

# The Prerequisite Text

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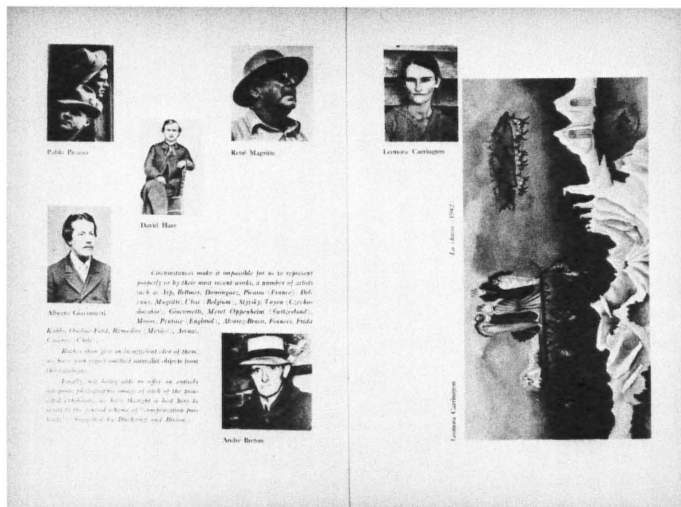
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The avant-garde describes a particular position in modernism which, although constituting a common strand of all modernisms, gives to each of its manifestations the greatest relief and clearest articulation. That position is the shared conviction that art and literature are capable of reshaping, altering, or even revolutionizing individual human behavior, social consciousness or cultural institutions; in a word, "utopianism." Having stated such a general proposition, however, one immediately encounters a problem key to all work in this area; namely the absence of any imperative stated in the general proposition for how specific approaches to utopianism are to be achieved. The historical breakdown of twentieth century modernism into movements and "isms," while often mistakenly attributed to formal evolution, rests primarily on the different contexts out of which perspectives taken to utopian approaches are formulated. Put simply, there is nothing in the stating of utopian goals that requires, independently of the settings from which they emerge, that one approach be favored over another. Any approach, if it is aware, or even attempts to be aware of the internal possibilities of its "situation" in culture is, willy-nilly, avant-garde. This is important to note here because of scholars' temptation to confuse differences in approaches to a problem with differences internal to the problem itself; that is, with crude idealistic models in hand, to impute differences to goals where they should be attributed to sociological and psychological circumstances. Put-

\*125. *First Papers of Surrealism*

New York, Coordinating Council of French Relief Societies, 1942

Exhibition catalogue, 27 x 18.5 cm., 52 pp.



ting it this way allows us to dismiss immediately whole categories of tiresome, unrewarding and basically unintelligible metaphysical analyses concerned with the wholeness of life and existence, the innate morality or immorality of man and, more specific to the questions surrounding the avant-garde and the text, the historically boring and patently absurd proposition that the avant-garde was somehow privileged in recognizing the need for a better world.

It can nevertheless be maintained that the thing that most distinguishes the artistic and literary avant-garde is the goals it sets itself. The forms employed in achieving these goals are secondary, which is not to say unimportant. Sometimes valued and sometimes devalued as achievements in their own right, sometimes intended and sometimes unintended to stand in dependence or independence of their service to further ends, their role is always situated around their effectiveness in *shaping* (which is not the same as *establishing*) the consequences of an intentionality. Their value is ultimately measured by the consequences of their "use," where the use may frequently supersede the questions surrounding the thing used.

The forms employed in achieving avant-garde intentions depend, in their turn, on the nature of available communication structures which are deemed capable of achieving public consequentiality. But this, in itself, is a difficult matter since there is no single, monolithic public for which the avant-garde can serve consequentially. The complexity of these questions can be appreciated when it is recalled that the very concept of "public consequentiality," as we understand it applied to politics, the mass media, etc., is the construct of an historical ideology adopted by aspects of the avant-garde, depending on their purposes, for either their use or abuse. However, having once identified a public, it is true that the avant-garde at any particular historical moment has more than one option normally available. Predictably enough, the avant-garde can be expected to explore the full range of options available to it.

