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Albert Bloch: An Annotated Bibliography

While living in Munich early in his career, around the time of the First World War, the German-American artist Albert Bloch was an active participant in one of the formative movements in modern art and came in intimate contact with some of the major artists of the twentieth century. By his own choice, however, he spent the last, almost forty years of his life in the isolation of a small Midwestern university town, immersed in self-imposed, albeit productive and relatively contented obscurity, largely forgotten by the art world. To be sure, recognition of his importance as a painter, draftsman, and caricaturist has been slowly growing in the years since his death in 1961. With the mounting of a major international retrospective exhibition of Bloch's paintings and drawings in 1997—an exhibition opening at the Nelson-Atkins Museum of Art in Kansas City in January, the Städtische Galerie im Lenbachhaus in Munich in April, and the Delaware Art Museum in Wilmington in October—a clear signal has been given that the rediscovery of this extraordinary artist is now underway.

On the other hand, Albert Bloch's passion for the literary arts still remains a well-kept secret. Yet, he was in fact not only a pioneer translator of Karl Kraus and Georg Trakl but also a prolific poet and writer of prose, most of whose work is unpublished and waiting to be discovered. Moreover, he left behind a treasure trove of correspondence with friends, associates, and family in Europe and America, some notable names included. A highly desired side effect of the attention currently being focused on Bloch the artist would be greater awareness and appreciation of his literary interests and activities, which should come to be seen as integral pieces of his multifaceted legacy.

Albert Bloch was born in St. Louis in 1882, the son of Bohemian-Jewish and German-Jewish immigrants. He left high school early and briefly attended a local art school. Beginning around the turn of the century, he worked as a freelance illustrator for newspapers in St. Louis and New York. His political cartoons caught the eye of William Marion Reedy, editor and publisher of *The Mirror*, a nationally known weekly journal of politics and the arts based in St. Louis. Reedy hired Bloch in 1905 and the two collaborated on a series of word-and-picture caricatures of notable local and national personalities.

In 1908, with Reedy's aid and encouragement, Bloch went to Europe to study painting and to find himself as an artist. He settled in Munich with his wife and young son; but instead of taking lessons at the art academy, as Reedy had expected him to do, the strong-willed young man took his education into his own hands. He rented a studio and set to work. During the next several years he also visited the museums and galleries of Munich, Berlin, Paris and other European cities, eventually gaining direct exposure to the whole history of Western art. With the time and energy he had left over he read widely and broadened and deepened his knowledge of the German language and culture.

In 1911, mutual acquaintances arranged for Wassily Kandinsky and Franz Marc to visit Bloch in his studio. What they saw so impressed them that they invited Bloch to join them in a new artistic enterprise they called *Der Blaue Reiter*. Before long Bloch was actively collaborating with Kandinsky and Marc and other artists allied with the Blue Rider such as Paul Klee, Gabriele Münter, and Heinrich Campendonk. In a lecture Bloch gave many years later, he insisted that he had never been part of the inner circle of *Der Blaue Reiter* and had not even shared all of the group's aims.¹ Nevertheless, the only American artist to participate in the epochal Blue Rider exhibitions of late 1911 and 1912 was Albert Bloch—and not, for example, Lyonel Feininger or Marsden Hartley, two of Bloch's countrymen then in Germany who today are far better known than Bloch.

By the time Bloch, having tired of the expatriate's life, returned to the United States in 1921 for good, he had made quite a name for himself in European art circles. His work had been shown in a host of exhibitions in museums and galleries all across the Continent, often side by side with that of the leading German, French, and Russian modernists of the day. Meanwhile, news of this promising American painter's success abroad had reached his homeland. In 1915 Arthur Jerome Eddy, a leading American collector of European "modern art," exhibited twenty-five of Bloch's paintings at the Art Institute of Chicago and in Bloch's hometown of St. Louis. Just a few months after Bloch's return to America, a much larger one-man show was held at the Daniel Gallery in New York. Just when interest in Bloch on the part of art dealers and galleries in New York and Chicago was flourishing and he seemed on the verge of establishing himself as a major new American artist, Bloch firmly and permanently changed the course of his life's journey. Turning his back on fame and commercial success, he set out on the only path that he believed would allow him to preserve his artistic and spiritual integrity.

First he took a temporary position teaching at the Academy of Fine Arts in Chicago while his wife and their two sons stayed with relatives in St. Louis. Then in 1923 he accepted an offer to become the head of the Department of Drawing and Painting at the University of Kansas in Lawrence. Not long after coming to Lawrence, Bloch cut all ties with galleries and dealers and thereafter exhibited only on request. Sometimes he was represented by one or two paintings or drawings in group exhibitions, especially Blue Rider retrospectives

both here and in Europe. Always it was the work of his Munich period that was shown on these occasions. Bloch taught drawing and painting and the history of art to university students in Lawrence, Kansas, for close to twenty-five years, until ill health forced him to retire in 1947. He enjoyed teaching and was, by all accounts, an inspirational and influential teacher both in the classroom and the art studio. After his retirement Bloch remained in Lawrence. His first wife died in 1949 and two years later he married Anna Francis, a former student of his, who had been close to him and his family for many years. Bloch died in 1961, in the same house he had been occupying ever since his arrival in Lawrence nearly forty years before.

By the time of his death, his connection with the Blue Rider artists was all but forgotten. Certainly he had rarely spoken of it in public, had never attempted to capitalize on it. Little, if any, interest had been shown in the work he had done after his return to the United States. Evidently, there was little or no awareness that there might even be any. After Bloch's death, however, Anna Bloch quietly and patiently began to exert herself on his behalf, and over the years others who have come to admire his work have joined her in an effort to bring this neglected artist's remarkable work before the public.

Throughout all the years he taught at the university and after his retirement, Bloch continued painting and drawing in the studio he had built in the attic of his house. While it is obvious that the work he did in Lawrence is connected with the work of his Munich period by certain common themes, moods, and stylistic elements, there is much that is new in it and much that represents a progression from what preceded it. Clowns, harlequins, and pierrots are recurring figures in all of his work, as are hooded, shrouded and masked figures, and figures in mourning. Religious themes, more or less specifically Christian in content, appear early and late. Bloch's representation of figures and landscape often has the quality of a powerfully concentrated vision or dream. In later years figures and objects are often blended transparent and ghostlike into their surroundings. By the 1930s his palette was usually limited to earth colors, highlighted by white; but with these limited means he could produce effects running from the most muted subtlety to the boldest intensity—witness the dazzling colors of an apocalyptic sunrise depicted in his late painting "Mine Eyes Have Seen." After his return from Europe, Bloch remained aloof from all of the new trends in art that proliferated after the second decade of this century. Instead, his artistic development followed a strictly internal logic.

Bloch's intensive, lifelong engagement with the ideas and works of Karl Kraus began in 1914 when he read Karl Kraus's journal *Die Fackel* for the first time. Kraus may have been the single greatest influence on Albert Bloch's life. In the preface to his book of translations of poems by Kraus, Bloch described Kraus with more than a touch of reverence as "the Viennese pamphletist, satirist, essayist, social critic, lyric and dramatic poet . . . and the most ardent ethical force at work in the world today."² Kraus's exceedingly caustic analysis of twentieth-century Western civilization, his condemnation of bourgeois society

corrupted by greed, hypocrisy, commercialism and uncontrolled technology resonate all through Bloch's literary and pictorial expression. Although personal experience and observation played a great part in Bloch's uncompromising rejection of the commercial art world and in his conviction that artistic integrity and popular success were mutually exclusive propositions, the influence of Kraus on Bloch's thinking on these questions is undeniable.

Bloch's book of Kraus translations, the first of its kind in English, is only one example of Bloch's manifold efforts to champion the cause of Karl Kraus in America. Bloch also translated other writings of Kraus. Only some of these translations were published. He lectured on Kraus and gave readings from Kraus's works, sometimes in the original and sometimes in translation. From translating Kraus Bloch proceeded to translating other writers such as Goethe and Trakl, though on a smaller scale.

