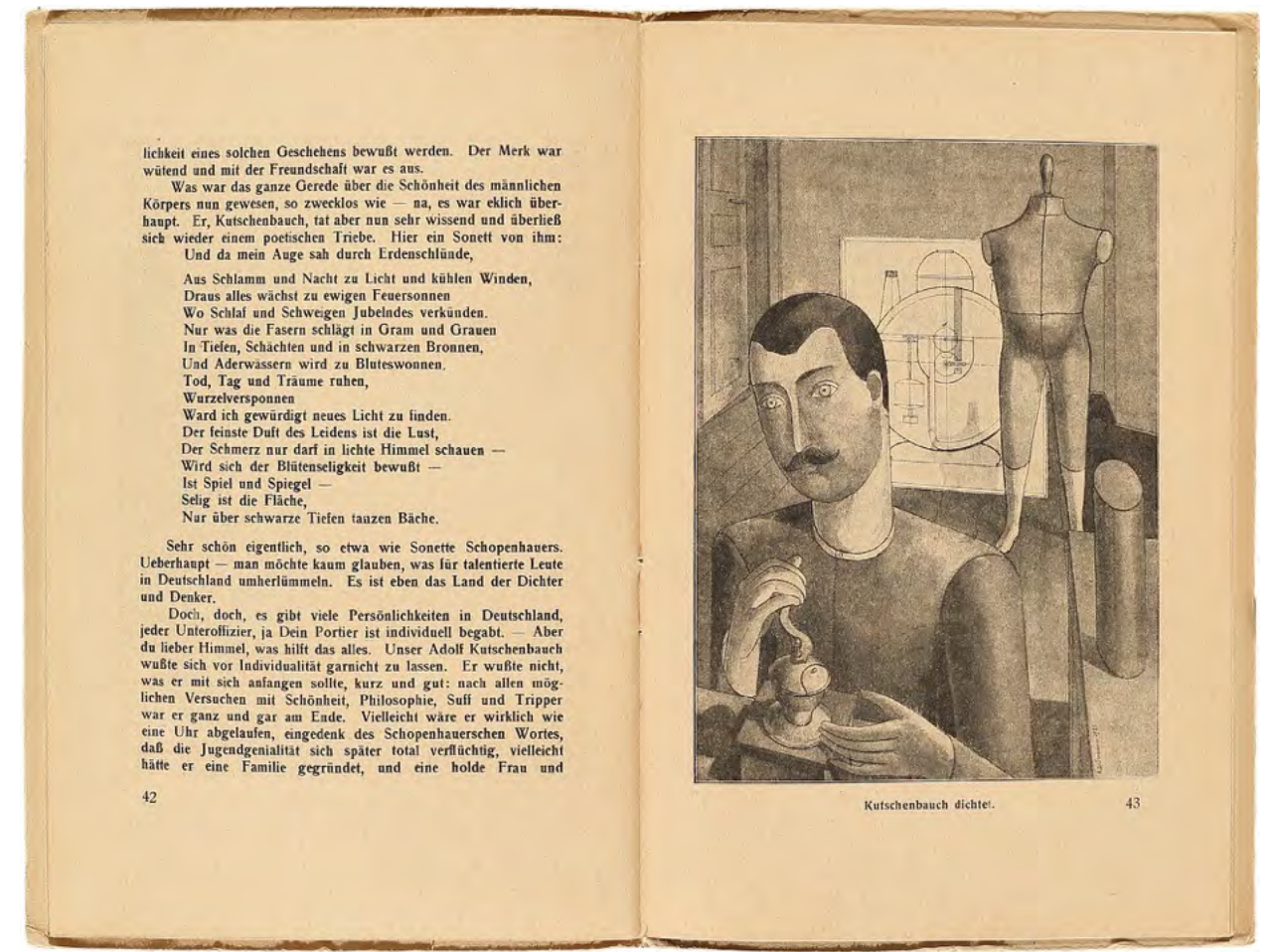
verso

Possibly André Breton  
Program.  
Recto: Opening of the Great Dada Season (April 14, 1921)  
Verso: Exhibition Dada Max Ernst, Au sans Pareil, Paris (May 3-June 3, 1921)  
Lithograph on paper  
4 5/8 x 5 1/2" (11.5 x 14 cm)



cover

Raoul Hausmann  
 Hurrah! Hurrah! Hurrah!: 12 Satiren.  
 Berlin: Der Malik-Verlag, 1921  
 Book (45 numbered pages), letterpress on paper  
 9 1/4 x 6 1/4" (23.4 x 15.5 cm)



internal spread

lichkeit eines solchen Geschehens bewußt werden. Der Merk war  
 wütend und mit der Freundschaft war es aus.

Was war das ganze Gerede über die Schönheit des männlichen  
 Körpers nun gewesen, so zwecklos wie — na, es war eklich über-  
 haupt. Er, Kutschenbauch, tat aber nun sehr wissend und überließ  
 sich wieder einem poetischen Triebe. Hier ein Sonett von ihm:  
 Und da mein Auge sah durch ErdenSchläude,

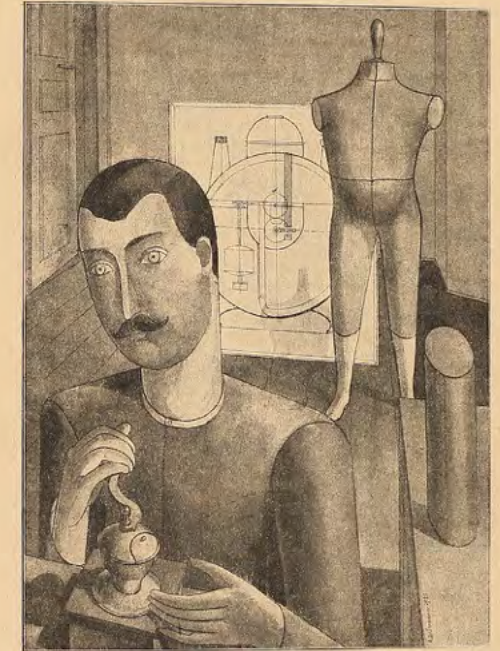
Aus Schlamm und Nacht zu Licht und kühlen Winden,  
 Draus alles wächst zu ewigen Feuersonnen  
 Wo Schlaf und Schweigen Jubelndes verkünden.  
 Nur was die Fasern schlägt in Gram und Grauen  
 In Tiefen, Schächten und in schwarzen Bronnen,  
 Und Aderwässern wird zu Bluteswonen.

Tod, Tag und Träume ruhen,  
 Wurzelversponnen  
 Ward ich gewürdigt neues Licht zu finden.  
 Der feinste Duft des Leidens ist die Lust,  
 Der Schmerz nur darf in lichte Himmel schauen —  
 Wird sich der Blütenseligkeit bewußt —  
 Ist Spiel und Spiegel —  
 Selig ist die Fläche,  
 Nur über schwarze Tiefen taazen Bäche.

Sehr schön eigentlich, so etwa wie Sonette Schopenhauers.  
 Ueberhaupt — man möchte kaum glauben, was für talentierte Leute  
 in Deutschland umherlummeln. Es ist eben das Land der Dichter  
 und Denker.

Doch, doch, es gibt viele Persönlichkeiten in Deutschland,  
 jeder Unteroffizier, ja Dein Portier ist individuell begabt. — Aber  
 du lieber Himmel, was hilft das alles. Unser Adolf Kutschenbauch  
 wußte sich vor Individualität garnicht zu lassen. Er wußte nicht,  
 was er mit sich anfangen sollte, kurz und gut: nach allen mög-  
 lichen Versuchen mit Schönheit, Philosophie, Sufi und Tripper  
 war er ganz und gar am Ende. Vielleicht wäre er wirklich wie  
 eine Uhr abgelaufen, eingedenk des Schopenhauerschen Wortes,  
 daß die Jugendgenialität sich später total verflüchtigt, vielleicht  
 hätte er eine Familie gegründet, und eine holde Frau und

42



Kutschenbauch dichte!

43



Hannah Höch  
Design for journal cover Novembergruppe (NG), [May] 1921  
Woodcut on paper  
11 13/16 x 17 5/8" (cm)

Acquired by MoMA (March 2018).

19

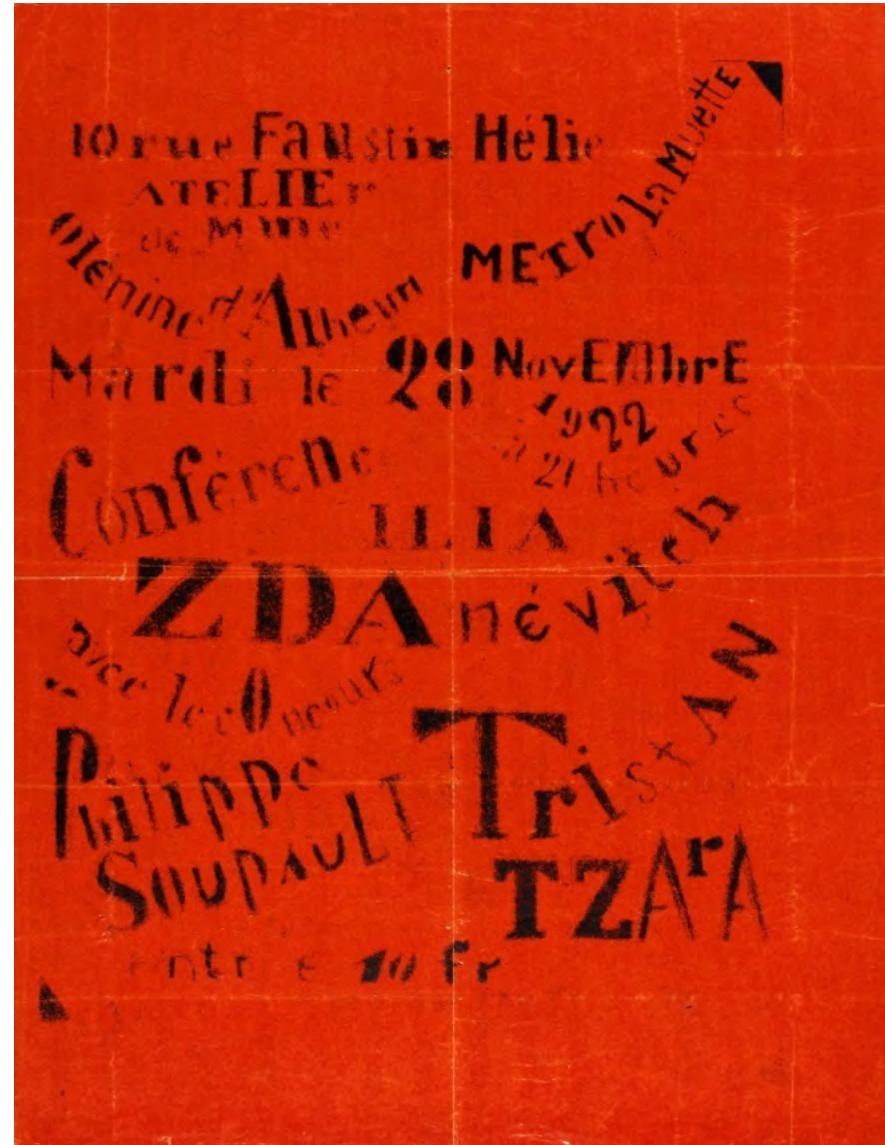
22



Kurt Schwitters  
 Anna Blume, The New Anna Blume: A Collection of Poems from the Years  
 1918–1922  
 Berlin: Verlag Der Sturm, 1922  
 Book (32 pages), letterpress on paper  
 9 3/4 x 6 5/8" (24.8 x 16.3 cm)  
 Acquired by MoMA (March 2018).



Theo van Doesburg  
 Invitation: Lecture by Tristan Tzara: Dada in Paris, Hotel Fürstenhof, Weimar  
 (September 25, 1922)  
 Letterpress on paper  
 3 13/16 x 5 5/8" (9.9 x 14.3 cm)



Iliazd (Ilia Zdanévich)  
Broadside: Lecture by Ilia Zdanévich with Philippe Soupault, Tristan Tzara,  
Atelier de Mme Olénine d'Alheim, Paris (November 28, 1922)  
Lithograph on coated paper  
12 3/4 x 9 7/8" (32.3 x 24.8 cm)



19 23



recto



verso

Kurt Schwitters  
 Broadside: General Merz Program, 1923  
 Letterpress on paper  
 12 x 8 3/8" (30.5 x 21.2 cm)

Note: These items announce the launch of Schwitters's *Merz* magazine in 1923 (see pp. 190-201). The verso of the broadside at left includes a handwritten list of artists and their addresses and a sketch—GALERIE GUNDERMANN, Adolfstrasse [44] / Braunschweig—in what appears to be Schwitters' hand.

Acquired by MoMA (March 2018).



Kurt Schwitters  
 Poster: Merz by Kurt Schwitters including the artist's poem *Anna Blume* and collage *Kirschbild* (Cherry Picture), 1923  
 Lithograph on paper  
 18 1/8 x 23" (46 x 58.4 cm)

Acquired by MoMA (March 2018).



Kurt Schwitters  
 Card: Merz Banalities, 1923  
 Letterpress on paper  
 5 9/16 x 3 9/16" (14.1 x 9 cm)

Note: See *Merz*, no. 4 (July 1923). Banalitäten (Banalities), p. 192.

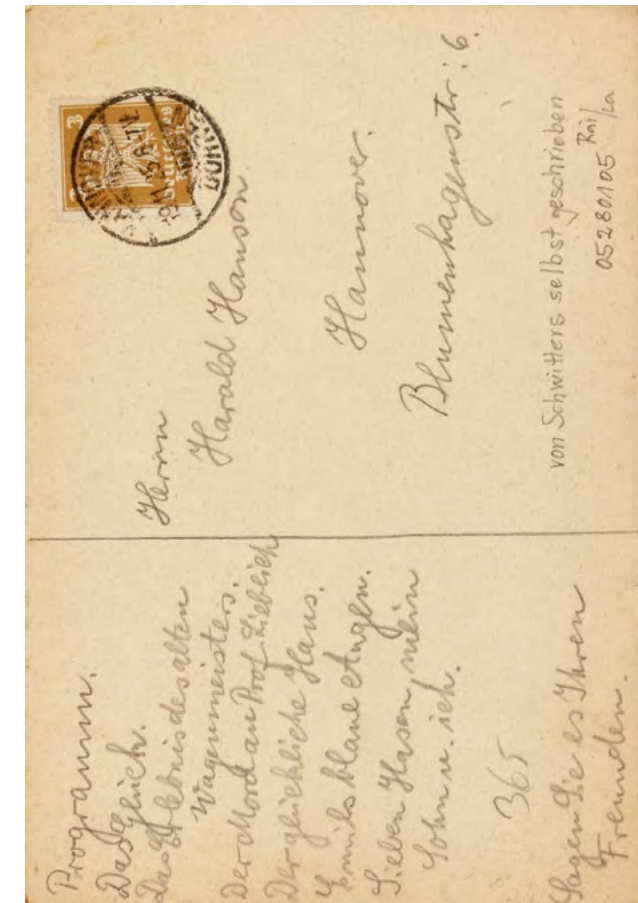
Acquired by MoMA (March 2018).

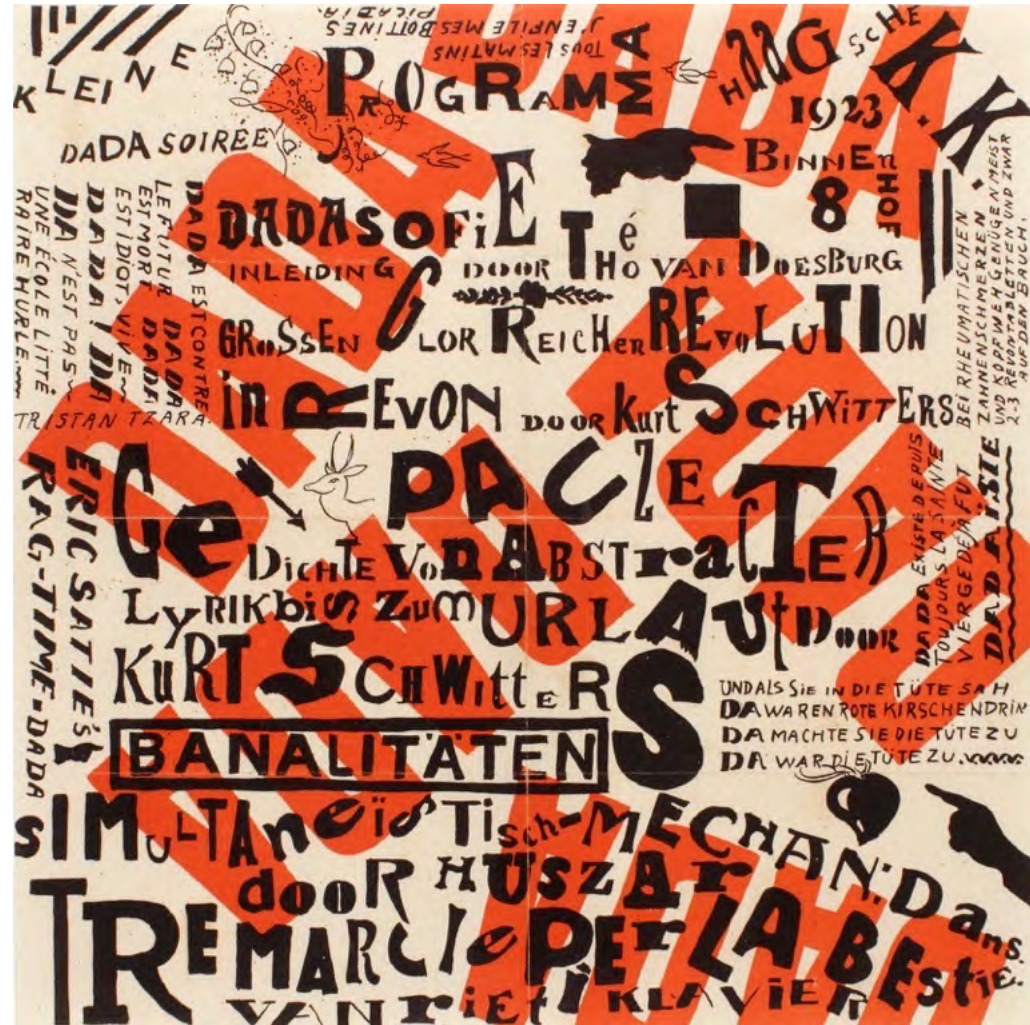


Schwitters, Kurt  
 Postcard: Invitation to Merz evening, c. 1923 (printed card); 1925 (customized usage)  
 Letterpress on card  
 6 1/8 x 4 1/8" (15.6 x 10.5 cm)