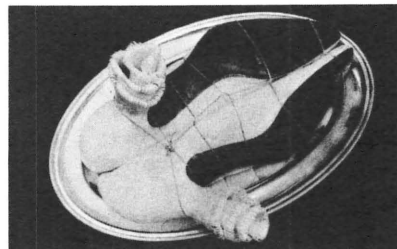
Thus, the avant-garde has simultaneously pursued painting, sculpture, printmaking, poetry, performance and theater, the manifesto and a host of literary genre as well as a variety of media formats as vehicles for their programs' content, for the statements of their intentions, and as instru-

\*124. *La Carte Surréaliste (premier série, vingt et une cartes)* France, 1937

Twenty-one postcards, each 14 x 9 cm.

- no. 1, Marcel Duchamp, *Ampule Containing 50cc air of Paris*
- no. 2, André Breton, *Poem-Object*
- no. 3, Max Ernst, *Triumph of Love*
- no. 4, Paul Eluard, *They kill as easily as they breathe*
- no. 5, Dora Maar, *29, rue d'Astorg*
- no. 6, Joan Miró, *Time-Table*
- no. 7, Salvador Dalí, *Senile melancholy of dogs like a dizzy sky-glide*
- no. 8, Hans Bellmer, *Step-sisters*
- no. 9, Man Ray, *What we all lack*
- no. 10, Yves Tanguy, *The Sandman*
- no. 11, Oscar Dominiques, *Opening*
- no. 12, Hans Arp, *Open this side*
- no. 13, George Hugnet, *Word for word*
- no. 14, Meret Oppenheim, *My Nurse*
- no. 15, René Magritte, *The key to the riddle*
- no. 16, Jacqueline Breton, *Bridge of drowsiness*
- no. 17, Roland Penrose, *Bottled earth*
- no. 18, Marcel Jean, *Bird's eye view of Paris*
- no. 19, Wolfgang Paalen, *The scale of desire*
- no. 20, Nusch Eluard, *Precious woods*
- no. 21, Pablo Picasso, *April fool*

124. The collection of twenty-one cards reflects the Surrealists' interest in vernacular postcards, a genre of popular photomontage that a number of the members of the group collected. The execution of this series of surrealist cards was organized by George Hugnet and was intended for sale to the general public in news stands throughout Paris.



no 14, Meret Oppenheim, *My Nurse*



no 16, Jacqueline Breton, *Bridge of drowsiness*



Figure 1

ments designed to facilitate their realization. Certain works may emphasize the program's content. Other works may largely constitute a statement of intent, while others may stress their instrumentality. This essay is primarily concerned with the latter.

Historically, the text has functioned in all these ways. The fold-outs in F.T. Marinetti's *Words in Liberty* (*Les mots en liberté futuristes*) (1919) (figure 1, cat. # 8) provide the concrete substance, or content of a rehabilitated language. They serve as examples or products of the Futurists' language activities. The body of the book, however, is committed to an explanation of what these experiments seek to do. Here, conventional, albeit aggressive prose instructs (for the most part, those already initiated) in the value and instrumentality of the "pieces" which await their use, or deployment as instruments, in the kinds of contexts, normally event-based, that permit and

facilitate change. Hence, the various uses of the text in the futurists' street demonstrations, political propaganda, and public relations rallies; for example, the group's descent on Berlin, in April, 1912, with the purpose of proselytizing for the movement. Although latently a political position, it is within the realms of art and literature that the avant-garde became, or attempted to become a social force, and not in politics, *per se*. Frequently criticized on these grounds as ineffective and incapable of real action (as understood by "political realists"), the avant-garde is dismissed as a well-meaning but naive endeavor organized mainly, for lack of a better purpose, to serve itself. Such a point of view, however, is limited to its *concept*, as opposed to the reality, of politics; a concept that sits squarely within the history of ideas awaiting use like any other idea. The *concept* of public consequentiality is of the utmost public consequence. And it was precisely in the use, rather than in the enjoyment or application, of political concepts that the avant-

+ 121. André Breton, editor

*Le Surréalisme au Service de la Révolution* (no. 6)

Paris, Éditions des Cahiers Libres, May 1933

Little review, 28 x 19.5 cm., 52 pp.