Exposure to Kraus's poetry inspired Bloch to write poetry of his own. Bloch's second book, *Ventures in Verse*, contains only a small selection of his poetry. The rest has not been published. Some of Bloch's poetry closely resembles Kraus's in theme and spirit, but Bloch's individual experience and distinctive voice are always strongly present. Waiting to be done is research on the influence in both directions between Bloch's artistic and literary creation. Such a study would almost certainly bring Bloch's individuality as a writer and an artist into sharper focus.

As remote as Lawrence, Kansas, was from the cultural and political mainstream in the 1930s, Bloch was still more intimately connected with contemporary people and events in Europe than all but a handful of Americans. This came about as a direct result of Bloch's involvement with Karl Kraus. In tandem with his book of Kraus translations, Bloch's letters to Kraus that had been published in *Die Fackel* had brought him into contact with a good many of Kraus's friends and associates and made him known to readers of *Die Fackel* and admirers of Kraus everywhere. As the Nazi menace mounted in central Europe, quite a number of these people—many of them Jewish—wrote to Bloch, himself a Jew by birth though not at all by practice or conviction, asking, sometimes pleading, for help in emigrating to the United States. Quite early it became all too apparent to Bloch—who had experienced the devastation of the First World War from inside Germany—that an even greater cataclysm was soon to be loosed on mankind.

Although there was little Bloch could do to help the people who wrote to him, many of them fortunately did manage to escape to the United States or some other place of safety. One of these refugees, Michael Lazarus, became perhaps Bloch's closest friend. Kraus was also the link between Bloch and two of his most important postwar correspondents, Sidonie Nádherný and Mechtilde Lichnowsky.

Understandably, Bloch's art and writing grew darker and more pessimistic as the world edged ever closer to the brink of war, then went over the edge, finally, in 1939. The advent of the cold war after the horrors of the Second

World War, the looming shadow of nuclear annihilation, did nothing to reassure Bloch in his final years about the future of humanity. He found solace in his work, his family, and his far-flung network of like-minded friends. He continued painting in his attic studio until about two years before a final illness overtook him in late autumn of 1961.

This is the first bibliography of Albert Bloch meant to stand on its own and not as part of some larger work, the first to aspire to being comprehensive in taking into account Bloch's achievements both as an artist and as a writer, and the first annotated bibliography of Albert Bloch. Special emphasis is given to the unpublished resources in the possession of Anna Bloch.³

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Notes

¹ Albert Bloch, "Kandinsky, Marc, Klee: Criticism and Reminiscence." Unpublished lecture.

² Albert Bloch, trans., *Poems: Authorized Translation from the German*, by Karl Kraus (Boston: Four Seas Press, 1930), 3.

³ I am indebted to Anna Bloch, Albert Bloch's widow, for making these and other materials in his archives available and for generously sharing her knowledge about Albert Bloch with me in numerous conversations in the Bloch home.

Annotated Bibliography

I. Publications by Albert Bloch as Author or Translator (by date)

A. Books

1. Bloch, Albert, trans. *Poems: Authorized Translation from the German*. By Karl Kraus. Boston: Four Seas Press, 1930. 150 pp.

For this book Albert Bloch translated eighty-nine poems by Karl Kraus drawn from several sources: *Epigramme*; the multivolume series *Worte in Versen*; and the closing scenes from *Die letzten Tage der Menschheit*, Kraus's titanic documentary drama of the Great War. Although Kraus surely was better known for his satirical and polemical verse, Bloch insisted on including selections of his lyric poetry, too. In his "Translator's Foreword," Bloch boldly acclaimed Kraus "the greatest writer of German verse and prose since Goethe" and "the most ardent ethical force at work in the world today."

Bloch felt that his book had been irreparably disfigured by slovenly editing on the part of the publisher. He was so disgusted that he bought up and destroyed as many copies as he could to keep them out of circulation. Later he undertook a revision of the book, not only correcting the publisher's errors but

also revising to one degree or another all but seventeen of the poems. This version has not been published [see 62].

Ironically, there is ample evidence that this little collection of translations was highly regarded by those friends and admirers in Europe who had read it and by Kraus himself. The important contacts Bloch later made with persons from Kraus's circle stemmed largely from the reputation he had built in Europe on the basis of this book and his contributions to *Die Fackel*.

2. *Ventures in Verse: Selected Pieces*. New York: Frederick Ungar, 1947. 98 pp.

This book contains fifty-four poems by Albert Bloch along with his translations of ten poems by Karl Kraus, one each by Goethe and Matthias Claudius, and two by Paul Zech, all selected from a large body of poems and translations which Bloch had compiled over many years in three volumes under the title "Ventures in Verse."

It could not have been published without the efforts of Bloch's close friend Michael Lazarus, who handled all the negotiations with the publisher, something which Bloch, living in remote Lawrence, Kansas, and debilitated by illness, could scarcely have managed on his own, even if he had possessed the temperament for it, which he did not.

Notwithstanding the variety of themes, moods, and formal characteristics displayed in these "selected pieces," many of Bloch's own poems are imbued with the spirit of Karl Kraus, apart from the three which expressly concern Kraus and not to mention the homage to Kraus's *Worte in Versen* implicit in Bloch's title *Ventures in Verse*. For example, in the ten sonnets drawn from the "Black City" cycle, a collection of seventy-one sonnets in the third volume of Bloch's unpublished compilation, Bloch railed against the evils of modern, urban life as did Kraus so passionately for many years in *Die Fackel* [see 56].

3. Bloch, Albert, trans. *German Poetry in War and Peace: A Dual-Language Anthology*. Edited by Frank Baron. Lawrence, Kansas: The Max Kade Center for German-American Studies, University of Kansas, 1995. xxvi, 301 pp.

This substantial collection of Albert Bloch's translations includes thirty-seven poems of Karl Kraus, thirty-five poems of Georg Trakl (together with a companion essay "Translator's Postscript"), and sixteen poems of Goethe. Matthias Claudius, Immanuel Kant, Eduard Mörike, Else Lasker-Schüler and Paul Zech are also represented. Many of the translations were previously unpublished [see esp. 62, 63]. Among the color reproductions of Bloch's paintings and drawings are highly imaginative "portraits" of Kraus and Trakl.

B. Poems and Translations Published Separately in Books

4. "Kreis dankbarer Freunde." *Stimmen über Karl Kraus zum 60. Geburtstag*. Vienna: Richard Lányi, 1934, 9-10.

Albert Bloch helped to assemble this little festschrift for Karl Kraus along with Bertolt Brecht, Else Lasker-Schüler, Mechtilde Lichnowsky, Alban Berg and other "grateful friends." Bloch's contribution was a sonnet "To Karl Kraus," which begins with the words: "Master, to whom I owe my mind's new birth. . . ." On the following page appears a German prose rendering of the poem, by Karl Jaray [see 68]. "To Karl Kraus" is the first poem in *Ventures in Verse: Selected Pieces*.

5. Gode, Alexander and Frederick Ungar, eds. *Anthology of German Poetry through the 19th Century: In English Translation with German Originals*. New York: Frederick Ungar, 1964, 57, 103.

Included in this anthology are Albert Bloch's translations of Matthias Claudius's "Kriegslied" and Goethe's "Selige Sehnsucht," both of which first appeared in Bloch's *Ventures in Verse: Selected Pieces*.

6. Zohn, Harry. *Karl Kraus*. Twayne's World Author Series, no. 116. New York: Twayne Publishers, 1971, 19, 56, 58, 88, 99, 127.

Six translations by Albert Bloch of poems by Karl Kraus appear in this monograph on Kraus [see 149].

C. Periodicals: Essays, Prose, Poetry, Reviews

The Mirror (1907-13); *Reedy's Mirror* (1919-20)

Albert Bloch wrote all but the first three of these little articles for William Marion Reedy's weekly during his residence in Germany. Most of the pieces are a mixture of reportage and opinion on recent artistic, literary, and musical developments in Europe; a few others may be called impressionistic vignettes. Sixteen of the twenty-five pieces were printed under the pseudonym Joseph Strong. From 1905 on, numerous caricatures and illustrations by Bloch appeared in *The Mirror* and sometimes on the cover.