Note: Schwitters produced this standard card to announce different Merz evenings. This example is filled in by hand (recto) by Schwitters to specify date (November 21, 1925) and location (the artist's home: Waldhausenstr. 5)

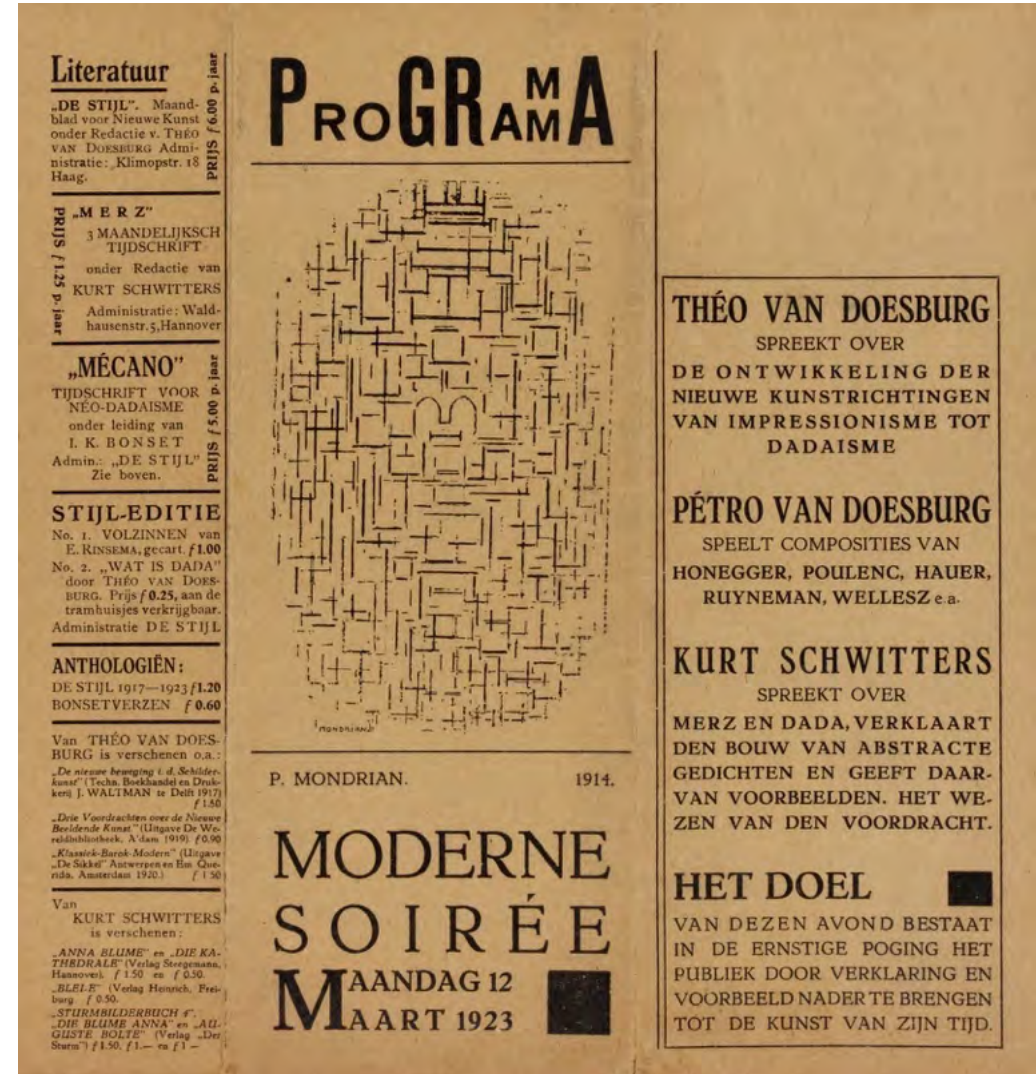
Acquired by MoMA (March 2018).





Kurt Schwitters and Theo van Doesburg  
 Poster program: Small Dada Evening, late 1922-early 1923  
 Lithograph on paper  
 11 7/8 x 11 3/4" (30.2 x 29.8 cm)

Note: This poster announces a series of some eighteen Dada Soirées that toured Holland in 1923, beginning with the first event held at The Hague Kunstring on January 10, 1923.



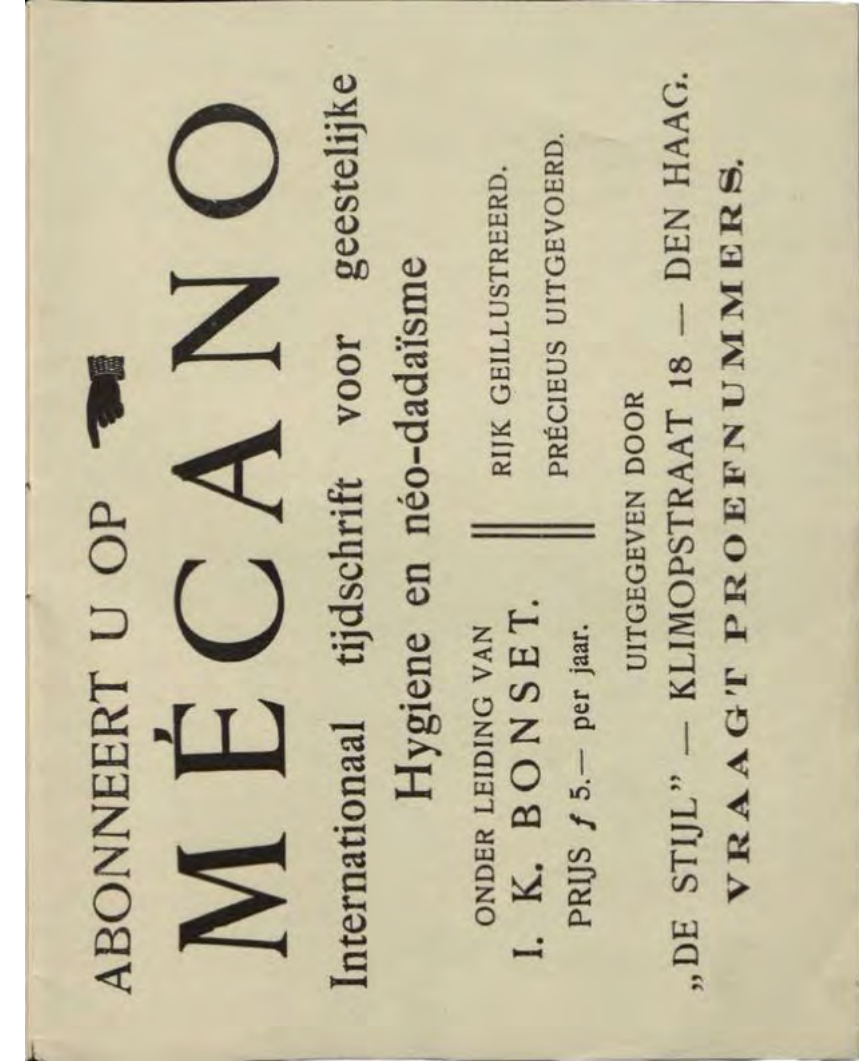
Theo Van Doesburg  
 Program: Modern Soirée, Lily Green Dance School, The Hague (March 12, 1923)  
 Cover image: Piet Mondrian  
 Letterpress on paper  
 9 1/8 x 8 5/8" (22.8 x 21.6 cm), unfolded



front cover

Theo van Doesburg  
What is DADA?  
The Hague: De Stijl, 1923  
Booklet (14 numbered pages), letterpress on paper  
6 1/8 x 4 7/8" (15.6 x 12.4 cm)

Acquired by MoMA (March 2018).



back cover



Iliazd (Ilia Zdanévich)

Broadside: Soirée of the Bearded Heart, Théâtre Michel, Paris (July 6 and 7, 1923)

Letterpress on paper

10 1/4 x 8 1/8" (26 x 20.6 cm)

Note: The ambitious program for this evening, centering on Tzara's play, *Le cœur à gaz* (sets by Naum Granovsky) was to include films (by Man Ray, Hans Richter, Charles Sheeler, Paul Strand), music (by Erik Satie, Igor Stravinsky), and poems, but many of the planned events went unrealized due to audience unrest.

See related journal, *Le Cœur à Barbe: Journal Transparent*, no. 1 (April 1922), p. 186.



Naum Granovsky (typography) and Robert Delaunay (motif)

Poster: Soirée of the Bearded Heart, Théâtre Michel (July 6 and 7, 1923)

Lithograph and stenciled gouache on paper

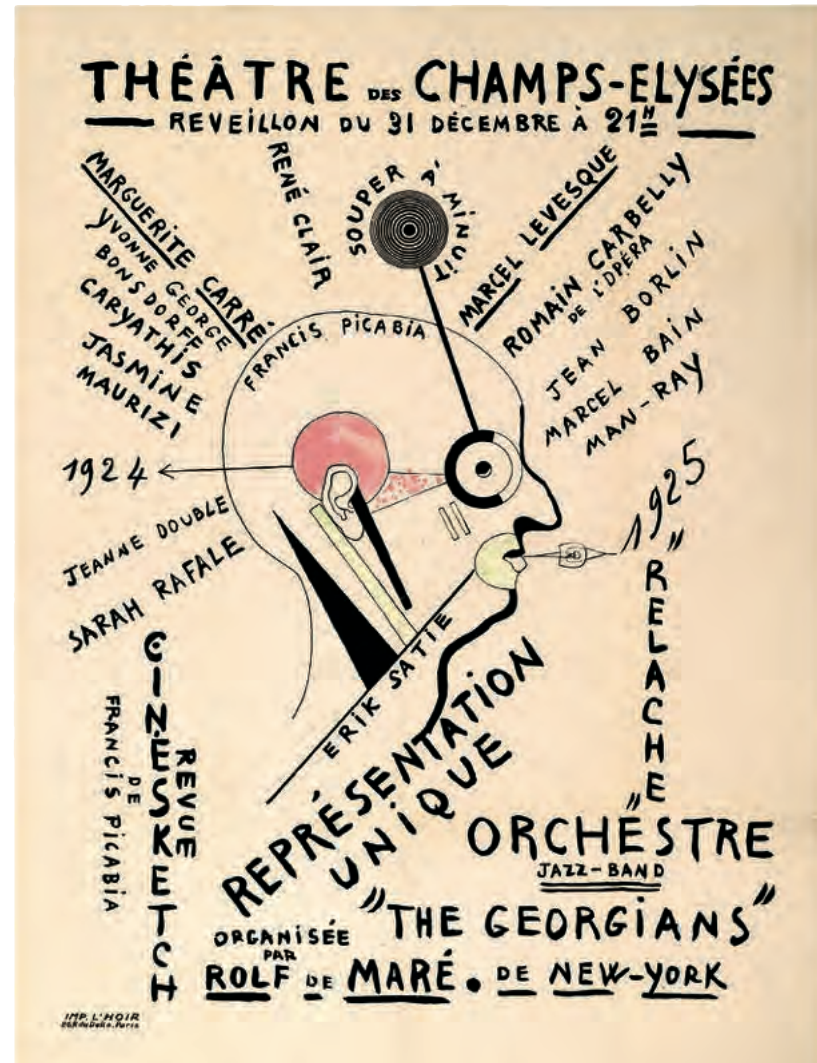
35 3/8 x 23 5/8" (89.9 x 68.6 cm)

19 24



Hannah Höch  
Poster: Spring Fair of the Applied Arts Group of the German Lyceum Club  
(May 2-7, [1924])  
Lithograph on paper  
14 1/8 x 18 1/2" (35.9 x 46.7 cm)





Francis Picabia  
 Poster: Cinésketch Gala, Théâtre des Champs-Élysées, Paris (December 21, 1924; New Year's Eve 1924-1925)  
 Lithograph with watercolor on paper  
 27 3/8 x 21" (69.5 x 53.3 cm)

Note: A follow-up to Picabia's *Relâche* (No Performance; December 4) *Cinésketch* was a ballet, modeled on the structure of a film, in which lights were switched on and off between scenes and were interspersed with intertitles read through a megaphone. In one scene, Marcel Duchamp and Brogna Perlmutter appear nude as Adam and Eve.

Acquired by MoMA (March 2018).

19

28



Kurt Schwitters  
 Postcard: Merz Lecture Evening by Kurt Schwitters, c. 1926 (printed card), 1928  
 (customized usage)  
 Letterpress on card  
 5 13/16 x 4 3/16" (14.7 x 10.6 cm)

Note: Schwitters produced this standard card to announce different Merz lectures. This example is filled out by hand (recto): May 18, 1928; and has a typed label (verso): Fr. Lotte Steinbicker / Kleefeld—Hannover], Kaulbachstr. 11; with the postmark: [May 14, 1928]

Acquired by MoMA (March 2018).

**JOURNALS**

19

15



291. New York. Alfred Stieglitz, ed. no. 1 (March 1915)-no. 12 (February 1916). Complete set.

291, no. 1 (March 1915)  
 Cover image: Marius de Zayas  
 Letterpress and lithography on paper (single sheet, folded in thirds)  
 17 1/8 x 11 3/8" (43.7 x 28.5 cm), folded



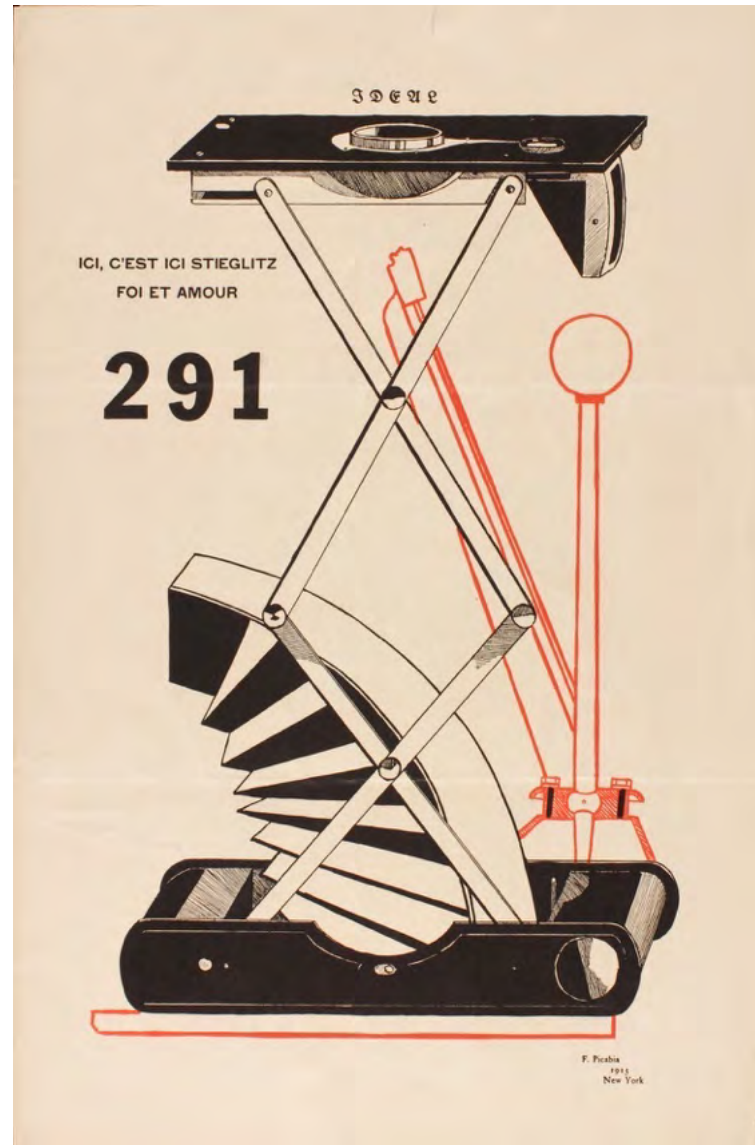
291 no. 2 (April 1915)  
 Cover image: Francis Picabia  
 Letterpress and lithography on paper (single sheet, folded in half)  
 18 7/8 x 12 3/8" (48 x 31.5 cm), folded



291, no. 3 (May 1915)  
 Cover image: Abraham Walkowitz  
 Letterpress and lithography on paper (single sheet, folded in half)  
 19 x 12 9/16" (48.2 x 32 cm), folded