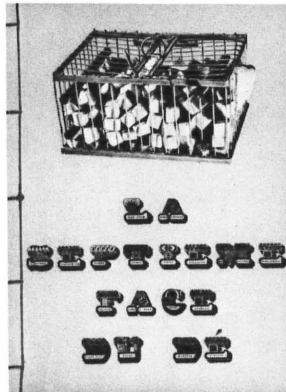
122. *The bulletin was published under the impetus of the International Surrealist Exhibition in London, a show that was organized by a committee which included Henry Moore, Herbert Read, Paul Nash, and Roland Penrose.*

122. *International Surrealist Bulletin* (Issue 4)

London, A. Zwemmer, September 1936

Little review, 27.5 x 21.5 cm., 18 pp.; Issued by the Surrealist group in England.

\*123. George Hugnet, *La septième face du Dé*



123. *Published in scrapbook-like format, La septième face du Dé presents twenty poems published in conventional format and faced, on the opposite page, by découpage.*

Paris, Éditions Jeanne Bucher,  
1936

Book, 29 x 21 cm., 74 pp.

Cover by Marcel Duchamp.



118. Le Surréalisme au Service de la Révolution was the successor to La Révolution Surréaliste and, as its title suggests, emphasized revolution in general, although the periodical's perspective coincided, to a certain extent, with the Russian's concept of revolution.

118. André Breton, editor  
*Le Surréalisme au Service de la Révolution* (no. 3)  
 Paris, Librairie José Corti, December 1931  
 Little review, 28 x 19.5 cm., 36 pp.

- +119. André Breton, editor  
*Le Surréalisme au Service de la Révolution* (no. 4)  
 Paris, Librairie José Corti, December 1931  
 Little review, 28 x 19.5 cm., 36 pp.

- +120. André Breton, editor  
*Le Surréalisme au Service de la Révolution* (no. 5)  
 Paris, Editions des Cahiers Libres, May 1933.  
 Little review, 28 x 19.5 cm., 56 pp.

- \*117. André Breton, editor; *La Révolution Surréaliste*

(Vol. 1, no. 4)  
 Paris, Gallimard  
 July 15, 1925  
 Little review,  
 29 x 20 cm., 32 pp.



they are often and wrongly assumed to be in competition) as they were "the culture of the text." Their ambitions were aimed not at substituting one text with another, but at reexploring the "culture" in the "culture of the text." The avant-garde must be given credit for understanding that it was the text that carried with it the *concept of culture, indeed, its very prerequisite conditions*, and not the "things" and "events" that the text addressed as its subjects.

The priority of the text then can be traced, for lack of a better way of putting it, in its "life cycle," a life cycle impossible to impute to either the pictorial or literary arts. The logic of its historical evolution, from its initial inception in a given context to its final communication to an audience, proceeds through wider cultural levels of the very textual stuff of which it is made. That is, knowledge of the events to which it responds is normally carried and given significance by texts (the printed media). If witnessed, events are normally and most completely reported by the text (although it might be otherwise today with television and other communication technologies not available to the early twentieth century). Indeed, the very perception of the things reported, *as events*, is the conceptual apparatus of a popularized understanding of *written* history. Furthermore, the ability of things to fit into the schemes of other events relies on their configuration into workable, or workable-looking, processes such as causal chains of incidents. It is the configurative capabilities of the text and its social empowerment of events that provides significant re-perception of culture. The avant-garde text, as the mechanism of relaying the event to the audience (photography becomes a partner with the text in these matters by the turn of the century) coincides, in its structure and emphasis with the "official" culture's means of transmitting and giving cultural status to events for its audiences.