7. "Gotham Comment and Caricature." 19 December 1907, 33-35.
8. "The Work of Henri Matisse." 14 May 1908, 9-10.
9. "Nance O'Neil: An Appreciation." 17 December 1908, 4.

10. "The Elektra of Strauss." 6 May 1909, 5-7.
11. Strong, Joseph, pseud. "The Sallow Man: An Incident in the Life of Nicodemus Bopp." 15 July 1909, 3. [Nos. 11-26 under pseudonym Joseph Strong.]
12. _____. "More Best Tens." Letter to the editor. 12 August 1909, 3.
13. _____. "Missouri Abroad." Letter to the editor. 16 September 1909, 12-13.
14. _____. "The Beggar: A Streetcorner Study." 16 December 1909, 32-35.
15. _____. "American Painting in Germany." 9 June 1910, 4-7.
16. _____. "Derelicts: A Conversational Fragment." 23 June 1910, 4-5.
17. _____. "Curtain Speech: An Afterthought." 30 June 1910, 5-6.
18. _____. "A Moth." 13 October 1910, 4-5.
19. _____. "An Ambition." 10 November 1910, 6-8.
20. _____. "Our Printers." Letter to the editor. 15 December 1910, 18-19.
21. _____. "Next Morning." 2 February 1911, 8-9.
22. _____. "Compositions in Monochrome." 15 February 1912, 6-7.
23. _____. "Wehmut." 7 March 1912, 5.
24. _____. "Prophecy." 4 April 1912, 11.
25. _____. "Where Is Sanctuary?" 23 May 1912, 7.
26. _____. "August Strindberg." Letter to the editor. 11 July 1912, 6, 8.
27. "Block [i.e. Bloch] Comes Back." Letter to the editor. 7 February 1913, 13-15.
28. "Mr. Bloch Protests." 21 November 1913, 9.
29. "From a Painter's Notebook: Prejudice and Presumption." 31 July 1919, 512-13.

30. "My Pictures at the Guild." 11 March 1920, 178-80.

31. "Der Künstler über alles: From 'Prejudice and Presumption.'" 22 April 1920, 333.

The International: A Review of Two Worlds 12 (1913)

32. "German Writers in Caricature." Part 1 (September 1913): 264-65; Part 2 (October 1913): 293-96.

This two-part article features twenty memorable pen-and-ink caricatures by Albert Bloch of contemporary German and Austrian writers (with a few artists and publishers thrown in for good measure) along with Bloch's trenchant accompanying commentary. Among those depicted, and in some cases skewered, are Arthur Schnitzler, Frank Wedekind, Heinrich Mann, and Karl Kraus, to whom Bloch shows no special deference. Bloch's "discovery" of Karl Kraus did not occur until he began reading *Die Fackel* in 1914.

Der Sturm (1916)

Herwarth Walden, besides editing and publishing his Expressionist journal *Der Sturm*, also sponsored numerous exhibitions in Berlin of artists associated with modernism, including Albert Bloch.

33. "Aufzeichnungen aus einem Notizbuch." 6: 142.

34. "Über Paul Klee." Letter to the editor, with a reply by the editor. 7: 11.

Der Ararat: Glossen, Skizzen und Notizen zur neuen Kunst (1920)

The first two issues of this journal published by the Munich gallery owner Hans Goltz featured numerous black-and-white reproductions of paintings and drawings by Albert Bloch.

35. "Statt einer Autobiographie: Auszüge aus einem Brief." 2 (December 1920): 137.

36. "Aufzeichnungen aus meinen Notizbüchern." 2 (December 1920): 138.

Die Fackel (1923-30)

Twelve of Albert Bloch's letters (or excerpts thereof) addressed to Karl Kraus or his representatives were printed in *Die Fackel* [see 72]. The first letters were unsigned or signed only with the initials "A. B." On scrutinizing the

postmarks, Kraus was moved to refer in print to this anonymous correspondent as "Der Leser aus Kansas."

Bloch revealed his identity in a pair of letters printed in the March 1926 issue describing a reading of a selection of Kraus's poems that Bloch had given in February of that year at the University of Kansas in Lawrence. A letter that appeared in the December 1930 issue reported on a reading that Bloch had given in St. Louis.

The majority of the letters revolved around questions pertaining to German grammar and stylistics. Some letters show that Bloch followed with great interest the political and cultural controversies on which Kraus and *Die Fackel* thrived. It is evident from the commentary that usually accompanied Bloch's letters in *Die Fackel* that Kraus sincerely appreciated Bloch's penetrating intelligence and his love of language, not to mention his unqualified admiration of Karl Kraus.

The latter came strongly to the fore in Bloch's letter in the December 1930 issue. The letter is a blistering rebuttal of H. L. Mencken's derogatory remarks about Kraus included in Mencken's unfriendly review of Bloch's book of selected poems of Kraus in English translation, which had been published earlier that year [see 1].

These letters and, to a lesser degree, Bloch's book of Kraus translations made a lasting impression on quite a number of Kraus's friends and admirers. During the 1930s Nazi persecution compelled many of these people to turn to Bloch for help in escaping to the United States. Although there was little that Bloch could do for them, lasting relationships were forged between Bloch and a half dozen or so of these highly literate people with whom Bloch had many things in common, not least a profound admiration for Karl Kraus.

37. "Lionardo da Vinci: Prophezeiung (Notizbücher)." Translation. 622 (June 1923): 208.

Translation of an excerpt from Leonardo's notebooks from English into German.

38. Letter to the editor. 668 (December 1924): 101.

39. Letter to the editor. 679 (March 1925): 107-8.

40. Letter to the editor. 717 (March 1926): 32-33.

41. Letter to the editor. 717 (March 1926): 33-34.

42. Letter to the editor. 726 (July 1926): 76-77.

43. Letter to the editor. 743 (December 1926): 72.

44. Letter to the editor. 751 (February 1927): 89.
45. Letter to the editor. 751 (February 1927): 91.
46. Letter to the editor. 759 (June 1927): 21.
47. Letter to the editor. 806 (May 1929): 66.
48. Letter to the editor. 834 (May 1930): 39.
49. Letter to the editor. 845 (December 1930): 23-24.

D. Other Periodicals and Publications (1922-40)

The first two pieces are part of a collection of seven lectures and essays on art which Albert Bloch titled "Pictures and People" [see 59(1), 59(7)]. The third and fourth pieces are extracts from another unpublished manuscript "Ishmael's Breviary" [see 58].

50. "Portraits and the Painter: A Critical Essay." *The Smart Set* 69 (October 1922): 91-96.
51. "Whistler and the Pot of Paint." *The Milwaukee Arts Monthly* 1 (November/December 1922): 13-15.
52. "From Ishmael's Breviary." *The Commonweal: A Weekly Review of Literature, the Arts, and Public Affairs* 6 (15 June 1927): 157.
53. "From Ishmael's Breviary." *The Commonweal: A Weekly Review of Literature, the Arts and Public Affairs* 9 (27 March 1929): 598.
54. "Karl Kraus' Shakespeare." *Books Abroad* 11 (1937): 21-24.
55. Review of *Ausgewählte Gedichte*, by Karl Kraus. *Books Abroad* 14 (1940): 53.

II. Unpublished Typescripts and Manuscripts by Albert Bloch

These manuscripts are in the possession of Anna Bloch, Albert Bloch's widow, in Lawrence, Kansas. Copies of all documents in the Bloch archives will eventually be donated to the Max Kade Center for German-American Studies at the University of Kansas, Lawrence.

A. Poetry

56. "Ventures in Verse," v. 1-3. Typescript (v. 1, 236 leaves; v. 2, 190 leaves; v. 3, 369 leaves).

Albert Bloch compiled a great many of his poems and translations in these three volumes. Title pages and tables of contents are provided with each volume. Bloch's title for the compilation, "Ventures in Verse," was certainly meant to echo Karl Kraus's *Worte in Versen*, the title of nine volumes of poetry by Kraus that had been originally published in *Die Fackel*.