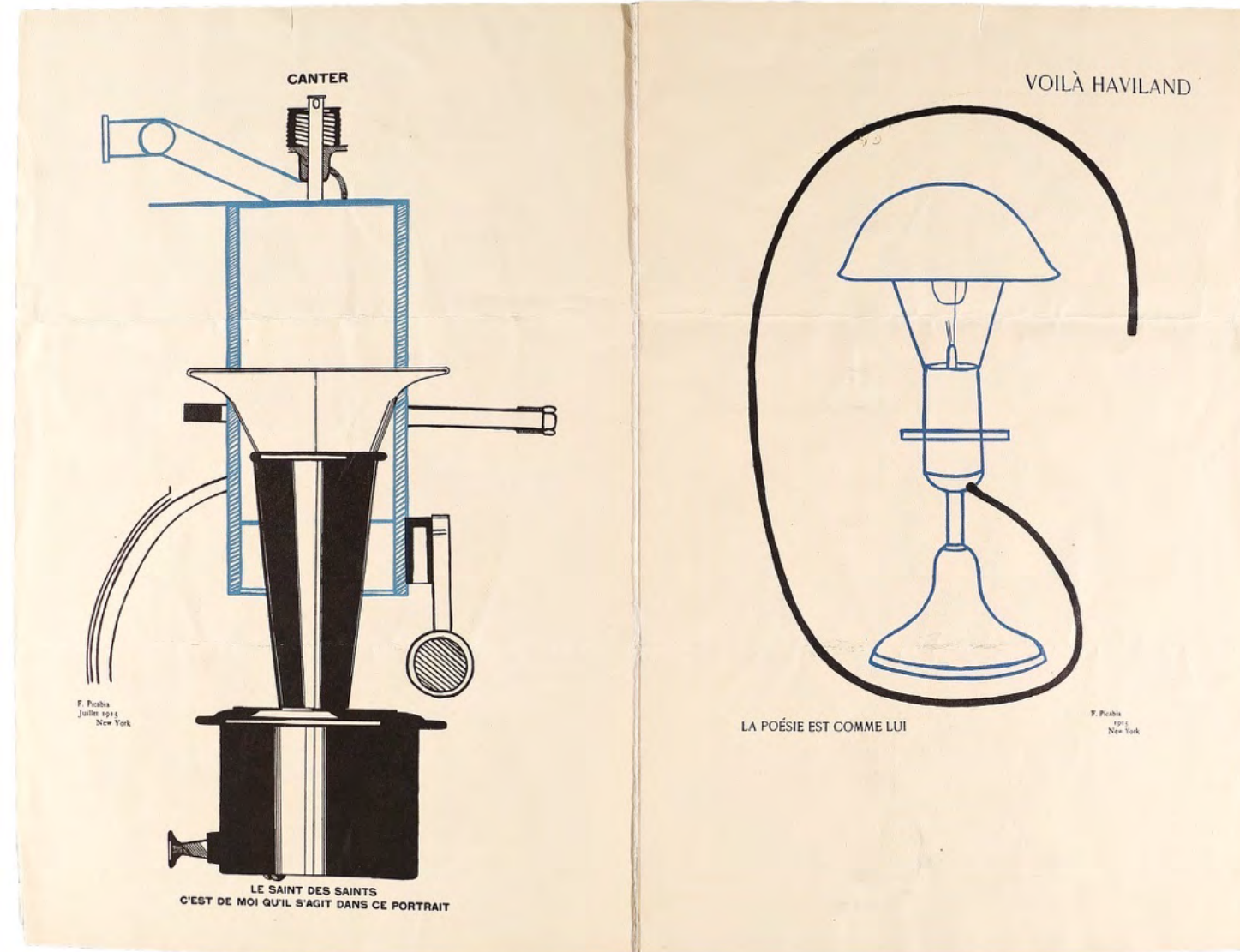
291, no. 4 (June 1915)  
 Cover image: John Marin  
 Letterpress and lithography on paper (single sheet, folded in half)  
 18 1/4 x 12 3/8" (46.3 x 31.5 cm), folded

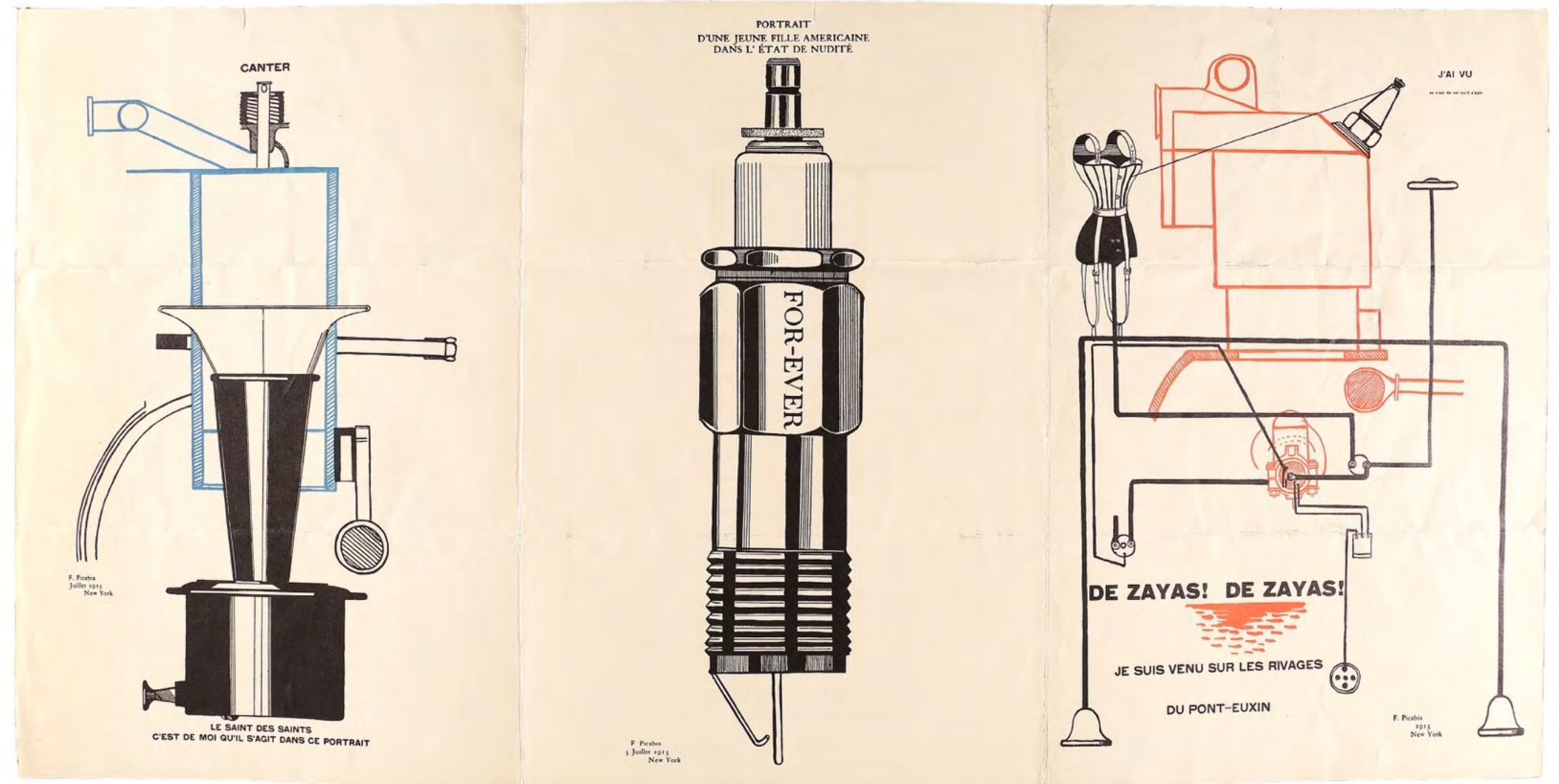


cover

291, no. 5-6 (July-August 1915)  
Cover and internal images: Francis Picabia  
Letterpress and lithography on paper (single sheet, folded in thirds)  
17 1/8 x 11 3/8" (43.5 x 28.5 cm), folded







17 1/8 x 34" (43.5 x 86.5 cm), fully unfolded



291

Nos. 7-8 September-October, 1915 \$2.00

WE ARE LIVING IN THE AGE OF THE MACHINE.  
 MAN MADE THE MACHINE IN HIS OWN IMAGE. SHE HAS LIMBS WHICH ACT, LUNGS WHICH BREATHE, A HEART WHICH BEATS, A NERVOUS SYSTEM THROUGH WHICH RUNS ELECTRICITY. THE PHONOGRAPH IS THE IMAGE OF HIS VOICE, THE CAMERA THE IMAGE OF HIS EYE. THE MACHINE IS HIS "DAUGHTER BORN WITHOUT A MOTHER." THAT IS WHY HE LOVES HER. HE HAS MADE THE MACHINE SUPERIOR TO HIMSELF. THAT IS WHY HE ADMIRES HER. HAVING MADE HER SUPERIOR TO HIMSELF, HE ENDOWS THE SUPERIOR BEINGS WHICH HE CONCEIVES IN HIS POETRY AND IN HIS PLASTIC WITH THE QUALITIES OF MACHINES. AFTER MAKING THE MACHINE IN HIS OWN IMAGE HE HAS MADE HIS HUMAN IDEAL MACHINOMORPHIC. BUT THE MACHINE IS YET AT A DEPENDENT STAGE. MAN GAVE HER EVERY QUALIFICATION EXCEPT THOUGHT. SHE SUBMITS TO HIS WILL BUT HE MUST DIRECT HER ACTIVITIES. WITHOUT HIM SHE REMAINS A WONDERFUL BEING, BUT WITHOUT AIM OR ANATOMY. THROUGH THEIR MATING THEY COMPLETE ONE ANOTHER. SHE BRINGS FORTH ACCORDING TO HIS CONCEPTIONS.  
 PHOTOGRAPHY IS ONE OF THE FINE FRUITS OF THIS UNION. THE PHOTOGRAPHIC PRINT IS ONE ELEMENT OF THIS NEW TRINITY. MAN, THE CREATOR, WITH THOUGHT AND WILL; THE MACHINE, MOTHER-ACTION; AND THEIR PRODUCT, THE WORK ACCOMPLISHED.

PAUL B. HAVILAND.

In 1907, Stieglitz, in the photograph which we publish in the present number of "291" under the title "The Steerage," obtained the verification of a fact.  
 The desire of modern plastic expression has been to create for itself an objectivity. The task accomplished by Stieglitz's photography has been to make objectivity understood for it has given it the true importance of a natural fact.

He has surpassed "Art," that idiotic word which during centuries has dominated everything, and which in reality has only expressed a mental state, a state of unconsciousness. "Art" had become an esoteric God who had for his sole prophet "Conventional Beauty." "Art" and "Conventional Beauty" together have exercised a tyranny. It is surely due in great part to photography, that we have finally freed ourselves from that spell.

We have escaped from the fetishism into which that word "Art" had hypnotized us, making us insensitive to the respective realities of our inner selves, and of the outer world.

A group of men in France has flooded our inner world with the light of a new plastic expression. Stieglitz, in America, through photography, has shown us, as far as it is possible, the objectivity of the outer world.

I speak of that photography in which the genius of man leaves to the machine its full power of expression. For it is only thus that we can reach a comprehension of pure objectivity.

Objective truth takes precedence over Stieglitz in his work. By means of a machine he shows us the outer life.

Stieglitz comprises the history of photography in the United States. "Camera Work" bears witness to this. If he has given sometimes too much importance to the intellectual joggleries of others in mechanical representation, he has unwaveringly put into practice the principle of Boileau, "nothing is beautiful but the truthful." And in seeking truth he has acted as a real creator.

If modern plastic expression has made us conceive the possibility of creating new forms to express new sentiments, photography in the hands of Stieglitz has succeeded in determining the objectivity of form, that is to say, in obtaining the initial condition of the phenomena of form, phenomena, which under the domain of human thought give birth to emotions, sensations, and ideas.

M. DE ZAYAS.



291, no. 7-8 (September-October 1915)

Cover texts: Paul B. Haviland and Marius de Zayas

Letterpress on paper (single sheet, folded in half, serving as folder for Steerage photogravure within)

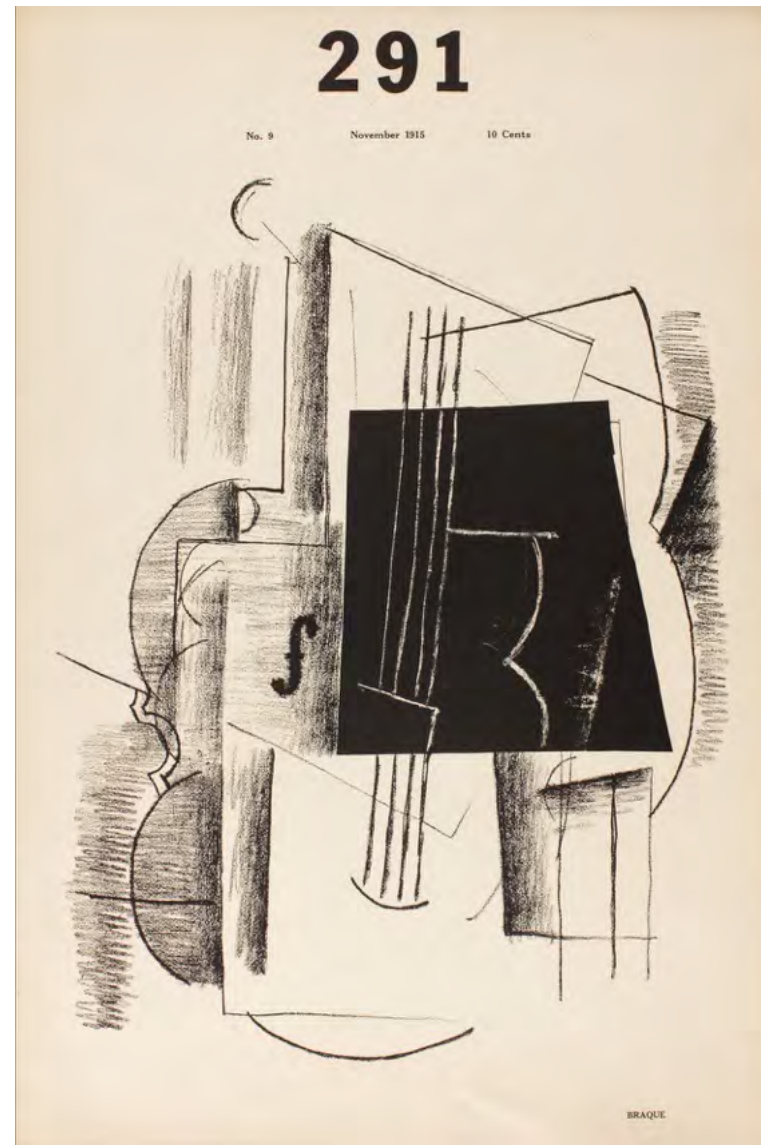
18 7/8 x 12 1/2" (48 x 31.2 cm), folded

Alfred Stieglitz

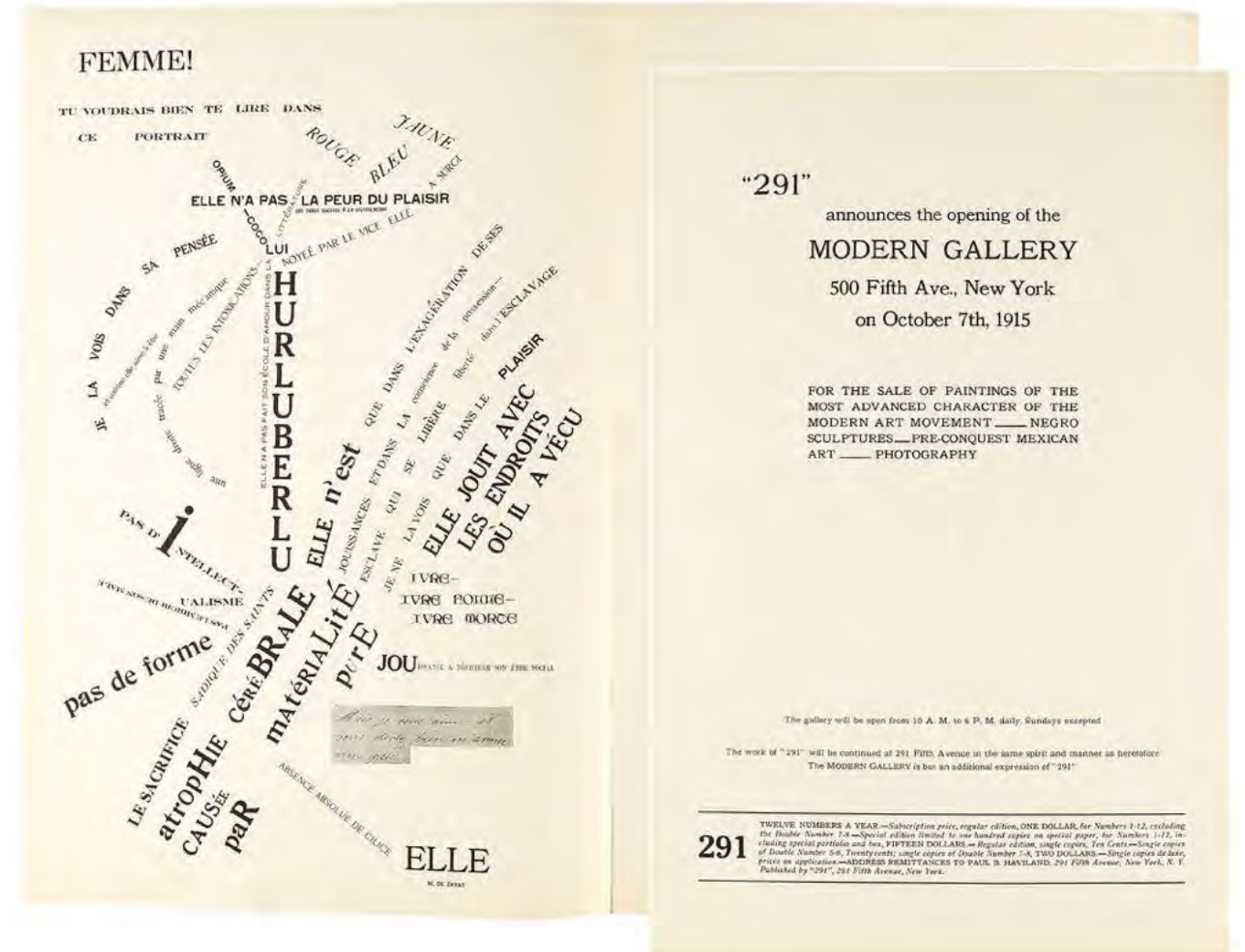
Steerage, 1907 (image), 1915 (printed)

Photogravure on paper

18 1/4 x 12 1/2" (46.2 x 31.8 cm)



291, no. 9 (November 1915)  
 Cover image: Georges Braque  
 Letterpress and lithography on paper (single sheet, folded in half, serving as folder for broadsheet announcement for the opening of the Modern Gallery on October 7, 1915 within)  
 18 3/4 x 12 1/4" (47.8 x 31.3 cm), folded



"291"  
 announces the opening of the  
**MODERN GALLERY**  
 500 Fifth Ave., New York  
 on October 7th, 1915