If the textual instruments of the avant-garde were to be useful as means to ends, they had to effectively contend with the larger culture's textual *means*. Just as the larger culture had to work out the formal requirements of the text, so did the avant-garde. As the former had to construe its communication formats in a way that shaped and communicated ideology, so did the avant-garde. As the larger culture had to find a workable mechanism for both sending

## Surrealism

114. Paul Eluard and Max Ernst,  
*Misfortunes of the Immortals*  
New York, The Black Sun Press, 1922/1943  
Book, 27 x 19 cm., 44 pp.  
and a supplement entitled "Vingt ans après," n.p. [ 6 p.]  
Translated by Hugh Chisholm, second edition of a 1922 work.  
Cover by Max Ernst.
115. *The first official organ of the Surrealist movement, La Révolution Surréaliste was very severe in appearance and scientific in approach, borrowing its format from a popular scientific journal of the period. The periodical was intended to serve as a means by which to develop psychological data that could be analyzed by science.*
- \*115. Pierre Naville and Benjamin Peret, editors  
*La Révolution Surréaliste* (Vol. 1, no. 1)  
Paris, Gallimard, December 1, 1924  
Little review, 29 x 20 cm., 32 pp.
116. Pierre Naville and Benjamin Peret, editors;  
*La Révolution Surréaliste* (Vol. 1, no. 2)  
Paris, Gallimard, January 15, 1925  
Little review, 29 x 20 cm., 32 pp.

and receiving texts, so too did the avant-garde. Yet, at the same time, the avant-garde text required the ability to critique and level what it perceived as the larger society's abuses of the cultural power of the text. This trajectory is the common property of all the World War I avant-gardes. The texts are initiated out of the occasions or events particular to the larger social setting. They are subsequently formulated into working, effective cultural instruments and aestheticized into compelling objects capable of configuring ideology. Finally, they are presented to an audience as nothing less than a "new culture."

In spite of apparent similarities, the avant-garde was not, nor did it aspire to be a replacement for "official" culture. Indeed, it took its purpose from its adversarial position. Although working parallel to culture at large, the overriding mission of the avant-garde was change, or movement into the future. Yet, its mandate seemed to involve not so much defeating culture by interrupting the *flow* of its events as already set in motion, as it did a change in patterns of social consciousness through the text, as projected by the artist and as received by the reader. It was natural that the artist sought superiority precisely in the visual understanding and manipulation of the text. What the artist tried to guarantee was the observer's perception of the visible and combinative basis of texts - the relationships taken between texts and between texts and other dimensions of culture - how they "added up" - how they created a world; in a word, how they composed culture. The aestheticization of the text no longer meant the picturing of the Eiffel Tower with letters (as it had been earlier for Apollinaire), but its composition into perspectives, overviews, etc. The aesthetics of the text became a design question operating within the boundaries of textual objects such as magazines, newspapers, or whatever, or between these objects and the balance of culture (a picture within a picture).

Any such superiority in the understanding or manipulation of the text frequently centered on questions of composition. Although by no means single-minded in this respect, Wieland Herzfelde and John Heartfield surely were aware of this when they produced the oversized issues (nos. 13 and 14, May and June, 1917, respectively) of *Neue*



Figure 3

113. Hans (Jean) Arp and El Lissitzky

*Die KunstSMen*

Erlenbach, Zurich, Munich, Leipzig;

Eugen Rentsch, 1925

Book, 26.5 x 20.5 cm., 48 pp

Cover by El Lissitzky.