Volume one consists of 112 poems with an afterword, "A Word to the Reader." Most, if not all, of the poems evidently were written in the 1920s. A first revision was done in 1937 and a second one in 1953. All but the last poem, an unfinished narrative poem titled "The Garden Realm: A Fragment," are grouped under headings as follows:

The thirty poems of "Portraits and People" generally in some way depict named or unnamed persons such as Karl Kraus, Chopin, Chesterton, Strindberg, "a gracious lady" or types such as "a flaneur," "a psychologist," "the skeptic." One poem is addressed to a dog name Pete and one bears the title "The Lost City." The twenty-eight poems of "White Wonder" are celebrations of nature. The fifty-three poems of "Catharsis and Compensation" are mostly in the polemical, "Krausian" vein. In the afterword Albert Bloch expresses gratitude for the profound and abiding influence that Kraus has exerted on his creative life.

Volume two consists of 145 poems and translations. Most of the poems seem to have been written between 1934 and 1937, although some began as prose pieces, the earliest of which dates back to around 1909.

The influence of Kraus is as pervasive in this volume as the first. Of the first four poems, two are about Kraus, "On the Verge" and "Before his Deathmask," and the other two are translations of poems by Kraus. "Ode of Invocation" commemorates Kraus's birthday in 1937, the year after his death. Many other poems and most especially the seventy-one sonnets of the "Black City" cycle address typical "Krausian" themes, such as the corruption, hypocrisy, and spiritual hollowness of modern mass society. (Bloch also produced a cycle of twelve pen-and-ink drawings likewise titled "The Black City".)

Counterposed to the hellish urban world portrayed in "The Black City" are nineteen of the thirty-four poems that make up "The Book of Templeton," which depict a private paradise inhabited by a man and a woman in love: a particular place called Templeton Hill and, at the same time, a shared state of mind. (There is a companion series of drawings titled "Templeton Vignettes".)

Among the translations are renderings of poems of François Villon and Paul Zech and sixteen sonnets of Goethe. Some other poems include a cycle of ten sonnets called "Desolate Landscapes," and "Roman Holiday," an extended and still timely satire on the media circus surrounding the Hauptmann trial.

Volume three consists of 203 poems and translations composed between 1937 and 1940 or 1941, with the exception of the final piece. Again, many of the poems are grouped under headings. The first thirteen poems in "1939-'40" express fear, anger and despair over the coming of war. They are followed by forty-nine "Sonnets to the Dead" addressed to departed family members, friends, acquaintances and other figures who meant something to their author. "Epistle to Weidlingau" tells the story of Bloch's long involvement with Karl Kraus. Childhood memories are the subject of the forty-six poems that make up the sequence "Beside the Still Waters, Parts I-II." The philosophical narrative poem, "The Garden of Asses: A Fantasy in Five Parts," begins with the story of the young Jesus and the ass that bore him on the journey to Egypt. (There is a painting by Bloch with the same title.) Among the forty-eight poems of "Commonplace Book" are included aphoristic and satirical pieces and translations of a poem by Eduard Mörike and a short prose passage of Karl Kraus. Some of the themes of "The Book of Templeton" from the second volume are revisited in the twenty-four poems of "Recalling Templeton." Following twenty poems under the heading "Miscellany" comes the closing piece, a translation of Mechtilde Lichnowsky's narrative poem, "Gott betet," which Bloch called "Adoro Te" [see 75]. There are also two handwritten rough drafts of this translation, both dated July 1950.

57. "Of the Beginning." Handwritten prose plan for the poem (11 leaves). Two handwritten rough drafts (draft A, 63 leaves; draft B, 61 leaves). Two pen-and-ink drawings (2 leaves).

This is an unfinished narrative poem in unrhymed verse begun in October 1943. It tells of an arduous journey through an imaginary landscape. One of the drawings is a map of this landscape.

B. Essays, Prose, Lectures

58. "Ishmael's Breviary." Mostly typescript (450-75 leaves and odd-sized pieces of paper).

This fragmentary compilation of essays, prose, aphorisms, anecdotes and extracts of letters is divided up under the headings "Painter's Progress," "Prejudice and Presumption" and "Correspondence." The earliest pieces date back to Albert Bloch's years in Europe. The subject matter is very diverse, but certain themes stand out: art and the artist; the loathsomeness of journalism and journalists, of commercialization and accepted business practices; belief and doubt.

59. "Pictures and People: From a Painter's Point of View." Typescript (180 leaves).

Seven essays or lectures on art were collected under this title. The first and the earliest piece, "Portraits and the Painter," was written in 1916 and published in 1922 in H. L. Mencken's *The Smart Set* and the last piece, "Whistler and the Pot of Paint," appeared the same year in *The Milwaukee Arts Monthly*. The other pieces were lectures that Albert Bloch actually gave in public on at least one occasion.

(1) "Portraits and the Painter" is a meditation on portrait painting, which Bloch considered second-rate art except when the artist makes an interpretive portrait of his subject, not a naturalistic or a flattering likeness [see 50].

(2) "Appreciation and 'Art in the Home'" is a condemnation of both art appreciation and interior decorating. Bloch's counterassertion is that the purpose of pictures in the home ought to be to serve as objects of contemplation on spiritual values.

(3) "Looking at Pictures" expresses Bloch's belief that many modern artists, including himself, are really not progressives at all, but retrogressives who are trying to regain the wholehearted innocence, simplicity and spirituality of the medieval painters. (There is also a typescript of a different version of this lecture titled "On Looking at Pictures.")

(4) "Kandinsky, Marc, Klee: Criticism and Reminiscence," in several ways the centerpiece of these discourses on art, is both a recollection of Bloch's personal relationship with these three Blue Rider artists and a clear-eyed assessment of the artistic strengths and weaknesses of each one from Bloch's considered perspective.

(5) "Back to the Soil" satirizes a contemporary movement in American art characterized, according to Bloch, by a completely inauthentic, morally bankrupt primitivism, which the "art establishment" busily exploited for commercial profit.

(6) "Children and Pictures" lauds the program of art instruction for children at the Hull House in Chicago for providing a setting which takes advantage of children's lack of self-consciousness and natural receptivity to art. Bloch finds this kind of purity completely lacking in the commercialized art world.

(7) "Whistler and the Pot of Paint" is a not uncritical assessment of James McNeill Whistler and his role in the controversy that erupted after the art critic John Ruskin castigated one of Whistler's paintings as "a pot of paint flung in the face of the British public."

60. Lectures on the history of art. Typescript (ca. 700 leaves).

Albert Bloch introduced the study of art history to the curriculum at the University of Kansas. These are lecture notes for twenty lectures on the history of Western art from the Middle Ages through the end of eighteenth century which Albert Bloch gave in the four-semester art history course he regularly taught at the University of Kansas between 1924 or 1925 and 1947, the year of his retirement. In the introductory lecture Bloch advises young artists to beware

of modern "art education" and to strike out on their own as soon as they can. He also warns that because American painting has yet to find its own way, young artists run the risk of losing their native individuality through overexposure to European models.

The preface to the first lecture announces that the lectures represent Bloch's personal view of the history of art. He idealizes the Middle Ages as a time when art was thoroughly and naturally integrated into everyday life, when art and life alike were simple, honest, and intensely spiritual. The Renaissance started Europe down the road of increasing naturalism, secularization, and soullessness and since then art has been about the contest between two tendencies, one being the spiritual and the emotional and the other being the scientific and the sensual. Giotto represents the medieval ideal, Raphael the beginning of all that is abhorrent about the Renaissance, and Michelangelo the perfect balance between spirituality and technical mastery.

C. Translations by Albert Bloch

61. "Karl Kraus: Aphorisms." Handwritten rough draft. Two typescripts (A, 156 leaves; B, 122 leaves).

Albert Bloch's translations of the great majority of Karl Kraus's aphorisms are collected in typescript A and divided up under the titles of the books from which they were selected: *Sprüche und Widersprüche*, *Pro domo et mundo* and *Nachts*. Bloch completed the translations between May and September 1942.

Typescript B is a selection of Bloch's translations in typescript A. The selection was made by Bloch's friend Michael Lazarus [see 74]. Around 1960 Lazarus showed these translations to W. H. Auden, who undertook a revision of them on his own. Auden made corrections in pen on typescript B, usually changing the occasional word or phrase to achieve a more colloquial, less mannered rendering. Auden suggested that these translations be reorganized and brought under separate headings, as Kraus himself had done in the German editions.