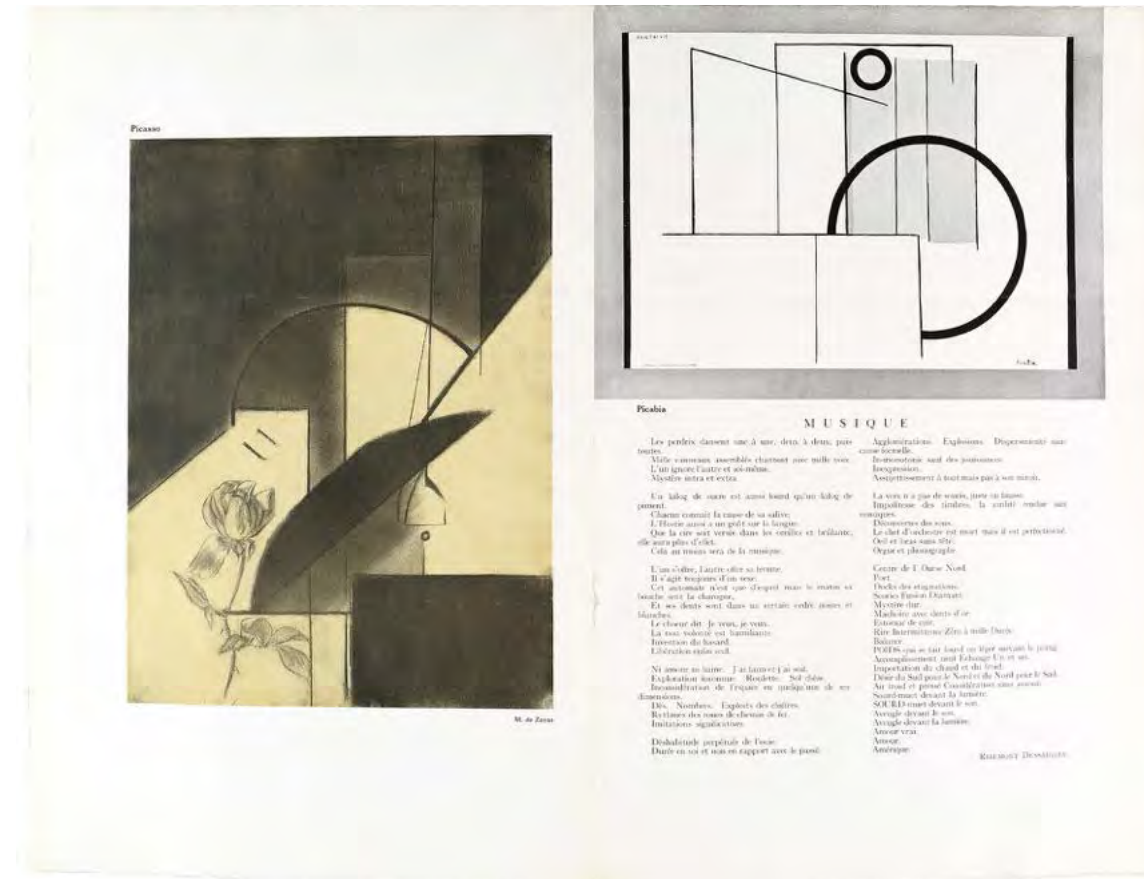
FOR THE SALE OF PAINTINGS OF THE  
 MOST ADVANCED CHARACTER OF THE  
 MODERN ART MOVEMENT — NEGRO  
 SCULPTURES — PRE-CONQUEST MEXICAN  
 ART — PHOTOGRAPHY

The gallery will be open from 10 A. M. to 6 P. M. daily, Sundays excepted.  
 The work of "291" will be continued at 291 FIFTH AVENUE in the same spirit and manner as heretofore.  
 The MODERN GALLERY is but an additional expression of "291".

**291**  
 TWELVE NUMBERS A YEAR—Subscription price, regular edition, ONE DOLLAR, for Numbers 1-12, including the Double Number 7-8—Special edition limited to one hundred copies on special paper, for Numbers 1-12, including special portfolio and set, FIFTEEN DOLLARS—Regular edition, single copies, Ten Cents—Single copies of Double Number 5-6, Twenty cents; single copies of Double Number 7-8, TWO DOLLARS—Single copies de luxe, Price on application—ADDRESS REMITTANCES TO PAUL B. HAVLAND, 291 FIFTH AVENUE, New York, N. Y. Published by "291", 291 FIFTH AVENUE, New York.



front cover



back cover

291, no. 10-11 (December 1915-January 1916)  
 Cover image: Pablo Picasso  
 Letterpress and lithography on glossy, coated paper (single sheet, folded in quarters)  
 17 1/8 x 11 3/8" (43.5 x 28.9 cm), folded

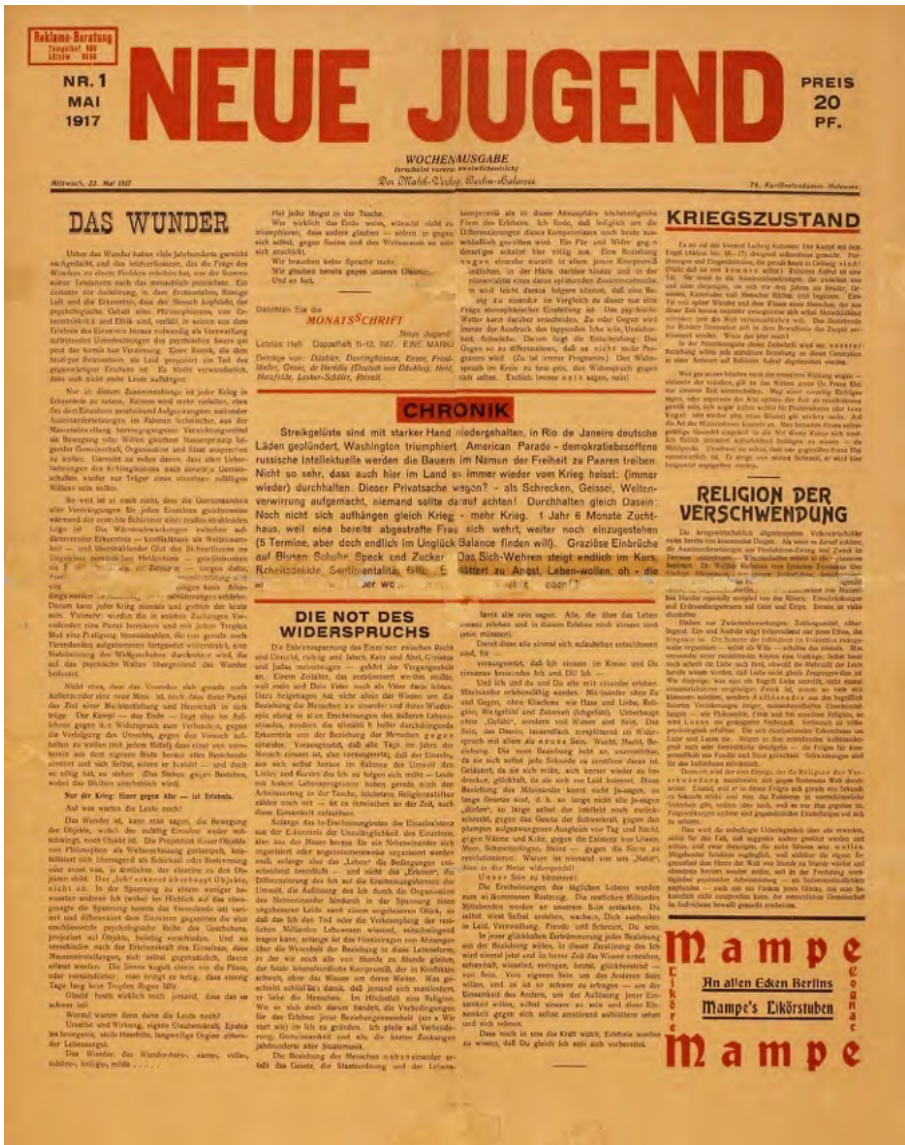


291, no. 12 (February 1916)  
Cover image: "Ogouée Congo"  
Letterpress and lithography on paper (single sheet, folded in half)  
19 x 12 3/8" (48 x 31.5 cm), folded

19

17





Haltungs-Berzangung  
Nur 10 Pf. für  
12 Hefen

NR. 1  
MAI  
1917

PREIS  
20  
PF.

### DAS WUNDER

Über das Wunder haben viele Jahrhunderte gewacht nachgedacht, und das ist natürlich, da die Frage des Wunders zu einem tiefen Nachdenken über die Natur führt. Ein Wunder ist ein Ereignis, das die menschliche Vorstellungskraft übersteigt. Es ist ein Akt der Gottheit, der die Naturgesetze außer Acht lässt. In der Philosophie des Mittelalters wurde das Wunder oft als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt. In der modernen Wissenschaft wird das Wunder oft als ein Akt der Natur angesehen, der die Naturgesetze außer Acht lässt.

### KRIEGSZUSTAND

Es ist ein Zustand, in dem die Naturgesetze außer Acht gelassen werden. In einem Kriegszustand wird die Natur außer Acht gelassen, und die Menschen werden gezwungen, sich an die Regeln des Krieges anzupassen. In einem Kriegszustand wird die Natur außer Acht gelassen, und die Menschen werden gezwungen, sich an die Regeln des Krieges anzupassen. In einem Kriegszustand wird die Natur außer Acht gelassen, und die Menschen werden gezwungen, sich an die Regeln des Krieges anzupassen.

### RELIGION DER VERSCHWENDUNG

Die Religion der Verschwendung ist eine Religion, die die Verschwendung als ein Akt der Gottheit ansieht. In dieser Religion wird die Verschwendung als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt. In dieser Religion wird die Verschwendung als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt. In dieser Religion wird die Verschwendung als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt.

### MONATSSCHRIFT

Neue Jugend! Monatsschrift Nr. 12, 1917. EINE MAIHEFT. Herausgegeben von: Dittus, Dornhagen, Ems, Fricke, Giese, de Heijde, Dittus und Dittus, Herzfeld, Jochen-Schüler, Rosen.

### CHRONIK

Streikgelüste sind mit starker Hand niedergehalten, in Rio de Janeiro deutsche Läden geplündert, Washington triumphiert, American Parade - demokratische russische Intellektuelle werden die Bauern im Namen der Freiheit zu Paaren getrieben. Nicht so sehr, dass auch hier im Land es immer wieder vom Krieg heisst. (Immer wieder) durchhalten. Dieser Protestwagen? - als Schrecken, Gestalt, Weltverwirrung aufgemacht, niemand sollte darauf achten! Durchhalten gleich Dasein. Noch nicht sich aufhängen gleich Krieg - mehr Krieg. 1 Jahr 6 Monate Zucht-haus, weil eine bereits abgestrafte Frau sich wehrt, weiter noch einzusetzen (5 Termine, aber doch endlich im Ungleich-Balance finden will). Graziöse Einbrüche auf Bergen Schuler, Spack und Zucker. Die Schwärmer steigt endlich im Kurs, Reichsstände, Sentimentalität, Fülle, E. JEF WC

### DIE NOT DES WIDERSPRUCHS

Die Entzweiung des Einzelnen zwischen Geist und Sinn, zwischen dem, was er denkt und dem, was er fühlt, ist die Not des Widerspruchs. In der Not des Widerspruchs wird der Mensch gezwungen, sich zwischen dem, was er denkt und dem, was er fühlt, zu entscheiden. In der Not des Widerspruchs wird der Mensch gezwungen, sich zwischen dem, was er denkt und dem, was er fühlt, zu entscheiden. In der Not des Widerspruchs wird der Mensch gezwungen, sich zwischen dem, was er denkt und dem, was er fühlt, zu entscheiden.

### RELIGION DER VERSCHWENDUNG

Die Religion der Verschwendung ist eine Religion, die die Verschwendung als ein Akt der Gottheit ansieht. In dieser Religion wird die Verschwendung als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt. In dieser Religion wird die Verschwendung als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt. In dieser Religion wird die Verschwendung als ein Akt der Gottheit angesehen, der die Naturgesetze außer Acht lässt.

### Nur der Krieg über gegen die - ist

Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist. Nur der Krieg über gegen die - ist.

### Was ist die Not des Widerspruchs?

Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs? Was ist die Not des Widerspruchs?

Neue Jugend (New Youth). Berlin: Verlag Neue Jugend (1914-1916) and Der Malik-Verlag (1917). Editors: Heinz Barger (1914-1916), Rudolf Börsch (1916), and Wieland Herzfelde (February/March 1917; May 1917; June 1917). 1914-1917.

Neue Jugend, no. 1 (May 23, 1917)  
Design: Helmut Herzfeld (John Heartfield)  
Lithograph on paper  
25 x 19 7/8" (63.5 x 50.5 cm)



IM JUNI 1917

PREIS  
20  
PF.

### CHRONIK

Friedrich Adler ist zum Tode verurteilt, Stockholm-Gelöte gegen internationale Teuerung - das Leben weiterhin billiger, Lebensmittel bleiben in Conserstimmung. Nach Reiter verhungern in Ovamboland die Ovamba, keine Kaffern - in den European Dominions niemand! Verhungert doch - Steigerung!! Spinoza ist eingestampft für Bedarf diplomatischer Sendschreiben - Liberia, Pseudolibria - Moliers verrieselt in Sternheim (Zukunft vom 26. 5. 1917), Umfassungsmäoer gegen Wallner in Wien, Durst! - das Aktionsbuch ist erschienen. Frühlingssünde liebart Sexualität, Heufieber. Lieh-luu-la-luu! Sich hinzu-schmeissen! Lichtmord!! - unsere Seelen sind so wund. Amokläufer . . . . . Die Messer raus!!!

### Die Sekte 1917

Die Sekte Neunzehn Siebzehn wächst aus dem Intellekt der umstehenden Zuhörer empor und zwingt ihre Mitglieder gegen den Block der Überzeugten. Die ohnmächtige Wut unserer Leser verpflichtet, einen bereits in Schwung umgesetzten Glauben wieder zu fixieren, um mit den Gläubigen von neuem dagegen loszugehen. Die Leute wollen halt nichts alleine tun. Sektan. Mehr Sektan. Noch mehr Sektan. Das Wunder der Christian Science ist über unseren kürzlich veranstalteten Werbe-Abend gerauschelt und schüttelt Glück aus über diejenigen, die uns lieben, um uns hinterrücks zu ertöhlen.

### Man muß Hautstrichmann sein!

Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein! Man muß Hautstrichmann sein!

### Kannst du radfahren?

Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren? Kannst du radfahren?

### Edies and gentlemen!

Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen! Edies and gentlemen!

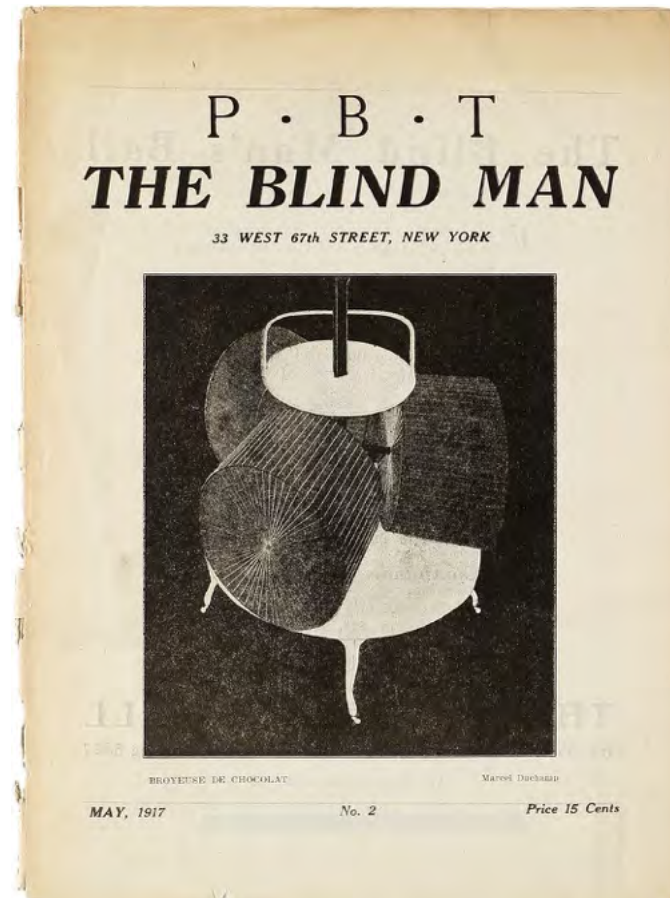
### Dieses Blatt ist der PROSPEKT

Dieses Blatt ist der PROSPEKT zur KLEINEN GROSZ-MAPPE

### Belet mit dem Schädel gegen die Wand!

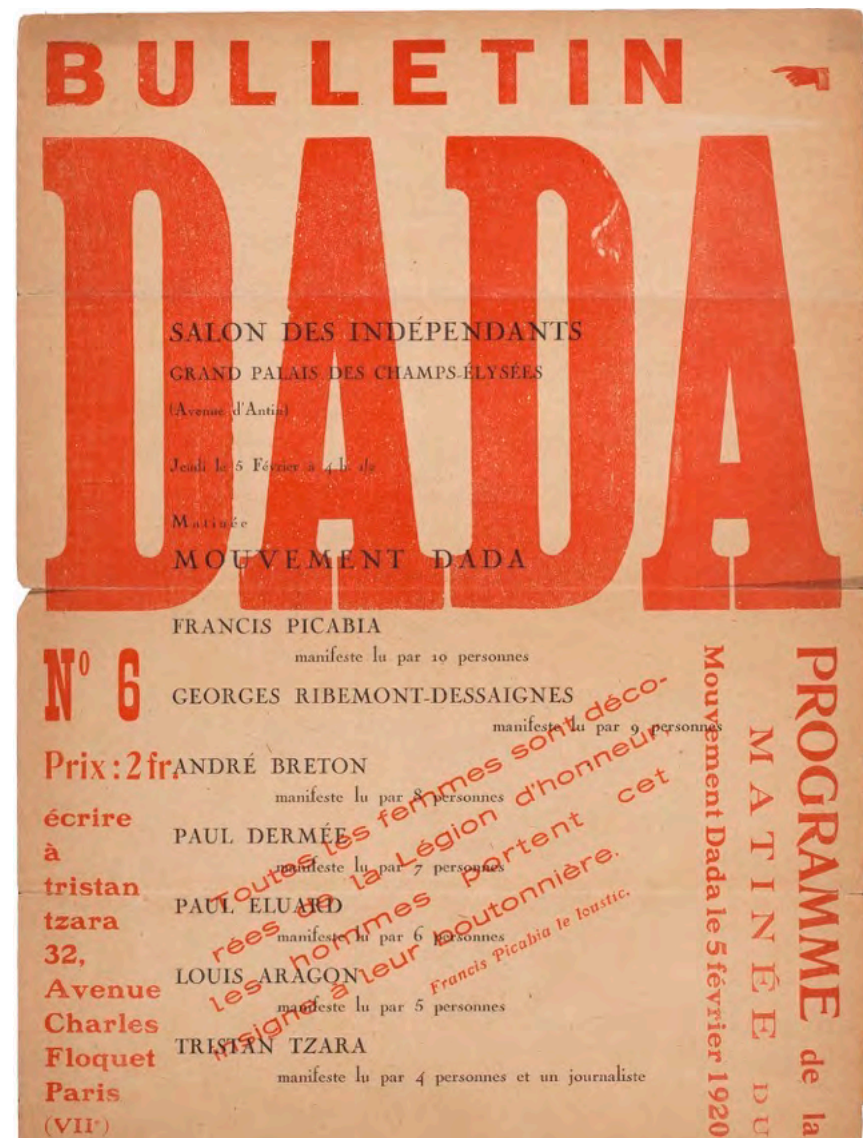
Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand! Belet mit dem Schädel gegen die Wand!