113. Published three years after Hans (Jean) Arp signed the manifesto of International Constructivism and three years after the Erste Russische Kunstausstellung (see catalogue #109) was mounted in Berlin, *KunstSMen* presents a genealogy of various manifestations of modernism that preceeded the establishment of International Constructivism. Concentrating on the marriage of Western and Russian impulses, the book provides a history of the founding of the International Style, a universal Constructivist theory that transcends all particular styles.

*Jugend* (figure 3, cat. # 20). Measuring 51.5 x 64 cm., and full of engaging, experimental typography, they made a considerable visual impact despite, or perhaps because of, their mere four pages. Their large format, although adjusted toward the New York dailies, basically distinguished itself by such features as the quality of the paper stock, the aesthetic distinction of layout and typography, the judicious use of color and the lean, but elegant use of visuals. But more importantly, for Herzfelde and Heartfield (in close collaboration with George Grosz), a text could only say what it was *designed* to say. Saying something new required a new design. For Herzfelde, Heartfield, and the Dadaists, in general, being truly modern required saying something new, something which the conventional media, because of the very impoverishment of its conventions, could not say. If the avant-garde could innovate, redesign and expand its configurative capabilities, the specific language of the text could communicate new ideas in a fresh manner. Along with innovation, the avant-garde sought, although more in principle than in fact, a flexibility capable of keeping pace with important and changing cultural imperatives; that is, the design had to respond to something, normally the very things designated as important in the conventional media. There was, nevertheless, an attempt to renew the communicative basis of the text, *as object*, since the communication of different ideas was deemed to require its altered object qualities.

A basic assumption in all of this was that the spectator would receive (and perceive) the text through a substantially aestheticized and, hence, more compelling mode. It is an assumption that lands the avant-garde curiously close to idealistic aesthetics. But this was not the only assumption. The avant-garde sought to reactivate the role of the receiver, to make his experience of the text participatory, critical and even creative. The audience was recruited into the revolution of the text as would be the followers or participants in any cultural revolution.

The avant-garde employed the text and, less so, other aspects of the media as instruments of their revisionism specifically because it was the text that was most effective in communication to large audiences. The audience responded fluently to the text. This in itself goes far in ac-

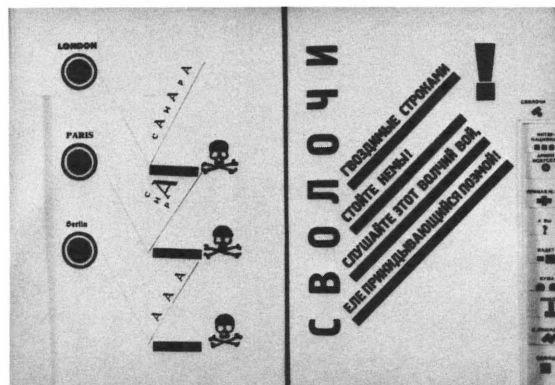
+\*111. Maiakovskii and El Lissitzky, *Dlia Golosa (For the Voice)*

Berlin, Gosizdat

1923, Book,

18.9 x 13.2 cm.,

61 pp.



112. David Burliuk

*Manifesto Radio-style*

*(Universal Camp of Radio Modernists, City of New York)*

New York, 1926

Manifesto, 28.5 x 20.5 cm., 6 pp.

counting for the avant-garde's use of the text as a way of establishing how, and in what light the artist/poet was to be *perceived*; that is, as a revisionist communicating to a large audience whose capability for response was assumed. The avant-garde considered their use of language and the text to be of overriding importance because no other dimension of culture could be fully accounted for without them. There was, presumably, an historical gravity and moral responsibility on both sides of the transaction to achieve cultural liberty and cultural literacy; they were considered more or less the same thing.

However, intentions do not necessarily guarantee results. To what degree the text was operative on these terms is highly arguable. Many scholars' assessments offer us little reassurance that their impact was even measurable, to say nothing of crucial. The avant-gardists, themselves, perceived (perhaps they had from the beginning) that they were basically reflecting on themselves; that is, on other texts coming from *within* the orbit of the arts and literature. The audience, or what there was of an audience, remained basically undisturbed.