62. "Poems by Karl Kraus, Revised." Galley proofs (150 pp.).

Albert Bloch was so dismayed by the error-ridden production of his book of translations of selected poems by Karl Kraus that he tried to remove from circulation as many copies as he could. He also became dissatisfied with many of his translations. At some point he made extensive corrections and revisions in pen on his personal copy. Later, galley proofs for a planned publication of the revised version were prepared by Martin Jahoda, who had been Karl Kraus's printer in Vienna and was then living in New York; but when Jahoda became seriously ill, the publication attempt had to be abandoned.

Seventy-two of the eighty-nine translated poems were revised, some quite radically. Most of the poems that were untouched are the shorter epigrams.

63. "Poems after the German of Georg Trakl, 1887-1914." Handwritten rough drafts. Typescript (56 leaves).

In September 1942 Albert Bloch's friend Michael Lazarus presented Bloch with a copy of Georg Trakl's first collection of poems, which had originally appeared in 1913. Bloch had first heard of Trakl years ago but had never read him until then. Hoping that by translating these difficult poems into English he might understand them better, Bloch translated thirty-five of the fifty-one poems between October 1942 and January 1943; and in the spring he completed the afterword, "Translator's Postscript." These translations, together with Bloch's afterword, were finally published in 1995 in an anthology of Bloch's poetry translations edited by Frank Baron [see 3].

The rough drafts reveal that Bloch usually made two or three drafts of each poem before he got what he wanted to put in typescript. The afterword provides important insight into Bloch's theory of translation, which, Bloch averred, could be succinctly stated by Karl Kraus's pun on *übersetzen* ('to translate'): *üb Ersetzen* ('practice substitution').

III. Correspondence of Albert Bloch (by Correspondent)

A generous selection of Albert Bloch's voluminous correspondence is recorded here. Bloch had a great many European correspondents, Austrians and Germans mostly, some of whose names are more or less generally known to the educated public. In the latter category belong Wassily Kandinsky, Franz Marc, Lyonel Feininger, and possibly Ernst Krenek. The names of many other correspondents are quite familiar to students and scholars interested in Karl Kraus and his circle of friends and admirers. Among Bloch's domestic correspondents were his son Bernard, his cousin Herman Salinger, his friend and patron William Marion Reedy, and his friend Thekla Bernays.

All of the correspondence recorded here is in the possession of Anna Bloch, Albert Bloch's widow, either in the form of the original letters or copies of the letters obtained from other sources, unless otherwise noted.

Except when writing to close friends and family, Bloch made a habit of first composing a draft of his letters and then making a fair copy with or without revisions, which he posted. It is generally these drafts that have been preserved in the Bloch archives, rather than the actual letters. Very few letters received by Albert Bloch are believed to be missing, although some that were once kept by Bloch's son Bernard in New Haven, Connecticut, are in doubt.

The language of Bloch's "European" correspondence was usually German, although some of his correspondents wrote in a mixture of German and English, Mechtilde Lichnowsky being the most notable example, and Bloch sometimes

reciprocated in like manner. It should be mentioned, finally, that the term "letters" here also includes postcards and telegrams.

64. Bernays, Thekla. 45 letters from AB to TH. 1908-April 1921. Missouri Historical Society, St. Louis.

Albert Bloch met Thekla Bernays, who belonged to one of the most distinguished families in St. Louis, when they were both working for William Marion Reedy's *Mirror*, he as a caricaturist, she as a writer. Bloch's letters to her from Germany are of interest because of what they reveal about Bloch's experiences and state of mind at different times during his years abroad.

65. Bloch, Bernard. 86 letters from BB to AB. 1924-1961. Anna Bloch, Lawrence.

Bernard Bloch (1907-65), the older of Albert Bloch's two sons was a noted linguist. He taught at Yale for many years, coedited with Hans Kurath *The Linguistic Atlas of New England*, was in charge of Japanese instruction for the Army Specialized Training Program during World War II, and was the editor of the prestigious linguistics journal *Language* (1939-65). Albert and Bernard were very close. The relationship revealed in their correspondence is that of two friends, fellow writers and kindred spirits rather than that of father and son. They freely discussed their ongoing literary projects with each other, solicited criticism from each other and offered the same in return.

66. Butler, Harold A. 1 Letter from AB to HB. June 1923. Spencer Research Library, University of Kansas, Lawrence.

This letter by Albert Bloch applying for the position of professor and director of the Department of Drawing and Painting at the University of Kansas and addressed to the Dean of the School of Fine Arts summarizes his early career and his views on art.

67. Feininger, Lyonel. 27 letters from LF to AB. December 1938-July 1951. Munson-Williams-Proctor Institute, Utica, NY.

Albert Bloch and fellow American artist Lyonel Feininger (1871-1956) met in Berlin in 1913 in connection with the "Erster Deutscher Herbstsalon" exhibition, but there was no further contact between them until Bloch wrote to Feininger soon after Feininger's return to the United States after more than forty years in Europe. Feininger's letters express despair about Nazi domination of his beloved Germany and deep concern about the fate of friends and relatives still exposed to the dangers that he had just escaped. The letters also reveal that Feininger and his wife were in rather desperate financial straits and were finding

it difficult to adjust to their new life in unfamiliar surroundings, cut off from their past. Feininger praises Bloch's recent work warmly and expresses some dissatisfaction with his own.

In 1939 Feininger suggested that Bloch join him for the summer in Falls Village, Connecticut, and arranged for Bloch to live in a cottage a short distance from the Feiningers' cottage. Thereafter, Bloch returned with Anna Bloch to Falls Village regularly in the summers until the early 1950s. Bloch's letters to Feininger have not been found.

68. Jaray, Karl. 14 letters for AB to KJ. December 1929-August 1939. 21 letters from KJ to AB. November 1929-July 1939. Brenner Archiv, Innsbruck.

The early correspondence between Albert Bloch and Karl Jaray, a member of the Kraus circle in Vienna, mainly concerned Jaray's project of developing an index for *Die Fackel*, then thirty years old, with the help of a group of Kraus enthusiasts. Bloch approved of the idea wholeheartedly but did not have the time to give his participation. Kraus's will named Jaray one of the heirs of his estate. Jaray died in exile in South America.

69. Jone, Hildegard. 6 letters from AB to HJ. January 1936-April 1939. 57 letters from HJ to AB. June 1935-November 1961. Brenner Archiv, Innsbruck.

The Austrian painter and writer Hildegard Jone (1891-1963) was an admirer of Karl Kraus and a friend and associate of Ludwig von Ficker, founder of *Der Brenner*, a journal that was based in Innsbruck and was modeled on *Die Fackel*. The correspondence between Albert Bloch and Jone began when Bloch wrote a letter to Jone (which is now lost), in which he complimented her on a book of her poems that he had read with great pleasure, and continued sporadically until Bloch's death in December 1961.

70. Kandinsky, Wassily. 5 letters from AB to WK. May 1936-June 1937. Drafts, Anna Bloch, Lawrence; letters received by WK, Centre Pompidou, Paris. 3 letters from WK to AB. June 1936-April 1937. Anna Bloch, Lawrence.

Wassily Kandinsky, together with Franz Marc, had invited Albert Bloch to join the Blue Rider enterprise in 1911. Kandinsky and Bloch lost contact with each other when Kandinsky left Germany with the outbreak of war in 1914. In 1936 Bloch initiated the correspondence with Kandinsky, then living in Paris. Bloch, evidently concerned about Kandinsky's long-term safety in the worsening European political climate, cautiously offered to help Kandinsky in any way he could. Kandinsky seems to have misconstrued what kind of assistance Bloch wished to provide, because he replied stiffly that since his paintings were selling

quite briskly, his circumstances in Paris were more than comfortable and he was not in need of Bloch's help. The letters contain a good deal of discussion between Bloch and Kandinsky of their artistic concerns and their views on current trends in art.