Neue Jugend, no. 2 (June 1917). Prospekt zur Kleinen Grosz-Mappe.  
Design: Helmut Herzfeld (John Heartfield)  
Letterpress on paper  
25 3/16 x 20 11/16" (63.9 x 52.5 cm)



*The Blind Man*. New York. Marcel Duchamp, Henri-Pierre Roché, and Beatrice Wood, eds. no. 1 (April 10, 1917)-no. 2 (May 1917). Complete in two issues.

*The Blind Man*, no. 2 (May 1917)  
Cover image: Marcel Duchamp  
Letterpress on paper (15 numbered pages)  
11 x 8" (27.9 x 20.3 cm)



*Dada*. Zurich (nos. 1-4/5) and Paris (nos. 6-7). Tristan Tzara, ed. no. 1 (July 1917)-no. 7 (March 1920).

*Dada*, no. 6 (March 1920). Bulletin Dada  
Letterpress on paper (single, folded sheet)  
14 3/4 x 11" (37.5 x 27.8 cm)

Note: This cover reproduces the invitation for the Salon des Indépendants (February 5, 1920; 27 x 19 cm; see p. 26) on larger paper with the journal information superimposed in red. Sold at the door, it served as the program of the event.



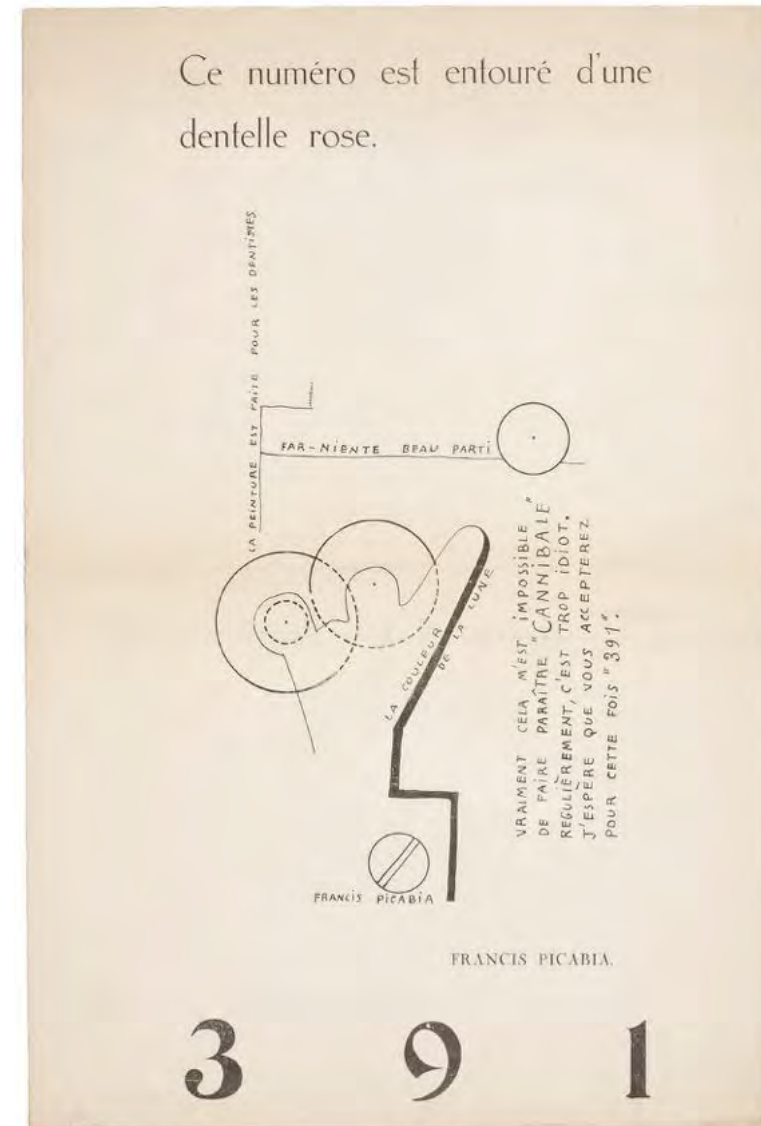
*Dada*, no. 7 (March 1920). Dadaphone  
Cover image: Francis Picabia  
Lithograph on paper (4 leaves)  
10 5/8 x 7 1/2" (27 x 19 cm)

Note: This copy was folded at center for mailing and bears the remnants of two postage stamps and a postmark: April 7, 1920.



391. Barcelona (nos. 1-4), New York (nos. 5-7), Zurich (no. 8), and Paris (nos. 9-19). Francis Picabia, ed. no. 1 (January 25, 1917)-no. 19 (October 1924).

391, no. 12 (March 1920)  
 Cover image: Marcel Duchamp  
 Letterpress on paper  
 22 x 15" (55.7 x 38 cm)



391, no. 13 (July 1920)  
 Cover image: Francis Picabia  
 Letterpress on paper  
 19 3/8 x 12 1/2" (49.1 x 31.8 cm)

Copie d'un autographe d'Ingres  
par  
Francis Picabia

**391**

C'est l'année dernière qu'il fallait être contre  
Jean Cocteau, cher Monsieur Jacob Pétel.  
Edgar Varese

Rimbaud est allé au Harrar  
pour fuir " Littérature ".  
Jean Cocteau.

Paul Eluard dit toujours  
"Proverbe" au lieu de dire merde.

Erik est Sattierik.  
Rachilde se soigne au mercure  
Les arbres ont des feuilles en été  
pour se garantir du soleil.  
Francis Picabia.

Dieu nous aide et fait pousser le caca

DESSIN

**"391"**

Francis Picabia prépare un ouvrage très important de philosophie et d'arpèges galvanisés sur la sous-femme édition de luxe et de criminologie comparées. Il est le premier parisien à Paris et le premier vigneron du barcarol de la poésie.  
Tristan Tzara

Tous mes poèmes sont des poèmes en forme d'errata.  
Tristan Tzara

**DADA**

Je fais l'amour entre deux gendarmes

Il faut lire Shakespeare  
C'était vraiment un idiot.  
Mais lisez Francis Picabia  
Lisez Ribamont-Dessaignes  
Lisez Tristan Tzara  
Et vous ne lirez plus

Dites " Oui " !  
Et dites " Non " !  
Et maintenant dites " Pourquoi pas ? "  
Merci  
Je vais mieux

FRANCIS PICABIA

**163**

FRANCIS PICABIA.

391, no. 14 (November 1920)  
Cover image: Francis Picabia  
Letterpress on paper  
19 1/2 x 12 3/4" (49.5 x 32.3 cm)

Le numéro se se vend part. on le donne

N° 18

**"391"**

**. Black and White .**

« La peinture et ses fils »  
« Ce qui devrait sortir du Cabinet »  
De la MERDE!  
ALBERT BLUZZES

Photo Man-Ray

« Où va la peinture moderne ? »  
Aux chloettes !  
E. P.

Le Gérant : PIERRE DE MASSOT  
— Juillet 1924 —

De bas de la cuillère au cul de la domestique !  
ROSE BELAVY

Les putes peuvent leur caca dans  
une poubelle.

Parmi les ventes publiques :  
Collection Caca : œuvres de L. Rosenberg (et sa suite); Roybet;  
Didier-Pouget; etc... etc...

391, no. 18 (July 1924)  
Cover image: Man Ray  
Letterpress on paper  
14 7/8 x 11" (37.5 x 28 cm)



391, no. 19 (October 1924)  
Letterpress on paper  
14 1/2 x 10 7/8" (36.7 x 27.2 cm)

19

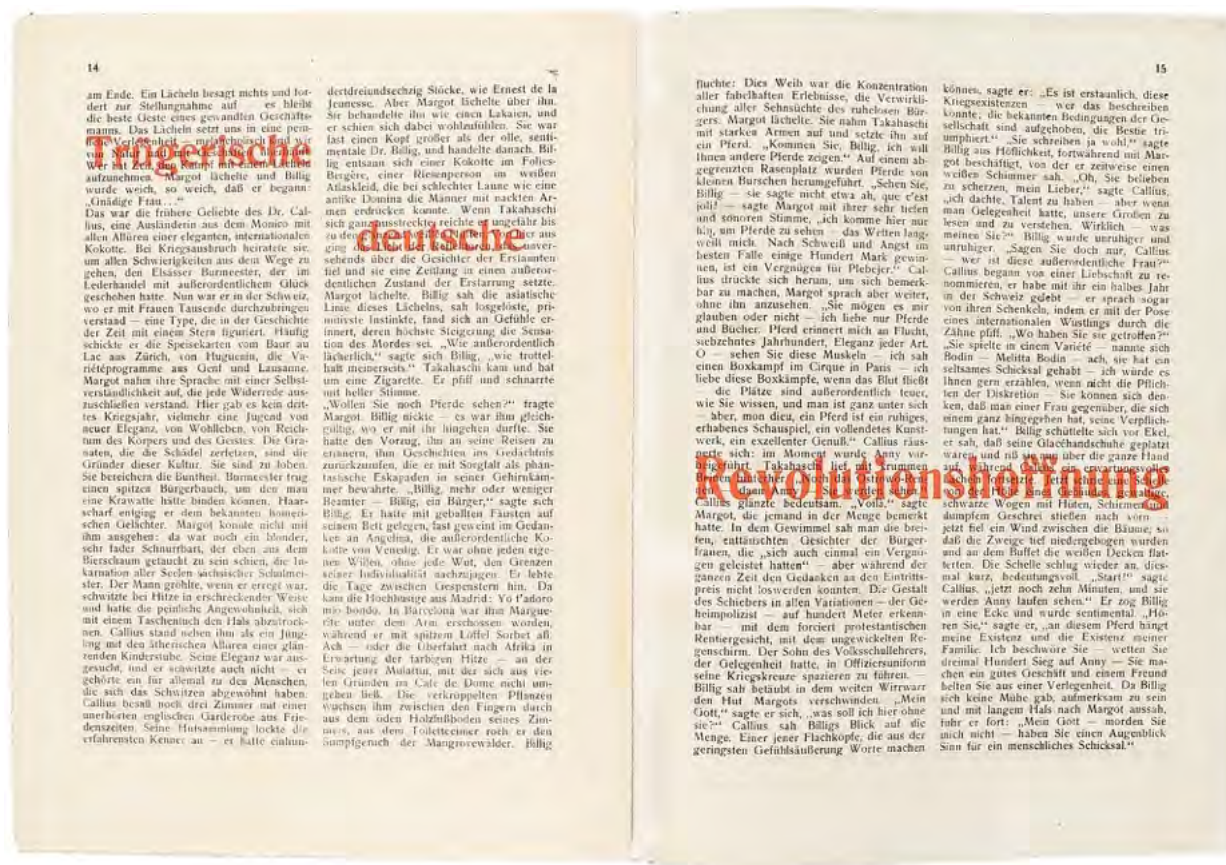
18



cover

Die freie Strasse (The Free Street). Berlin. Founded by Franz Jung, with rotating editors. no. 1 (1915)-no. 10 (December 1918).

Die freie Strasse, no. 7/8 (April 1918). Club Dada: Prospectus of Die Freie Strasse Verlag  
 Issue editors: Raoul Hausmann, Richard Huelsenbeck, Franz Jung  
 Letterpress on paper (15 numbered pages)  
 10 1/2 x 7 11/16" (26.6 x 19.5 cm)

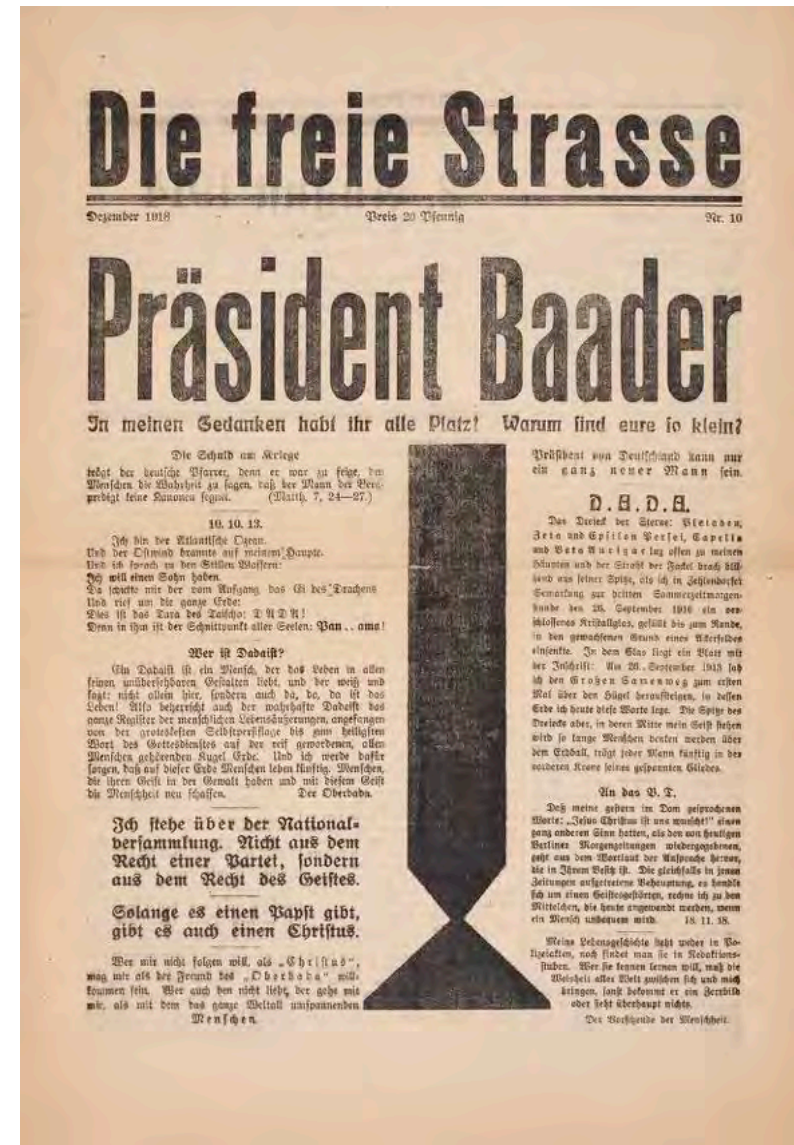


back cover





Die freie Strasse, no. 9 (November 1918). Against Private Property!  
 Issue editors: Johannes Baader, Raoul Hausmann  
 Letterpress on paper (single folded sheet)  
 16 7/16 x 11 7/16" (41.8 x 26.6 cm)



Die freie Strasse, no. 10 (December 1918). President Baader  
 Issue editor: Johannes Baader  
 Letterpress on paper (single folded sheet)  
 16 5/8 x 11 3/8" (42 x 28.4 cm)

19

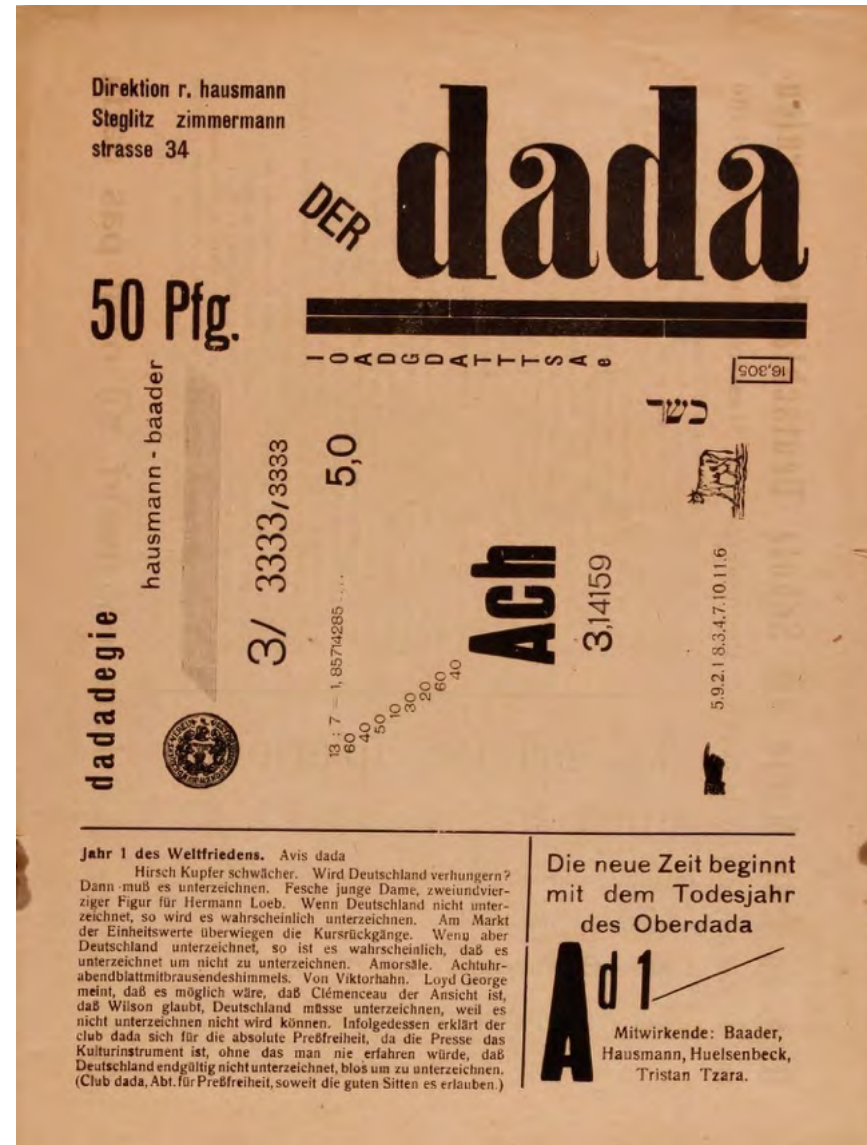
19



*Jedermann sein eigener Fussball* (Every Man his own Football). Berlin: Malik-Verlag, Wieland Herzfelde, ed. no. 1 (1919). Complete in one issue.