What was required was nothing short of a complete change of consciousness in the receiver, or a complete change of the context into which the avant-garde text was offered or presented. The text became second in an order of *events* (the means by which change is perceived to occur historically) for which it served as "text." The event, in its turn, served as a hand-made, specific vehicle for giving texts the historical *context* that they might otherwise lack.

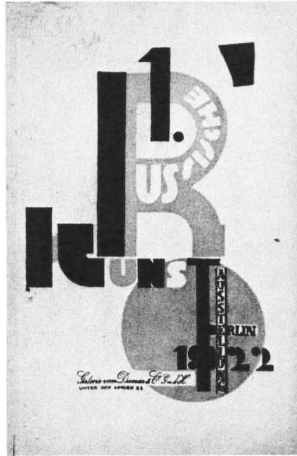
The Weimar Republic's February, 1919 National Assembly provided an unequaled opportunity for Berlin's "Oberdada," Johannes Baader, to perform in precisely such a capacity. Baader carefully managed perception of the event (he did not significantly change the event itself) in a way that adjusted the designs of this founding celebration to give added point, and significant context, to his own perspective as presented in a little broadside entitled *Grüne Leiche* (figure 4, cat. # 48). Initially quiet, Baader took advantage of a lull in the proceedings to present his own, rather eccentric, point of view. Before his almost immediate arrest, Baader threw the broadsides into the press boxes di-



Figure 4

\*109. *Erste Russische Kunstausstellung*

109. The Erste Russische Kunstausstellung was the first major exhibition of Russian art mounted in the West and produced a considerable impact upon European artists. The show also served as the occasion for El Lissitzky's travels to Germany. Here he began to proselytize Constructivism to the Western art world.



Berlin, Galerie van diemen and co., 1922  
Exhibition catalogue, 23 x 14.5 cm., 31 pp.,  
18 unnumbered illustrations.

- + 110. Matthew Josephson, Harold A. Loeb and Lola Ridge, editors  
*Broom* (Volume IV, no. 3); Berlin, Shicklerstrasse 5, February 1923  
Little review, 33.5 x 23 cm., 71 pp.  
Cover by El Lissitzky.

rectly below him. He was exonerated on grounds of his legal certification as insane, and because of evidence of his previous correspondence with the Republican constituents involved. The incident provided Dada with one of its great successes of the season.

The significance of this event relates primarily to Baader's *manipulation of the public press, by the agency of his text as given relevance through the event*, to assure wide coverage of his program. Baader had long been a favorite of the newspapers based on his extreme and outrageous actions. For example, Baader's nomination of himself for the Nobel Prize, published in an open letter to poet Paul Ernst (*Weltbühne*, July, 1918), which advocated his theories of Monism, was also event based; the event being, in this case, the slightly earlier parliamentary debates (!) on the dangers and destructive effects of Monism (and the *monistenbund*) on respectable German intellectual life. In the case of the Weimar National Assembly, we are looking at one of the most newsworthy, media-centered events of the decade. Giving the press a sensational incident to report, strengthened by a short and interesting text to quote, the assembly served beautifully as the context out of which Baader's adversarial position could find a meaningful reception.

Over and above all this, other aspects of Baader's strategies threw the whole affair into a rather odd light. The government was certainly no less aware than Baader of the historical importance of the event and promoted its proceedings in a way that would be perceived, by the public, *as an historical event of the kind through which changes in history are made*. Conducted in Weimar's Hoftheater, an appropriate setting for such a theatrical event, serenely nested into a venerable seat of old German culture (city of Goethe and Schiller), and comfortably distanced from the political turmoil of Berlin, the proceedings gave the appearance of sanity and stability. Baader, not unexpectedly, pronounced the event a piece of theater, with little or no consequence for the real dilemmas of modern post-War Germany. Thus, he asserted his own superior, non-theatrical reality, proclaimed his mock jurisdiction over the Weimar authorities and justly, from his point of view, reiterated his claim to being "President of the World."