71. Kraft, Werner. 57 letters from AB to WK. March 1933-July 1942. Drafts, Anna Bloch, Lawrence; letters received by WK, Werner Kraft Archiv, Rheinbach, Germany. 138 letters from WK to AB. March 1933-November 1955. Brenner Archiv, Innsbruck.

Werner Kraft (1896-1991), who knew of Albert Bloch from Bloch's letters that had been printed in *Die Fackel*, initially wrote to Bloch for assistance in emigrating to the United States from Germany, where Kraft felt that as a Jew he had no future. Although Bloch could do nothing to help, their correspondence continued as Kraft went first to Sweden and then Paris before settling in Jerusalem in 1934. Kraft and Bloch were both involved in the planning of the festschrift for Karl Kraus published in 1934 under the title *Stimmen über Karl Kraus zum 60. Geburtstag* [see 4]. Alone among Bloch's many Jewish friends and acquaintances, Kraft shows great concern (in his early letters at least) about the preservation of the Jewish heritage in general and his own Jewish identity in particular. In Palestine and later Israel Kraft worked as a librarian and authored poetry, fiction, and literary criticism, including several books and articles on Karl Kraus. The Bloch-Kraft correspondence frequently revolved around literary matters. Some of Kraus's works are discussed in great detail.

72. Kraus, Karl (or Der Verlag "Die Fackel"). 40(?) letters from AB to KK. November 1923-September 1935. 24 letters from *Die Fackel* to AB. Karl Kraus Archiv, Vienna.

The exact number of letters Albert Bloch wrote to *Die Fackel* has not been clearly determined. Only three of the twenty-two letters which are in Anna Bloch's possession are among the twelve letters, excerpts of which are known to have been printed in the pages of *Die Fackel*. Cited in Werner Mohr's dissertation on Albert Bloch are additional letters which did not appear in *Die Fackel* and are not in Bloch's archives in Lawrence [see 153].

The twelve letters of Albert Bloch that were published in *Die Fackel* are recorded in section 1.1.2. The earliest of the other ten letters pertain to Bloch's attempt to obtain a subscription to *Die Fackel*, no simple task because of the very small number of American readers, although arrangements finally were made through Karl Kraus's agent in New York. Most of the remaining letters are concerned with Bloch's translating activities, including his translations of selected poems by Kraus which appeared in 1930 under the imprint of the Boston publisher Four Seas Press [see 1].

73. Krenek, Ernst. 19 letters from AB to EK. August 1938-October 1943. 29 letters from EK to AB. December 1936-August 1943. Brenner Archiv, Innsbruck.

The Viennese composer and writer Ernst Krenek (1900-91) wrote to Albert Bloch, asking for help in emigrating to the United States, as did many others who knew Bloch from his letters in *Die Fackel*. Although Bloch could provide no assistance beyond suggesting that Krenek write to Arnold Schoenberg, who was then living in California, Krenek visited Bloch in Lawrence in January 1939 and their correspondence continued for several more years.

74. Lazarus, Michael (and Irene). 181 letters from AB to ML(IL). April 1938-October 1961. 278 letters from ML(IL) to AB. April 1938-4 June 1960.

Another émigré from the Kraus circle in Vienna, Michael Lazarus arrived in New York in late 1938. With that, the correspondence between Albert Bloch and Lazarus, which actually began while Lazarus was still in Vienna, intensified and the two men met the following summer at Bloch's summer home in Connecticut. According to Anna Bloch, she and Albert Bloch considered Michael Lazarus and his wife Irene Schidloff Lazarus their closest friends, though they saw each other infrequently. Michael Lazarus was a tireless advocate for Albert Bloch both during Bloch's lifetime and after his death. He negotiated the publication of Bloch's second book with the New York publisher Frederick Ungar in 1947 and nearly succeeded in arranging for the posthumous publication of Bloch's translations of aphorisms by Karl Kraus and Bloch's translations of poems by Georg Trakl.

After Bloch's death Lazarus also attempted to put together an English-language anthology of Karl Kraus's writings built around a selection of Bloch's pioneering translations. It was never published. Lazarus was no less an advocate for Albert Bloch the artist. He initiated the Albert Bloch exhibition at the Goethe House in New York in 1963 and was instrumental in arranging the USIS traveling exhibition of paintings by Albert Bloch which visited nine cities in Germany and Austria in 1964 and 1965. Lazarus's most lasting achievement may have been his editing, with Irene Lazarus's assistance, of Karl Kraus's correspondence with Sidonie Nádherný, a task which he did not live to see through to completion.

75. Lichnowsky, Mechtilde. 3 letters from AB to ML. June 1931-March 1948(?). 121 letters from ML to AB. November 1930-February 1956. Brenner Archiv, Innsbruck.

Mechtilde von Lichnowsky (1879-1958), a direct descendant of Empress Maria Theresia of Austria, was the author of fiction, poetry and drama and was personally well acquainted with Karl Kraus. She and Albert Bloch exchanged a

few letters in 1930-31 after she had seen a copy of *Poems*, Bloch's translations of selected poems by Karl Kraus [see 1]. Their correspondence resumed in 1948 as a result of Bloch's second book, *Ventures in Verse*, which included additional translations of Kraus's poetry, and continued until shortly before her death in 1958 [see 2]. Like Bloch, Lichnowsky was a devotee of Karl Kraus's ideas on language, and she also shared with Bloch a special interest in the aphorism, a literary form at which Kraus had excelled. Bloch kept several photographs of Lichnowsky that she had sent him on the wall in his study in his home in Lawrence.

76. Marc, Franz. 14(?) letters from AB to FM. December 1913-February 1916. Franz Marc Archiv, Nuremberg. 36 letters and postcards from FM to AB. April 1912-February 1916. (English translations by Anna Bloch). Anna Bloch, Lawrence.

The earliest letters exchanged by Albert Bloch and Franz Marc (1880-1916) treat questions relating to participation in exhibitions and the sale of paintings. The latter part of their correspondence was conducted while Marc, a lieutenant in the German army, was fighting on the Western front. Marc was killed in battle in March 1916. His last letter to Albert Bloch was dated five days before his death. Of the artists who were associated with the Blue Rider, Bloch was closest to Marc. On the wall in Bloch's study in his home in Lawrence, Bloch kept a photograph of Marc given to him by Maria Marc after Franz Marc's death.

77. Marc, Maria. 32 letters from AB to MM. March 1916-39. (3 letters in English translation by Anna Bloch). 14 letters and postcards from MM to AB. 1935-48. Anna Bloch, Lawrence.

The correspondence between Albert Bloch and Maria Marc began when Bloch wrote to her soon after Franz Marc, her husband and Bloch's friend, was killed at Verdun. When it resumed after a long lapse in 1935, the main topic was Maria Marc's efforts to organize a memorial volume for Franz Marc on the twentieth anniversary of his death. Bloch eagerly agreed to contribute, and submitted a text for inclusion in the book. The planned publication never materialized, however, due to the Nazis' suppression of the work of Franz Marc and other modernists, whom they labeled "degenerate."

78. Nádherný, Sidonie. 47 letters from AB to SN. September 1947-June 1949. 55 letters SN to AB. October 1947-September 1950. Brenner Archiv, Innsbruck.

The twenty-three-year relationship between Sidonie Nádherný (1885-1950) and Karl Kraus is documented in their extensive correspondence, which only came to light through the Bloch-Nádherný letters. Nádherný was living on her

familial estate in Czechoslovakia (on borrowed time because the communists were about to come to power) when Oskar Samek, who had been Karl Kraus's lawyer, sent her a copy of Albert Bloch's book, *Ventures in Verse* [see 2]. She wrote a letter to Samek praising the translations of poems by Kraus which Bloch included in the book. Samek passed this letter on to Bloch in New York. Bloch wrote to thank her, and a lively and intense correspondence ensued. Bloch's letters provided Nádherný with much-needed emotional support in what were very trying times for her before she left her home for London, where she died in 1950. Nádherný sent Bloch copied excerpts of Kraus's letters to her. These excerpts led Kraus scholars to the original Kraus-Nádherný correspondence, which was published in two volumes in 1974.

79. Pollinger, Erny. 7 letters from AB to EP. July 1936-September[?] 1938. 12 letters from EP to AB. July 1936-January 1943. Brenner Archiv, Innsbruck.