*Jedermann sein eigener Fussball*, no. 1 (February 15, 1919)  
 Design: John Heartfield  
 Letterpress on paper  
 16 7/8 x 11 11/16" (42.9 x 29.7 cm)

Note: Under pressure from the censors, the Malik-Verlag (Heartfield, Herzfelde, and Grosz) frequently changed the titles of their satirical journals. Following *Die neue Jugend* (pp. 126-127), their journals included *Jedermann sein eigener Fussball*, *Die Pleite* (pp. 152-161), *Der Gegner*, and *Die Blutige Ernst* (pp. 162-167). The cover of *Jedermann sein eigener Fussball* features the first published photomontage in the (nascent) Berlin Dada context.



*Der Dada*. Berlin. Raoul Hausmann, John Heartfield, and George Grosz, eds. (no. 3). No. 1 (June 1919)-no. 3 (April 1920). Complete set.

*Der Dada*, no. 1 (June [15], 1919)  
 Issue editor: Raoul Hausmann  
 Lithograph or letterpress on paper  
 11 3/8 x 8 5/8" (28.7 x 21.6 cm)



*Der Dada*, no. 2 (December 1919)  
 Issue editor: Raoul Hausmann  
 Lithograph or letterpress on paper  
 9 1/16 x 6 1/8" (23 x 15.6 cm)

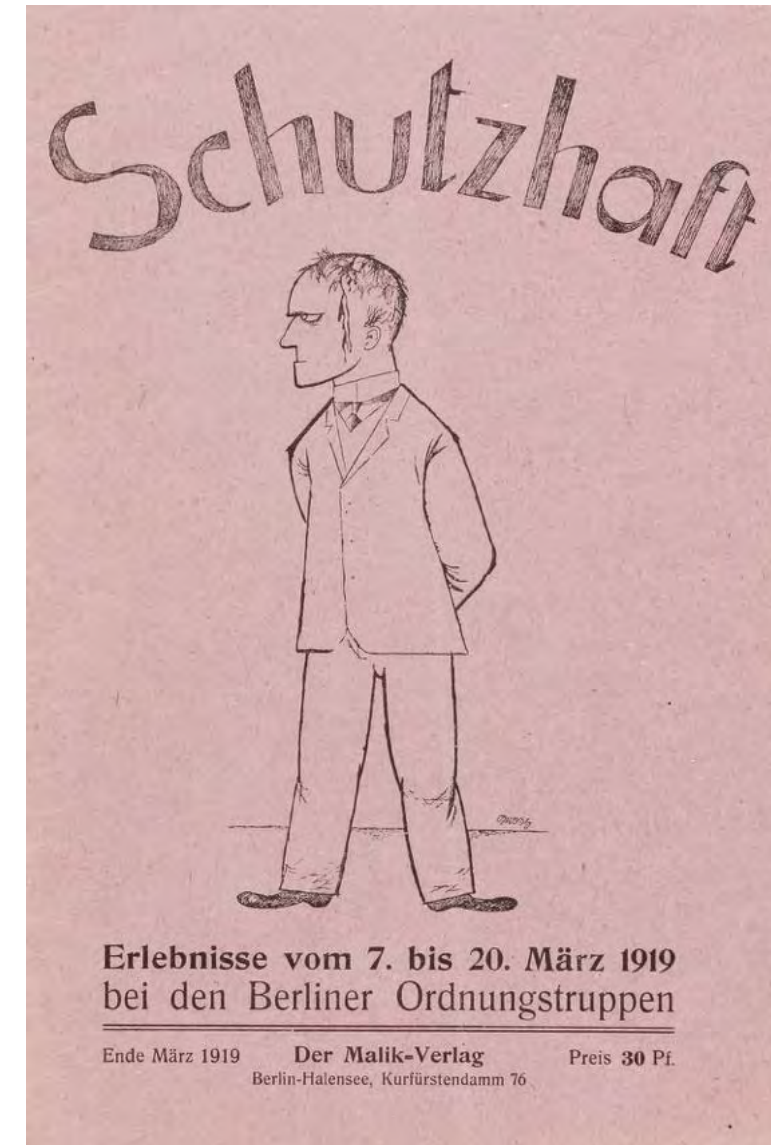


*Der Dada*, no. 3 (April 1920)  
Issue editors: Raoul Hausmann, John Heartfield, George Grosz  
Lithograph or letterpress on paper  
9 1/8 x 6 3/16" (23.2 x 15.7 cm)

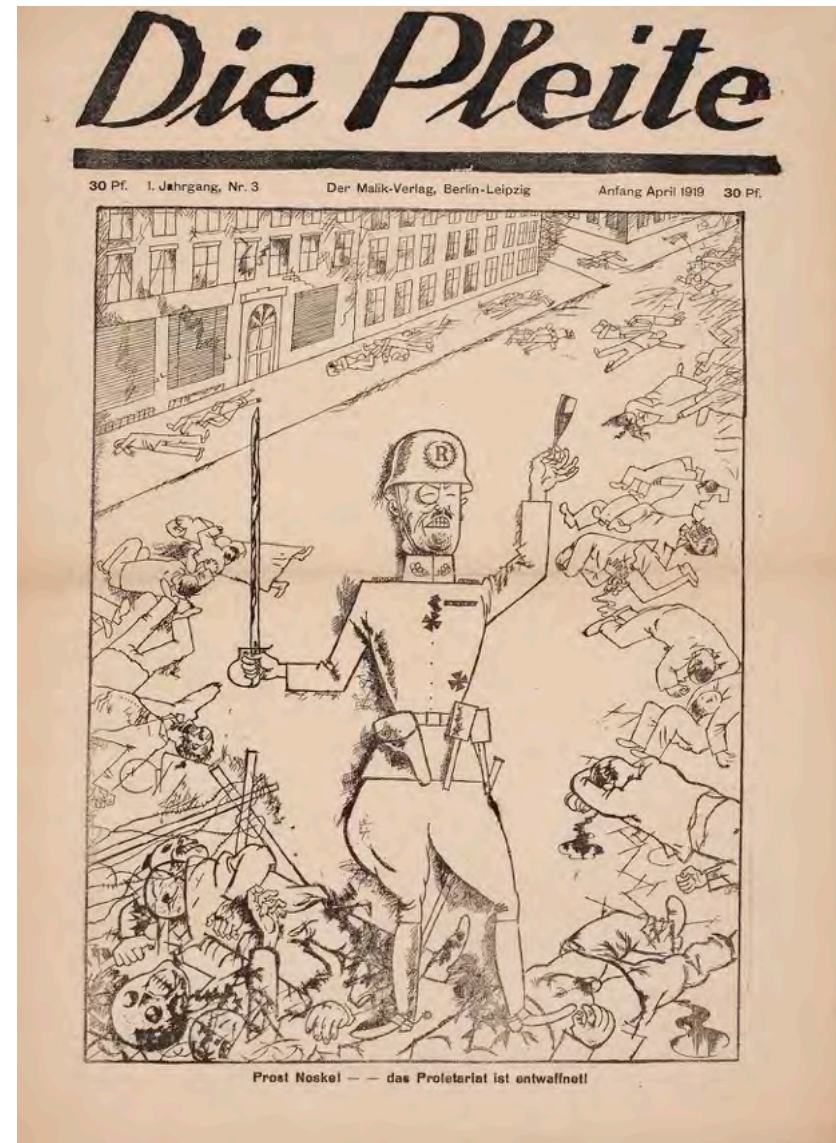


*Die Pleite* (The Bankruptcy). Berlin: Malik-Verlag. Alternating editors: George Grosz, John Heartfield, Wieland Herzfelde. no. 1 (1919)-no. 10/11 (1924).

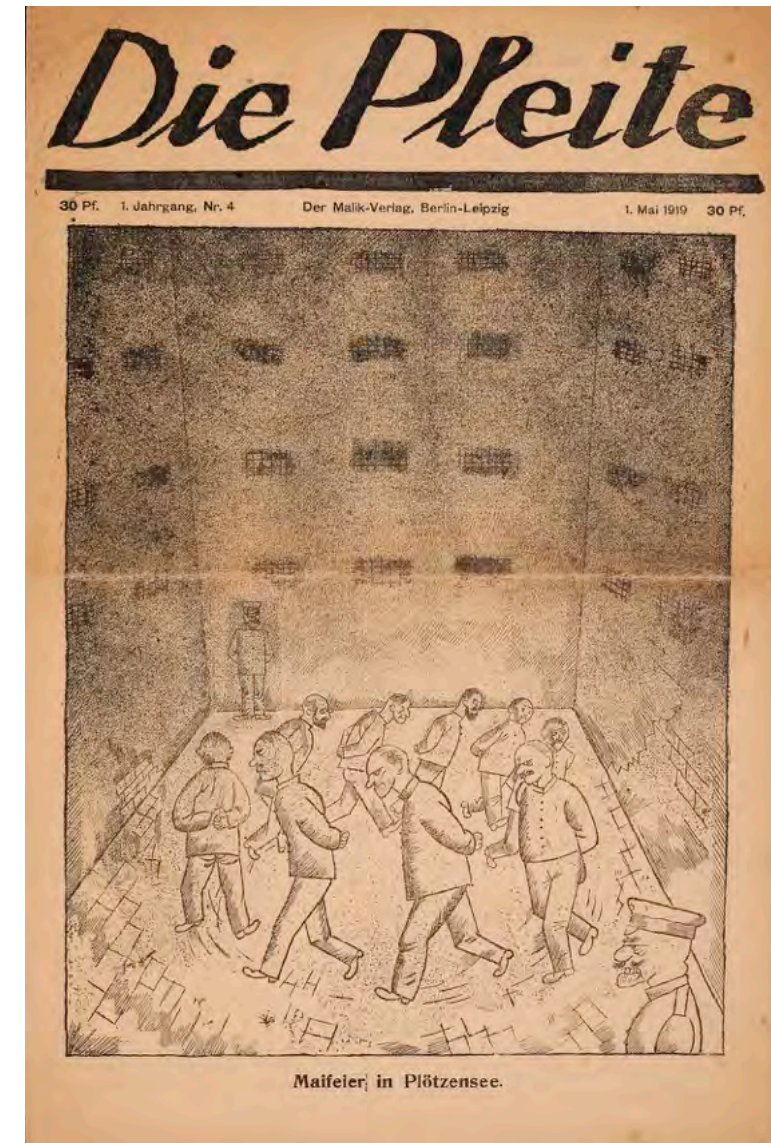
*Die Pleite*, year 1, no. 1 (February 1919)  
 Issue editor: Helmut Herzfeld (John Heartfield)  
 Cover image: George Grosz  
 Lithograph on paper (single, folded sheet)  
 18 7/8 x 12 5/8" (43.4 x 29.7 cm)



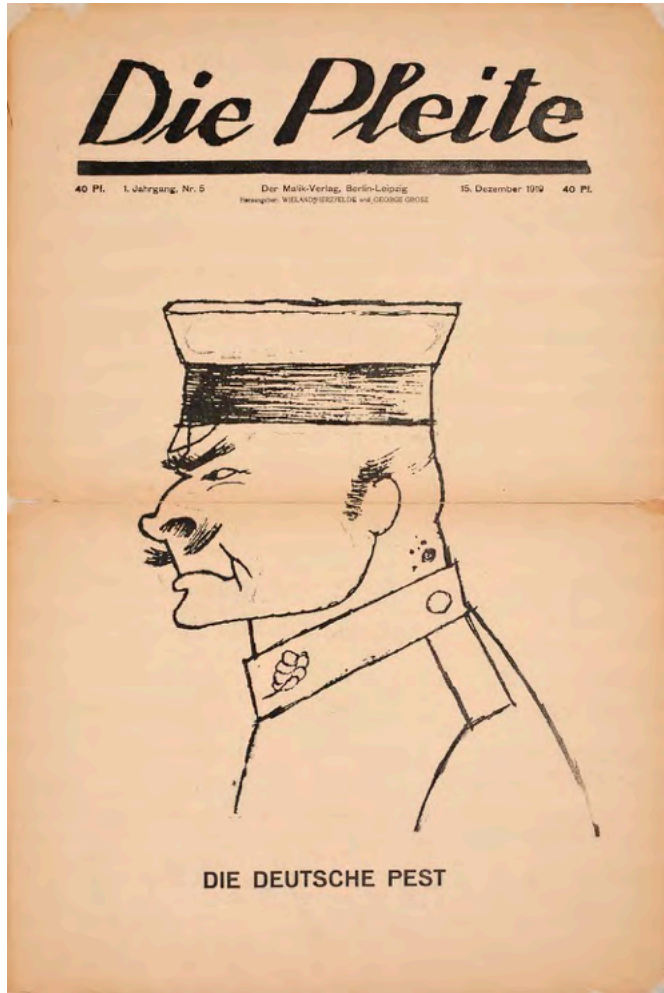
Weland Herzfelde  
 Protective Custody: Experiences from March 7-20, 1919 with the Berlin Law-  
 and-Order Brigades. Published in place of *Die Pleite*, no. 2 (end of March  
 1919)  
 Berlin: Malik-Verlag, 1919  
 Cover image: George Grosz  
 Letterpress on paper (15 numbered pages)  
 8 5/8 x 5 3/4" (21.6 x 14.2 cm)



*Die Pleite*, year 1, no. 3 (early April 1919)  
 Issue editor: Wieland Herzfelde  
 Cover image: George Grosz  
 Lithograph on paper (single, folded sheet)  
 15 3/4 x 11 7/16" (39.8 x 28.8 cm)



*Die Pleite*, year 1, no. 4 (May 1, 1919)  
 Issue editor: Wieland Herzfelde  
 Cover image: George Grosz  
 Lithograph on paper (single, folded sheet)  
 15 9/16 x 10 3/8" (39.5 x 26 cm)

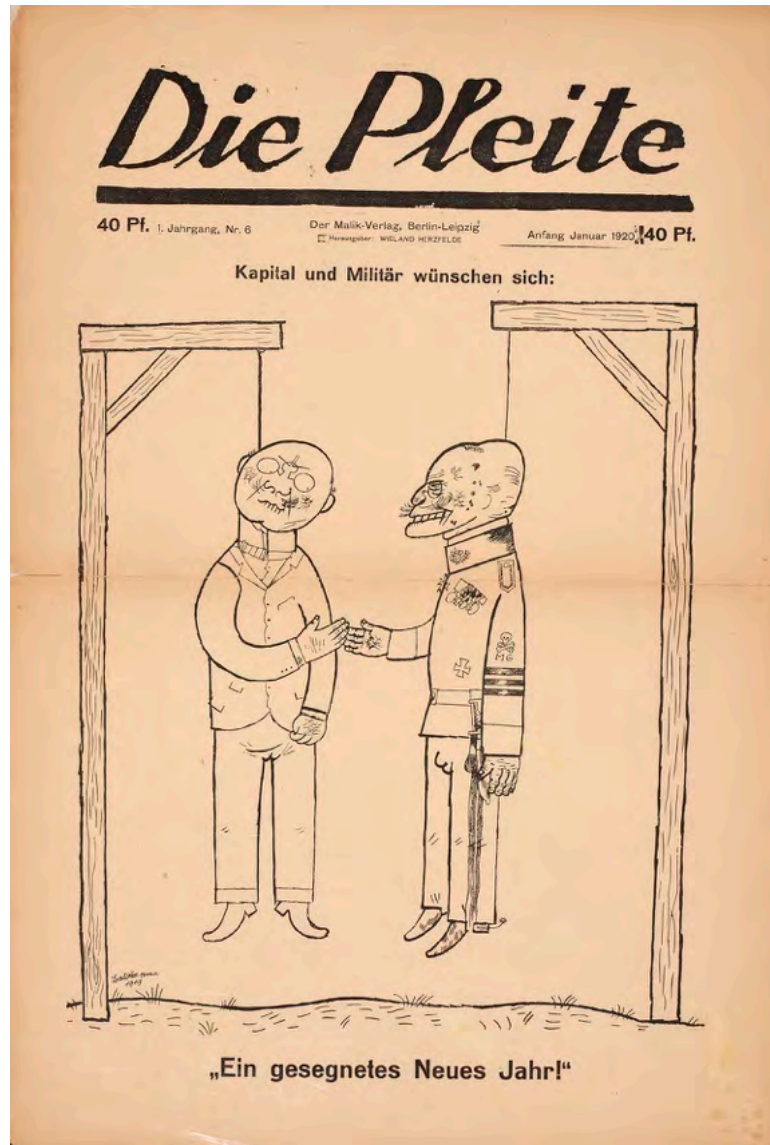


Die Pleite, year 1, no. 5 (December 15, 1919)  
 Issue editor: George Grosz, Wieland Herzfelde  
 Cover image: George Grosz  
 Lithograph on paper (single, folded sheet)  
 19 x 12 5/8" (48.2 x 31.7 cm)



internal spread





front cover

Die Pleite, year 1, no. 6 (early January 1920)  
 Issue editor: Wieland Herzfelde  
 Cover image: George Grosz  
 Lithograph on paper (single, folded sheet)  
 17 1/8 x 11 7/8" (47.6 x 32 cm)