## International Constructivism

106. E. Donce-Brisy and Del Marle, editors  
*Vouloir: Organ constructif des littérature  
et d'art moderne* (no. 18)  
Lille, February 1920  
Little review, 32.5 x 25 cm., 8 pp.

107. E. Donce-Brisy and Del Marle, editors  
*Vouloir: Organ constructif des littérature  
et d'art moderne* (no. 19)  
Lille, March 1926  
Little review, 32.5 x 25 cm., 8 pp.

- \*108. H. Th. Wijdeveld ed., *Wendingen* (Vol. 4, no. 11)



108. A special edition of a publication famous for its beautiful production, printing and the high quality of its paper, the periodical is Japanese block-book bound.

Amsterdam,  
1921 - 1922  
Book, 33 x 33 cm.,  
20 pp.

Special Frank Lloyd Wright volume,  
cover by El Lissitzky with an introductory text in Dutch,  
by architect H.P. Berlage.

For Baader, his page or text was not sufficient, notwithstanding its authentically radical content (a program of Ernst Haeckel's Monism) and exciting typographical devices. The formal innovation and the content were scarcely meaningful at all independent of the event in which it found its context.

Baader's activities, almost all of them employing the text, are marked by his *interception* of "real world" events in ways that deflected their development in behalf of the *reception* of his texts, not least of all by the newspapers!

Although more typical of Baader's particular work than that of most avant-gardists, such uses of the text are, nevertheless, symptomatic of the avant-garde's strategies in general; strategies also traceable in the development of their little magazines. The problematics implied here are illustrated by the divergence of Raoul Hausmann's *Der Dada* (cat. #s 59-61) (especially nos. 1 and 2) from publications such as *Die Pleite* (cat. #s 54-58) or *Der Blutige Ernst* (cat. #s 50-53). In contrast to the latter two, *Der Dada*, no. 2, based most of its texts in events ("Reclame für mich, by Baader, is an excellent case in point), real or imagined, which themselves became part of the instruments of change, for which the texts served as "texts" and from which they in turn derived their contexts (figure 5, cat. # 60). Critical of Herzfelde's, Grosz's and the Malik-Verlag's concessions to establishment "radical" conventions, Hausmann, in almost equal collaboration with Baader, sought nothing less than a changed world consciousness. The magazine and its pictorial and photo

graphic contents reflect, however idiosyncratically, this new order of consciousness.

All the preceding perspectives must ultimately be examined in the context of the avant-garde's own history. That history describes a trajectory between the avant-garde's earlier dissolving of lines between the visual and liter

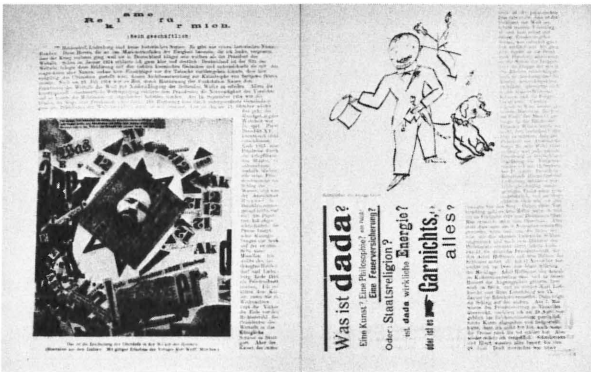


Figure 5

104. Wassily Kandinsky

104. *Wassily Kandinsky's Punkt und zu linie Fläche is a visual exposition of the theories and principles that he had set out in his 1912 work, Über das Geistige in der Kunst (see catalogue #9).*

*Punkt und zu linie Fläche*

Munich, Albert Langen Verlag, 1928 (second printing)

Book, 23.5 x 18.5 cm., 198 pp.