Erny Pollinger, a niece of Karl Kraus, wrote to Bloch from Vienna soon after Kraus's death to ask him to send her any obituaries of Kraus that had appeared in American newspapers. Later, at his request she provided details about Kraus's (and her) family. A month after the *Anschluss* of Austria into the German Reich in February 1938, Pollinger escaped with her American husband Jules Pollinger to London. At the time of her last letter to Bloch, Pollinger was working for a self-help organization for Jewish emigrants in New York.

80. Reedy, William Marion. 31 letters from WMR to AB. March 1909-January 1913. Reedy Papers, Missouri Historical Society.

William Marion Reedy (1862-1920), editor and publisher of *The Mirror*, a weekly journal of politics and the arts, and Albert Bloch's benefactor, provided Bloch with a stipend that enabled Bloch to support himself and his family in Munich. Reedy's letters show that in turn for this largesse he expected Bloch to study art under a qualified teacher. Reedy alternately pleaded and demanded that Bloch comply with his wishes, but Bloch then and always insisted on doing things his way. Bloch continued his contributions to *The Mirror* during his years abroad, some under the pseudonym Joseph Strong.

81. Salinger, Herman. 38 letters from HS to AB. January 1947-April 1961. Anna Bloch, Lawrence.

Herman Salinger (1905-83), a younger cousin of Albert Bloch, was a professor of German at several American colleges and universities, including Duke University, the author and editor of many books and articles on German literature, and a translator of German poetry into English. His own poetry was published in two volumes, *Angel of Our Thirst* and *A Sigh is the Sword*, and in

numerous periodicals. Early on, Bloch "forgave" Salinger his lifelong interest in Heinrich Heine, whom Bloch, like his mentor Karl Kraus, detested. In their correspondence Bloch and Salinger often discussed each other's literary work. Salinger, who clearly felt that Bloch was seriously undervalued as an artist, may have provided some of the impetus for an Albert Bloch exhibition that was held at Duke University in early 1962. The exhibition opened just a few weeks after Bloch's death in December and Salinger wrote a review for the *Duke Chronicle*. Bloch's letters to Salinger are in the Duke University archives.

82. Samek, Oskar. 14 letters from AB to OS. January 1940-October 1955. 30 letters from OS to AB. October 1939-November 1958. Brenner Archiv, Innsbruck.

Oskar Samek, who had been Karl Kraus's attorney, emigrated to the United States in the 1939. The following year Samek sent to Bloch for safekeeping a typeset copy of Kraus's exposé of Nazism, *Dritte Walpurgisnacht*, which Kraus had written in 1933 but had chosen not to publish during his lifetime. Even in 1940 it was feared that publication would invite reprisals against persons in Germany and Austria. *Dritte Walpurgisnacht* was eventually published in 1952. Also, after the war Samek sent copies of Albert Bloch's *Ventures in Verse*, which was published in 1947, to Mechtilde Lichnowsky in London and Sidonie Nádherný in Czechoslovakia [see 2]. This gesture led to an exchange of letters that developed into an extensive correspondence between Bloch and these two women.

83. Walden, Herwarth. 27 letters from AB to HW. December 1913-September 1919. Staatsbibliothek Berlin.

Herwarth Walden (1878-1941), gallery owner in Berlin and editor and publisher of the Expressionist journal *Der Sturm*, was one of the foremost champions of modernist art. He frequently exhibited the work of Albert Bloch and other avant-garde artists in his gallery, and he published two short prose pieces by Bloch in *Der Sturm*. Walden fled to the Soviet Union in 1932, was arrested in a Stalinist purge in 1941 and died the same year in a Soviet labor camp.

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132. _____. "Caricaturist Albert Bloch Abroad." Editorial. *The Mirror*, 18 February 1909, 3.
133. _____. "Albert Bloch." *Reedy's Mirror*, 6 August 1915, 16-17.
134. Roditi, Edouard. "Interview with Gabriele Münter." *Arts* 34 (1960): 36-41. Republished in: Edouard Roditi. *Dialogues on Art*. Santa Barbara, CA: Ross-Erikson, 1980. 133-54.
135. Röthel, Hans Konrad. *The Blue Rider: With a Catalog of the Works by Kandinsky, Klee, Macke, Marc, and Other Blue Rider Artists in the Municipal Gallery*. Munich, New York: Praeger, 1971. 38, 138. Includes an excerpt of Albert Bloch's letter to Edward A. Maser [see 203].
136. Salinger, Herman. "No Peace with Philistines." *Duke Chronicle*, 20 February 1962. 5. Review of the Albert Bloch exhibition held in January-March 1962 at Duke University [see 81].

137. Sanford, Robert R. "An American Blue Rider." *The Kansas City Star*, 5 May 1963, D1-2.
138. Schick, Paul. *Karl Kraus in Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt, 1965. 124-25; illustration 125.
139. Schuchter, Maria. "Albert Bloch." In *Allgemeines Künstlerlexikon: Die bildenden Künste aller Zeiten und Völker*. Munich: Saur, 1992. 1:524-25.
140. Selz, Peter. *German Expressionist Painting*. Berkeley, CA: University of California Press, 1957. 206, 208-9, 213, 261, 263, 266; illustration: plate 88.
141. Sheehan, Murray. "'The New Art' Apropos the Work of Albert Bloch." *The Mirror*, 11 April 1913, 5-6.
142. Stemmel, Jochen. *Dritte Walpurgisnacht: Über einen Text von Karl Kraus*. Literatur und Wirklichkeit, no. 23. Bonn: Bouvier, 1982. 72-73.
143. Von Ziegesar, Peter. "The Rediscovery of the Paintings of Albert Bloch." *Kansas City Magazine* 12 (October 1987): 30, 32, 34-35.
144. Walden, Nell, and Lothar Schreyer. *Der Sturm: Ein Erinnerungsbuch an Herwarth Walden und die Künstler aus dem Sturmkreis*. Baden Baden: Woldemar Klein, 1954. 258-63.
145. Werenskiold, Marit. *The Concept of Expressionism: Origin and Metamorphosis*. Oslo: Universitetsforlaget; New York: Columbia University Press, 1984. 150.
146. Wimmer-Webhofer, Erika. "Albert Bloch und Karl Kraus: Gedichte." *Mitteilungen aus dem Brenner Archiv* 9 (1990): 48-54.
147. _____. "Zur Rezeption von Karl Kraus: Der Briefwechsel aus dem Nachlaß Albert Bloch—Michael Lazarus—Sidonie Nádherný." *Mitteilungen aus dem Brenner Archiv* 3 (1984): 35-53.
148. _____. "Zur Überlieferung der Dritten Walpurgisnacht." *Kraus-Hefte* 39 (1986): 4-7.
149. Zohn, Harry. *Karl Kraus*. Twayne's World Author Series, no. 116. New York: Twayne Publishers, 1971, 7, 95, 115, 149-50. Six translations by Albert Bloch of poems by Karl Kraus are included in addition to the references to Bloch cited here [see 6].

150. _____. "Karl Kraus in der heutigen englischsprachigen Welt." In *Karl Kraus: Diener der Sprache, Meister des Ethos*. Edited by Joseph P. Strelka. Edition Orpheus, no. 1. Tübingen: Francke, 1990. 320-22.
151. _____. "Krausiana: Karl Kraus in English Translation." *Modern Austrian Literature* 3,2 (1970): 25-30.
152. _____. "The Translation of Satire." *Babel: International Journal of Translation* 14 (1968): 203-4.

B. Dissertations on Albert Bloch

This pair of dissertations complement each other inasmuch as Maria Schuchter's deals with Bloch as an artist and Werner Mohr's with Bloch as a translator, caricaturist and champion of Karl Kraus in America.

153. Mohr, Werner. "Albert Bloch as Caricaturist, Social Critic, and Authorized Translator of Karl Kraus in America." Diss. University of Kansas, 1995.
154. Schuchter, Maria. "Albert Bloch." Diss. Universität Innsbruck, 1991.