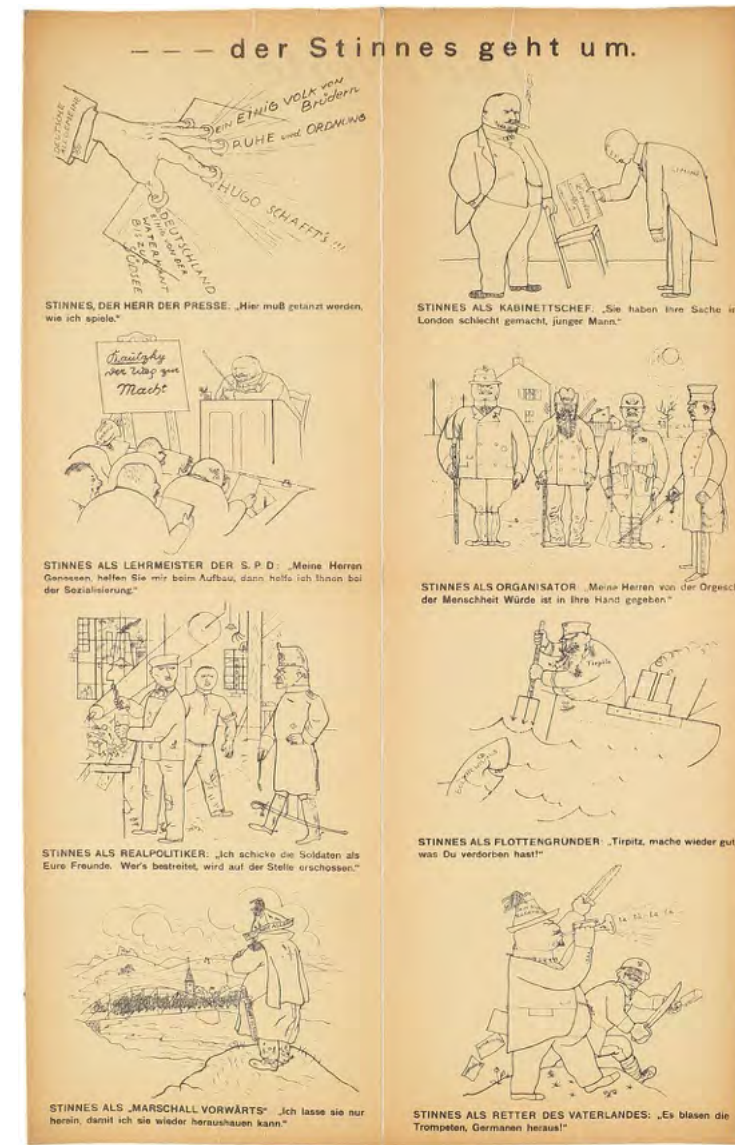


back cover

Note: Compare to pp. 35.



recto



verso

*Die Pleite*, 2. Jahrgang, Nr. 6, [1921]. Supplement to *Der Gegner*  
 Drawings: George Grosz  
 Letterpress on paper (single sheet, printed on both sides)  
 17 3/4 x 11 1/8" (45 x 28 cm)

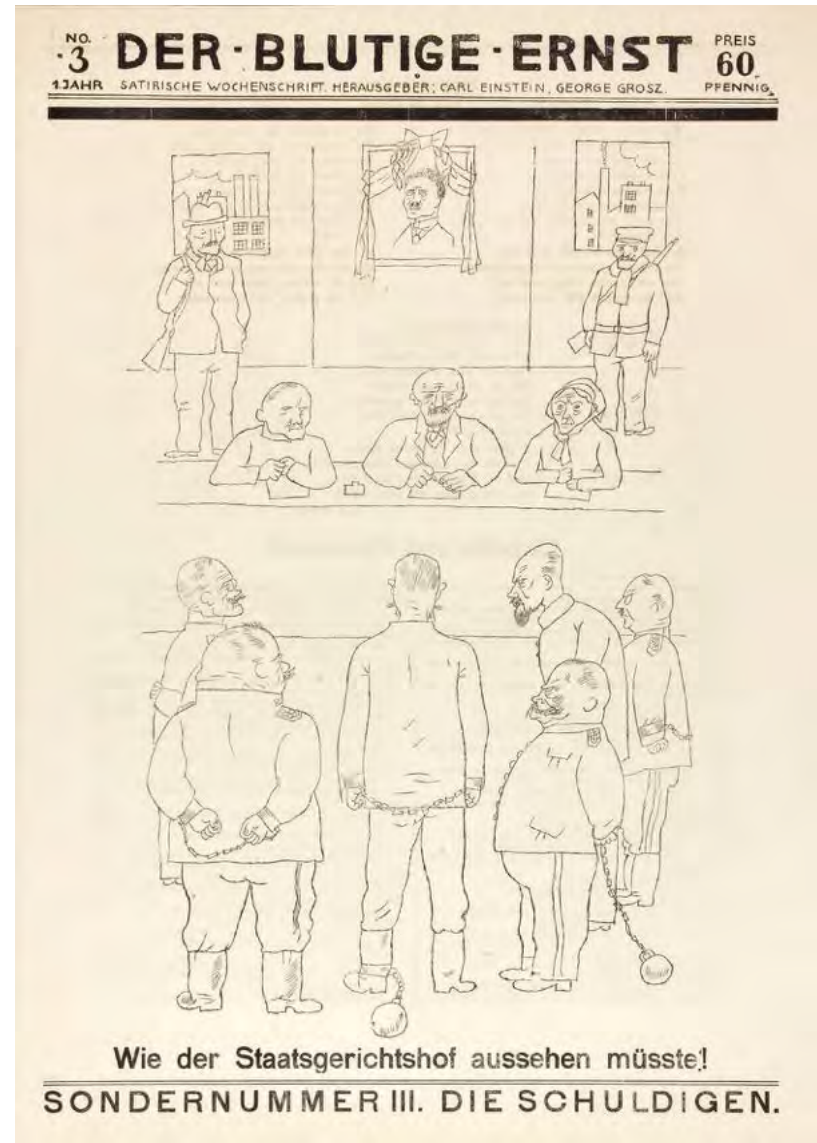


*Der Blutige Ernst*: Satirische Wochenschrift (Deadly Serious: Satirical Weekly). Berlin: Trianon-Verlag. Rotating editors: John Höxter, Carl Einstein, and George Grosz. no. 1 (November 1919)-no. 6 (February 1920).

Grosz-Heartfield mont. (George Grosz and John Heartfield)  
Announcement for *Der Blutige Ernst*: Against the Exploiter!, 1919  
Letterpress on paper  
15 5/8 x 10 15/16" (39.7 x 27.8 cm)



*Der Blutige Ernst*, year [1], no. 2 ([November/December] 1919).  
Special Number II: The Jew  
Issue editor: John Höxter  
Letterpress on paper (six leaves)  
11 1/2 x 8 3/4" (28.8 x 22 cm)



*Der Blutige Ernst*, year 1, no. 3 ([November 1919]).  
Special Number III: The Guilty  
Issue editors: Carl Einstein, George Grosz  
Cover: George Grosz  
Letterpress on paper (two folded sheets)  
15 7/8 x 11 1/4" (40.1 x 28.2 cm)



*Der Blutige Ernst*, year 1, no. 4 ([December 1919]).  
Special Number IV: The Pusher  
Issue editors: Carl Einstein, George Grosz  
Cover: George Grosz  
Letterpress on paper (two folded sheets)  
16 x 11 1/4" (40.5 x 28.3 cm)



*Der Blutige Ernst*, year 1, no. 5 ([January 1920]).  
 Special Number V: Return of the Monarchy  
 Issue editors: Carl Einstein, George Grosz  
 Cover: George Grosz  
 Letterpress on paper (two folded sheets)  
 15 5/6 x 10 7/8" (38.3 x 27.1 cm)



*Der Blutige Ernst*, year 1, no. 6 ([1920])  
 Issue editor: Carl Einstein  
 Cover: George Grosz  
 Letterpress on paper  
 12 1/2 x 9 1/2" (32 x 24 cm)



front cover

*Dada Quatsch* (Dada Nonsense). Berlin: Verlag Grotesque Kunst. Alfred Saueremann, ed. nos. 1 (1919)-2 (1920). Complete in two numbers.

*Dada Quatsch*: Enzyklopaedie des Osiris (1919)  
Letterpress on paper (4 leaves)  
11 5/8 x 9 1/8" (29.5 x 22.9 cm)



back cover

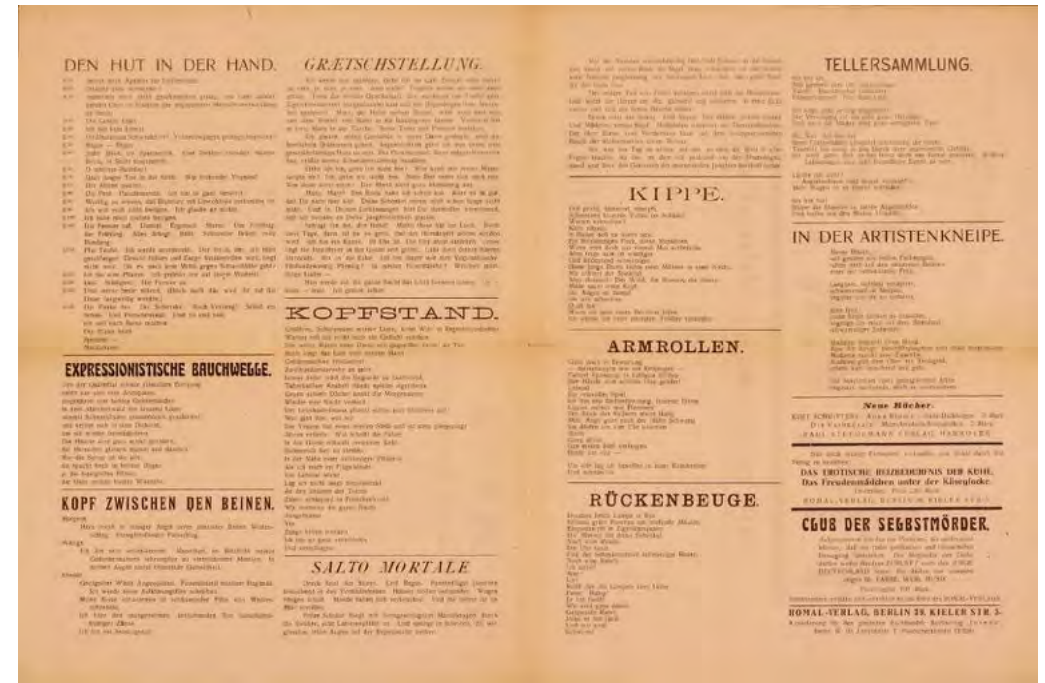
Note: Berlin Dada's notoriety led to various parodies and commentaries, such as this, which were not products of the Berlin Dada group itself. According to the back cover of this item, Alfred Saueremann (1880-1934; presumably a German writer) also published: *Was ist Dadaismus? Oder Der Versuch einfaches Eiweiss darzustellen*, *Osiris* (1919) and *Das Gewebe reißt oder Die Mausefalle: Dada-Tragödie* (1920). Fried-Hardy Worm's journal *Harakiri* (pp. 172-173) and Walter Petry's *Die Dadaistische Korruption* (Berlin: Leon Hirsch, 1920) are parodies in the same vein.

19 20



*Harakiri* (Suicide). Berlin. Fried-Hardy (Eberhard Friedrich) Worm, ed. nos. 1-2 (1920). Complete in two numbers. Worm was also editor of the single-issue *Das Bordell* (1921).

*Harakiri*, no. 1 (1920)  
 Letterpress on paper  
 12 5/8 x 18 7/8" (32.1 x 47.9 cm)  
 Deaccessioned.



*Harakiri* (insert), 1920  
 Letterpress on paper  
 12 5/8 x 18 7/8" (32.1 x 47.9 cm)



19

22



recto



verso

*Mécano*. Leiden. I. K. Bonset (Theo van Doesburg), ed. no. 1 (January 1922) – no. 4/5 (1923).

Subscription form: *Mécano*, c. 1922  
 Letterpress  
 3 5/8 x 5 5/8" (9.2 x 14.3 cm)

MÉCANO

No ROT, RED 1922

No ROUGE, ROOD 1922

GÉRANT LITTÉRAIRE: I. K. BONSET

MÉCANICIEN PLASTIQUE: THEO VAN DOESBURG

ADMINISTRATIE EN VERTEGENWOORDIGING VOOR HOLLAND: DE STIJL: KLIMOPSTRAAT 18, HAAG. — PARIS: LIBRAIRIE "SIX" 5, AV. DE LOWENDAL PARIS 7e

Mécano, no. 2 (July 1922). Blau, Blue, Bleu, Blauw  
Lithograph on paper  
6 1/2 x 5 1/8" (16.5 x 13 cm)

MÉCANO

No ROT, RED 1922

No ROUGE, ROOD 1922

GÉRANT LITTÉRAIRE: I. K. BONSET

MÉCANICIEN PLASTIQUE: THEO VAN DOESBURG

ADMINISTRATIE EN VERTEGENWOORDIGING VOOR HOLLAND: DE STIJL: KLIMOPSTRAAT 18, HAAG. — PARIS: LIBRAIRIE "SIX" 5, AV. DE LOWENDAL PARIS 7e

MÉCANO

No ROT, RED 1922

No ROUGE, ROOD 1922

GÉRANT LITTÉRAIRE: I. K. BONSET

MÉCANICIEN PLASTIQUE: THEO VAN DOESBURG

ADMINISTRATIE EN VERTEGENWOORDIGING VOOR HOLLAND: DE STIJL: KLIMOPSTRAAT 18, HAAG. — PARIS: LIBRAIRIE "SIX" 5, AV. DE LOWENDAL PARIS 7e



*Mécano*, no. 4-5 (1923). White, Blanc, Wit, Weiß  
Lithograph and rotogravure on paper (8 leaves)  
10 x 6 1/4" (25 x 15.8 cm)



rotated



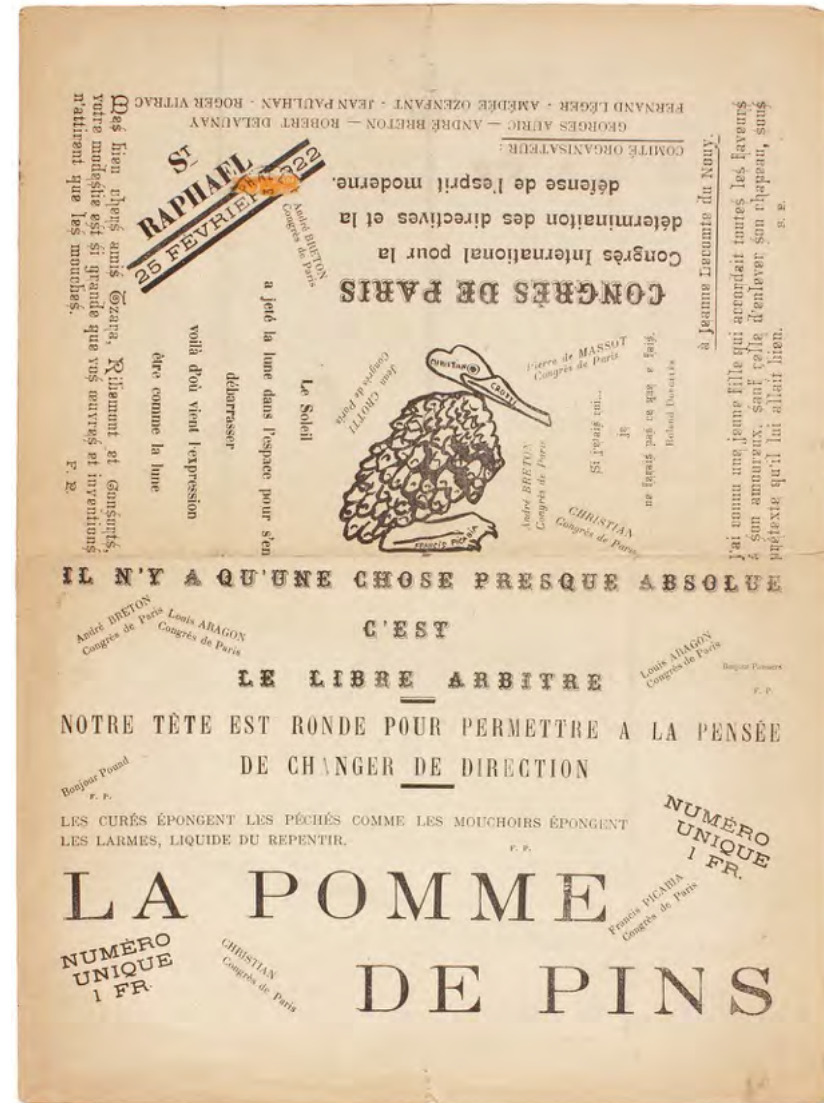
*Manomètre*. Lyon. Émile Malespine, ed. No. 1 (July 1922)-no. 9 (January 1928)

*Manomètre*, no. 5 (February 1924)  
 Letterpress on paper  
 8 7/8 x 6 7/8 x 1/8" (22.5 x 17.5 x 0.3 cm)

<p><b>ANVERS</b></p> <p>HET OVERZICHT</p> <p>F. Berckelaers J. Peeters</p> <p>Turnhoutschebaan - 105 Antwerpen (Belgique)</p>	<p><b>BELGRADE</b></p> <p>ZENIT</p> <p>L. Mitzitch</p> <p>12 - Rue de Birtchanine Belgrade</p>	<p><b>BERLIN</b></p> <p>DER STURM</p> <p>Herwarth Walden</p> <p>134 a. Postdamer str. 134 a Berlin w 9</p>
<p><b>CRACOVIE</b></p> <p>ZWRÓTNICA</p> <p>Thadée Peiper</p> <p>Jagiellonska - 5 Krakow</p>	<p><b>HANOVRE</b></p> <p>MERZ</p> <p>Kurt Schwitters</p> <p>Waldhausenstr. 5" Hannover</p>	<p><b>LA HAYE</b></p> <p>DE STIJL</p> <p>Théo. Van Doesburg</p> <p>Klimopstraat - 18 'S Gravenhage (Holland)</p>
<p><b>LEYDE</b></p> <p>MECANO</p> <p>I. K. Bonset</p> <p>Jaagpad 17 - Leiden (Holland)</p>	<p><b>PARIS</b></p> <p>L'EFFORT MODERNE</p> <p>Dir. : Léonce Rosenberg 19 - Rue de la Baume (8*) 10 num. par an 16 p. + 24 à 28 reprod. 1 Num. : 3 fr. 50 Abon. : France : 35 fr. franco Etranger : 40 fr.</p>	<p><b>PRAGUE</b></p> <p>DISK</p> <p>Krejcar-Seifert-Teige Délégué : Ch. Teige</p> <p>Černá 12 a Prague II* (Tchécoslov.)</p>
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n.p. (p. 93)

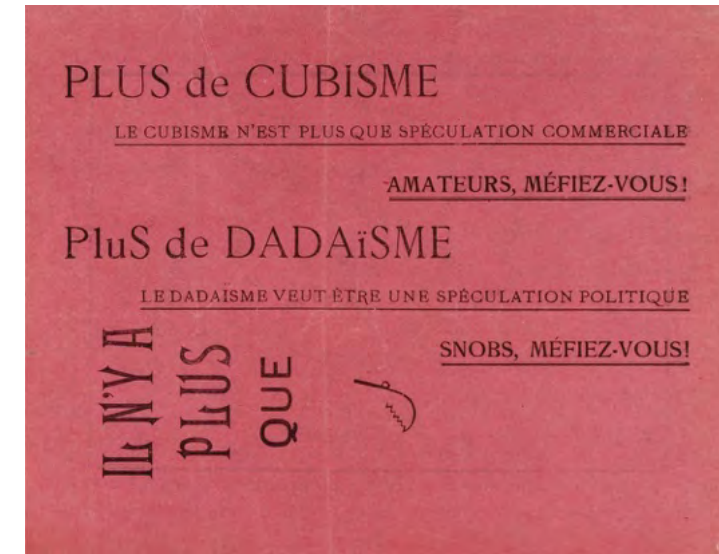
Note: This issue contains poems by Benjamin Péret, Kurt Schwitters, and Tristan Tzara. The final page (above) promotes an international array of like-minded avant-garde journals.