*Bauhausbücher* (no. 9), Walter Gropius and Laslo Moholy-Nagy, editors

\*105. Kasimir Malewitsch

105. *Die gegenstandslose Welt is an attempt to derive a complete plastic theory of modern art. The book traces the development of this theory from the works of early modernists like Cezanne through the developments of the Cubists and culminates in Kasimir Malewitsch's own Suprematist works.*

*Die gegenstandslose Welt,*

Munich,

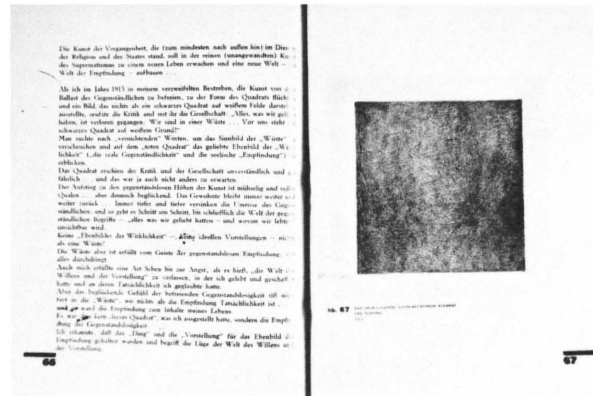
Albert Langen Verlag, 1927

Book, 23.5 x 18.5 cm., 104 pp.

*Bauhausbücher* (no. 11),

Walter Gropius and

Laslo Moholy-Nagy, editors.



ary arts and other dimensions of culture, and their subsequent attempts to reestablish them. In either case it is doubtful that the avant-garde, despite all appearances, ever went "outside" itself. Rather, their corridor of vision was limited and their intentions were actually confined to restoring the avant-garde to its former place in history. In this light, the etymological sources of "revolution" in "restoration" make perfect sense. We may, in fact, be looking at a case of historicistic narcissism that predicated the death of their pragmatics and new myth as much as had their idealism and formalism. Their texts, no matter how radical their intended social ramifications, were fundamentally conservative in their historical *modus operandi*. This essay indicates the nature of the questions raised by the avant-garde's creative use of the text and the kind of historical interrogation to which it might profitably submit. The following essays raise similar, further, and equally important issues which, taken altogether, will give the reader a valid, secure, and soundly critical footing for examining one of the twentieth century's most heroic gestures...the championship of a humane\* text.

*Stephen C. Foster is Professor of the History of Art at The University of Iowa and Director of the Fine Arts Dada Archive and Research Center. His past publications include: The Critics of Abstract Expressionism (1980), Dada/Dimensions (1985), 'Event' Arts & Art Events (1988), and The World According to Dada (1988).*

\*hu - mane (hu mān), *adi*. [L. humanus.]

1. Having feelings and inclinations creditable to man.

102. *Walter Gropius' Internationale Architektur is a critique of major exponents of modern architecture from the turn of the century until the time of its publication. That it was presented as Bauhausbücherr no.1 is a good reflection of the predominant role that architecture maintained in the establishment of Bauhaus principles, a covering theory, as it were, under which the other arts took their place.*

102. Walter Gropius, *Internationale Architektur*

Munich, Albert Langen Verlag, 1925 (second printing)

Book, 23.5 x 18.5 cm., 52 pp.

*Bauhausbücher* (no. 1), Walter Gropius and Laslo Moholy-Nagy, editors.

\*103. Paul Klee, *Pädagogisches Skizzenbuch*

Munich, Albert Langen Verlag, 1925

Book, 23.5 x 18.5 cm., 52 pp.

*Bauhausbücher* (no. 2),

Walter Gropius and Laslo Moholy-Nagy, editors.

103. *Paul Klee's Pedagogical Sketchbook is a visual abstract of his teaching methods.*