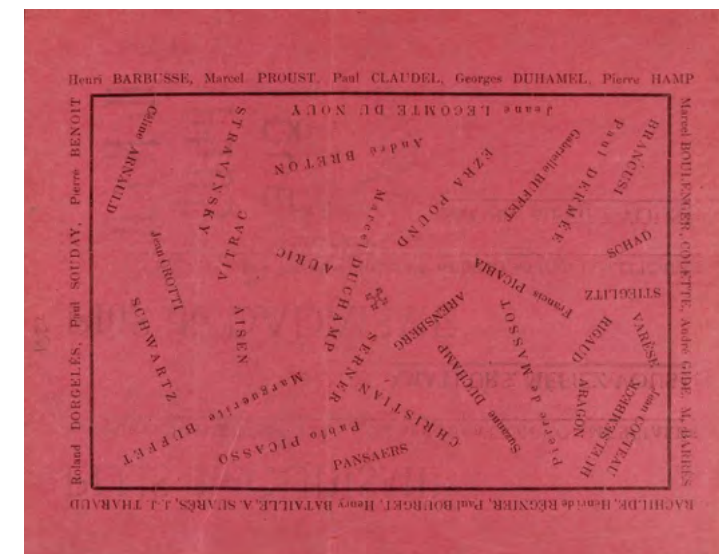
*La Pomme de Pins* (The Pine Cone). Saint Raphaël. Francis Picabia, ed.  
Complete in one issue.

*La Pomme de Pins* (February 25, 1922)  
Letterpress on paper  
14 7/8 x 11" (37.9 x 27.9 cm)

Note: Picabia published this single-issue journal following the cancellation of André Breton's Congrès de Paris, which aimed to define the current state of modern art. Tzara, who opposed Breton's Congrès, countered Picabia's publication with his single-issue *Le Coeur à Barbe* (pp. 186).



recto



verso

Insert to *La Pomme de Pins*  
Lithograph on paper  
7 3/4 x 9 3/4" (25 x 19.5 cm)



*Le Coeur à Barbe*: Journal Transparent (The Bearded Heart: Transparent Journal). Paris: Au Sans Pareil; 1922. Paul Éluard, Georges Ribemont-Dessaignes, and Tristan Tzara, eds. Complete in one issue.

*Le Coeur à Barbe*: Journal Transparent, no. 1 (April 1922)  
 Cover: Possibly Iliazd (Iliia Zdanévich)  
 Booklet (two folded pages), letterpress on paper  
 9 x 5 1/2" (22.3 x 13.8 cm)

19 23





Merz. Hannover. Kurt Schwitters, ed. no. 1 (January 1923)-no. 24 (1932).  
Never published: nos. 10, 22, 23.

Merz, no. 1 (January 1923). Holland Dada  
Letterpress on paper  
8 11/16 x 5 9/16" (22.1 x 14.1 cm)

Acquired by MoMA (March 2018).



Merz, no. 2 (April 1923). Nummer i  
Letterpress on paper  
8 3/4 x 5 9/16" (22.2 x 14.1 cm)

Acquired by MoMA (March 2018).

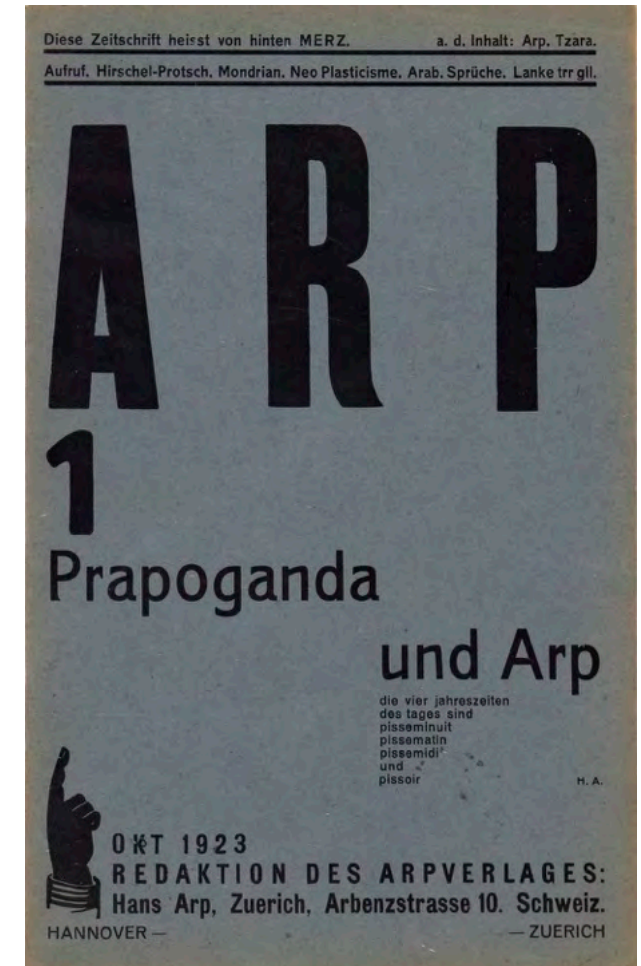


*Merz*, no. 4 (July 1923). Banalitäten (Banalities)  
Letterpress on paper  
9 1/8 x 5 3/4" (23.2 x 14.6 cm)

Acquired by MoMA (March 2018).



front cover



back cover (inverted)

*Merz*, no. 6 (October 1923). Impersonators watch step!  
From back (inverted): *Arp*, no. 1 (October 1923). Propaganda and Arp  
Letterpress on paper  
8 3/4 x 5 11/16" (22.2 x 14.4 cm)

Acquired by MoMA (March 2018).



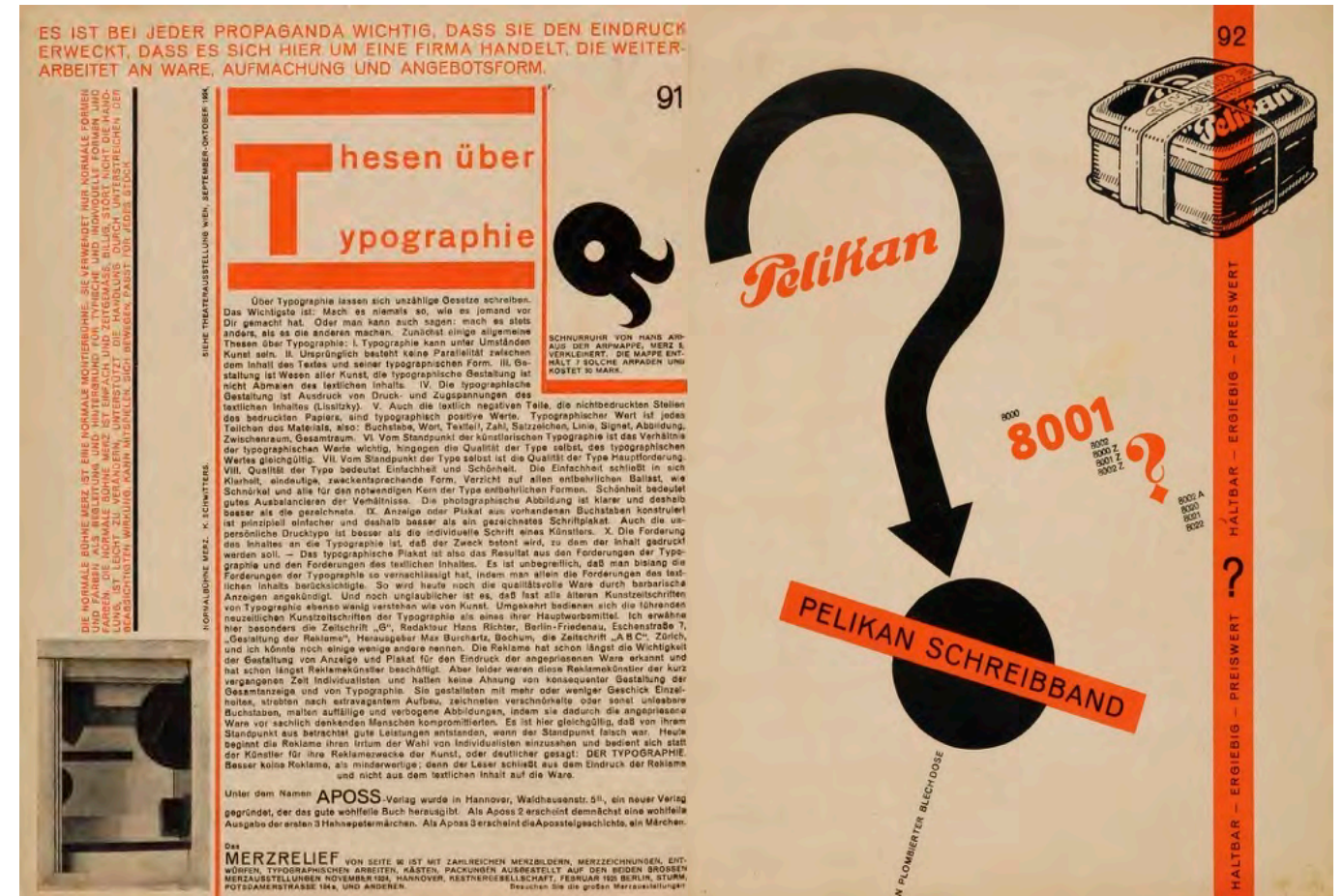
Merz, no. 7 (January 1924). Tapsheft. Merz is Form. Form means dismantling  
 Letterpress on paper  
 12 3/8 x 9 1/4" (31.4 x 23.5 cm)

Acquired by MoMA (March 2018).



Merz, no. 8/9 (April-July 1924). Nasci (Latin for Nature)  
 Design: Kurt Schwitters and El Lissitzky  
 Letterpress on paper  
 12 x 9 1/4" (30.4 x 23.2 cm)

Acquired by MoMA (March 2018).



pp. 91-92

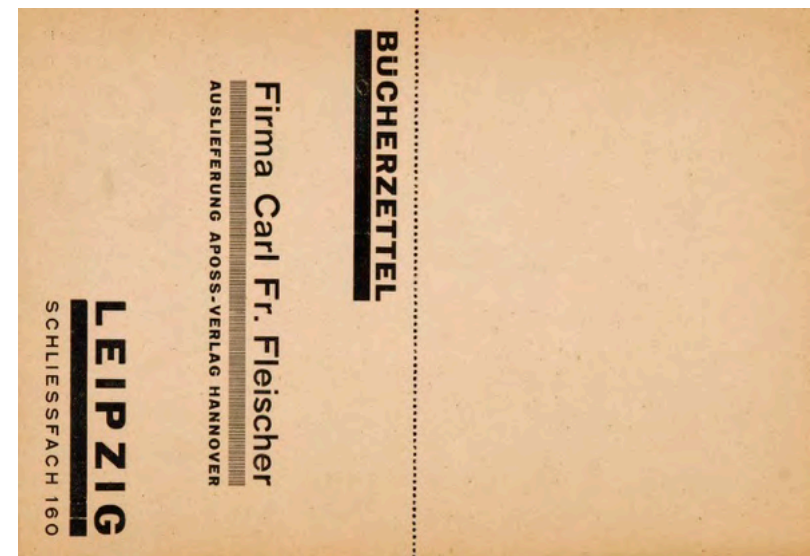
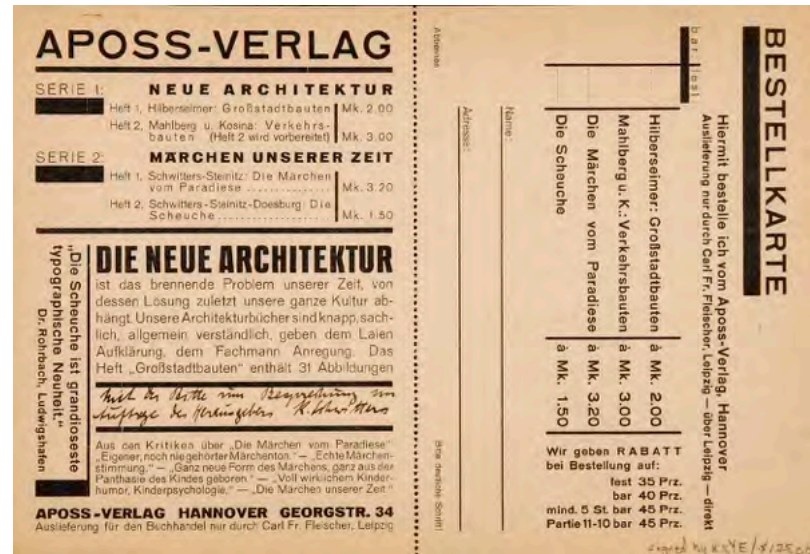
Merz, no. 11 (1924). Typographic Advertising. Pelikan Number Letterpress on paper 11 1/2 x 17 1/4" (29.2 x 43.8 cm)

Acquired by MoMA (March 2018). Second copy remains in the collection.



Merz, no. 14/15. The Scarecrow Fairy Tale  
 Hannover: Aposs-Verlag, 1925  
 Letterpress on paper (12 pages)  
 8 1/8 x 9 5/8 x 1/8" (20.6 x 24.4 x 0.3 cm)

Acquired by MoMA (March 2018).

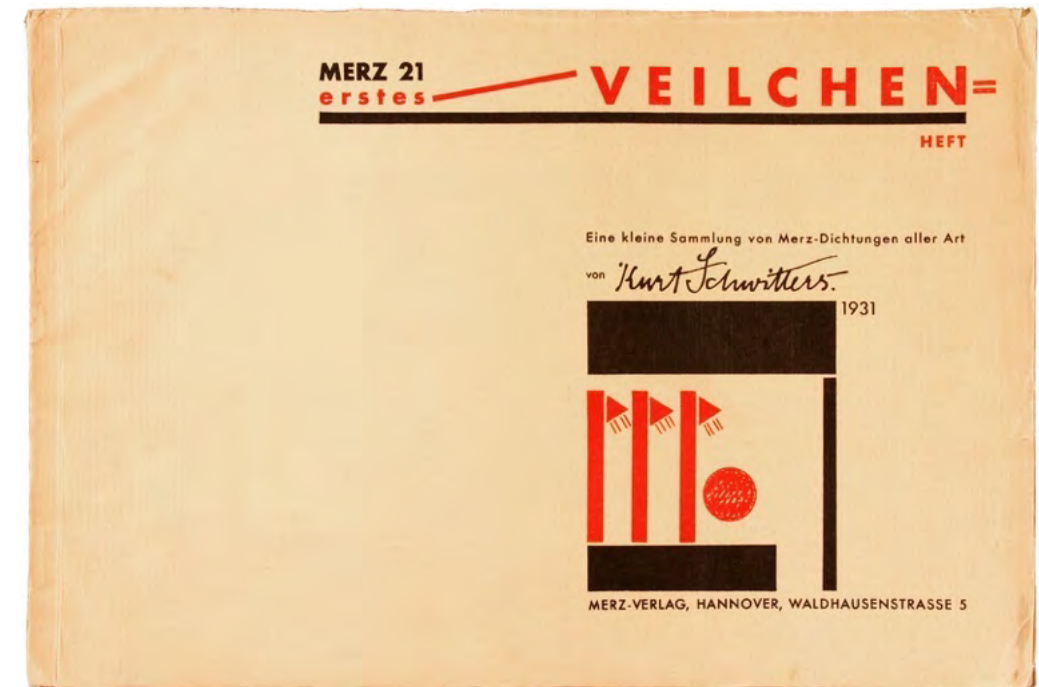


Order card for publications of the Aposs-Verlag from the series:  
 1. New Architecture (Merz no. 18/19); 2. Fairy Tales of Our Time (Merz no. 14/15, no. 16/17), 1925  
 Letterpress on paper  
 5 7/8 x 8 1/2" (14.9 x 21.6 cm)



*Merz*, no. 20 (1927). Catalogue of the Great Merz Exhibition  
 Letterpress on paper (2 folded pages)  
 9 9/16 x 6 5/8" (24.3 x 16.8 cm)

Acquired by MoMA (March 2018).



*Merz*, no. 21 (1931). First Violet Issue  
 Letterpress on paper (12 leaves)  
 8 3/8 x 12 7/16" (21.3 x 31.6 cm)

Acquired by MoMA (March 2018).

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