C. Conference Papers on Albert Bloch

These papers were presented at the Sixteenth Annual Symposium of the Society for German-American Studies held on 2 May 1992 at the University of Kansas, Lawrence. Versions of the papers by Helmut Arntzen, Hans Esselborn, Werner Mohr and Erika Wimmer-Webhofer (as well as a slightly altered version of this bibliography, without the introductory essay on Bloch) are included among the thirteen articles that have been brought together in a collection which is to be published in early 1997 under the title *Albert Bloch: Artistic and Literary Perspectives*, edited by Frank Baron, Helmut Arntzen and David Cateforis. Janice McCullagh contributed an essay to this collection which is not based directly on her conference paper.

155. Arntzen, Helmut. "Albert Bloch and Karl Kraus."
156. Esselborn, Hans. "The Relationship to Reality in the Pictures of Albert Bloch and the Poems of Georg Trakl" [see 102].
157. McCullagh, Janice. "Albert Bloch, the American Blue Rider."
158. Mohr, Werner. "'German Writers in Caricature': Albert Bloch's Satirical Depiction of the German Literary Scene of 1913."

159. Prather, Marla. "American Artists in Germany."
160. Sudlow, Robert. "Albert Bloch: Teacher, Artist and Friend."
161. Wimmer-Webhofer, Erika. "Correspondence as Literary Activity: The Letters of Albert Bloch."

V. Art Catalogs (by Date)

1911-15

162. *Katalog der XXII. Ausstellung der Berliner Secession, Berlin 1911.* 71 pp., 51 pp. of plates. Ausstellungshaus am Kurfürstendamm, Berlin. Cat. no. 20.
163. *Katalog der XXIII. Ausstellung der Berliner Secession: Zeichnende Künste.* 105 pp. Ausstellungshaus am Kurfürstendamm, Berlin, November-December 1911. Cat. no. 79-80.
164. *Die erste Ausstellung der Redaktion Der Blaue Reiter.* 6 pp., 13 leaves of plates. Galerie Thannhauser, Munich, 18 December 1911—1 January 1912. Cat. no. 3-8 (1 reproduction).
165. *Der Blaue Reiter, Schwarz-Weiss: Die zweite Ausstellung der Redaktion.* 20 pp. Hans Goltz/Kunsthandlung, Munich, 12 February-April 1912. Cat. no. 4-11 (1 reproduction).
166. *Der Blaue Reiter, Franz Flaum, Oskar Kokoschka, Expressionisten: Erste Ausstellung.* 10 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, March 1912. Cat. no. 1-7.
167. *Internationale Kunstausstellung des Sonderbundes Westdeutscher Kunstfreunde und Künstler zu Cöln 1912.* 104 pp., 65 leaves of plates. Städtische Ausstellungshalle am Aachener Tor, Cologne, 25 May-30 September 1912. Cat. no. 377.
168. *A. Bloch, München.* 4 pp. Der neue Kunstsalon, Max Dietzel, Munich, May 1913. 38 paintings.
169. *Erster deutscher Herbstsalon, Berlin 1913.* 32 pp., 50 pp. of plates. Der Sturm, Leitung: Herwarth Walden, Berlin, 20 September-1 December 1913. Cat. no. 47-51 (1 reproduction).
170. *Albert Bloch: Zwanzigste Ausstellung.* 4 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, December 1913. 42 paintings.

171. *Die neue Malerei: Expressionistische Ausstellung.* 18 pp., 12 leaves of plates. Galerie Ernst Arnold, Dresden, January 1914. Cat. no. 16-17.
172. *Catalogue of an Exhibition of Modern Paintings by Albert Bloch of Munich.* Chicago: The Art Institute of Chicago, 1915. 15 pp., 2 pp. of plates. Art Institute of Chicago, July-August 1915; City Art Museum, St. Louis, September 1915. Catalog by Arthur Jerome Eddy. 25 paintings (2 reproductions).
- 1916-20
173. *Muenchener neue Secession: II. Ausstellung.* 28 pp., 15 pp. of plates. Munich, 1916. Cat. no. 4 (1 reproduction).
174. *Graphische Werke: Sechsenddreißigste Ausstellung.* 7 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, 1916. Cat. no. 8-18.
175. *Albert Bloch, Paul Klee: Gemälde und Zeichnungen: Neununddreißigste Ausstellung.* 4 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, March 1916. Cat. no. 1-16.
176. *Expressionisten, Kubisten: Erste Ausstellung, Braunschweig.* 16 pp. Der Sturm, Leitung: Herwarth Walden, Herzogliches Museum, Braunschweig, 7-31 May 1916. Cat. no. 1-2.
177. *Expressionisten, Futuristen, Kubisten: Gemälde und Zeichnungen: Dreiundvierzigste Ausstellung.* 4 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, July 1916. Cat. no. 1.
178. *Sturm-Ausstellung.* 14 pp. Galerie Corray, Basel, Feb. 2-March 2, 1917; Galerie Dada, Zurich, 17 March-30 April, 1917. Cat. no. 1-2.
179. *Expressionisten, Kubisten, Futuristen: Erste Ausstellung, Brünn.* 16 pp. Mährischer Kunstverein, Kaiser Franz Joseph-Jubiläum-Künstlerhaus, Brünn [i.e., Brno] [1916-17?]. Cat. no. 1-2.
180. *Albert Bloch, Harald Kaufmann: Gemälde und Aquarelle, Zeichnungen: Zweiundfünfzigste Ausstellung.* 4 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, May 1917. Cat. no. 1-40.
181. *Sturm-Gesamtschau: Gemälde und Aquarelle, Zeichnungen: Dreiundfünfzigste Ausstellung.* 4 pp. Der Sturm, Leitung: Herwarth Walden, Berlin, June 1917. Cat. no. 3.

182. *Albert Bloch, Stanislaus Stückgold*. 4 pp. Kunstsalon Ludwig Schames, Frankfurt am Main, July 1917. 36 paintings.
183. *Albert Bloch, München: Eine Auswahl der Bilder aus den letzten fünf Jahren 1913-1918*. 2 pp. Kunsthaus Das Reich, Munich, 15 March-15 April 1918. 39 paintings.
184. *Albert Bloch: Zweiundfünfzigste Ausstellung*. 5 pp., 12 leaves of plates. Neue Kunst/Hans Goltz, Munich, June 1919. 61 paintings, 15 watercolors, 19 pen drawings, 5 wash drawings, and 4 etchings (12 reproductions).
185. *Herbst 1919: Fünfte Gesamtausstellung, Vierundfünfzigste Ausstellung*. 2 pp., 23 pp. of plates. Neue Kunst/Hans Goltz, September-October 1919. Cat. no. 1-2.
186. *Albert Bloch*. 1 p. Kunstverein zu Jena, 1-30 May 1920. 47 works.
187. *Exposition Internationale d'Art Moderne: Peinture, Sculpture, etc.* 35 pp., 24 pp. of plates. Geneva, 26 December 1920—25 January 1921. Cat. No. Allemagne, 3.
- 1921-40
188. *Exhibition of Paintings by Albert Bloch*. 4 pp., 1 p. of plates. Daniel Gallery, New York, NY, 15-28 November 1921 (held over until 15 December). 41 paintings (1 reproduction).
189. *Exhibition of Paintings from the Collection of the Late Arthur Jerome Eddy*. 16 pp., 5 pp. of plates. Art Institute of Chicago, 19 September—22 October 1922. 7 paintings.
190. *Exhibition of Paintings by Albert Bloch, Karl Mattern and Major Archibald Murray*. 4 pp. Kansas City Art Institute, Kansas City, MO, 1-24 [?] 1927. Cat. no. 1-38.
191. *Catalogue of an Exhibition of Paintings by Albert Bloch*. 2 pp. The Arts Club of Chicago, 18-31 March 1927. 38 paintings.
192. *The Arthur Jerome Eddy Collection of Modern Paintings and Sculpture*. 31 pp. Art Institute of Chicago, 22 December 1931—17 January 1932. Cat. no. 1 (1 reproduction).

193. *Catalogue of a Century of Progress: Exhibition of Paintings and Sculpture, Lent from American Collections.* xvi, 120 pp., 95 pp. of plates. Art Institute of Chicago, 1 June-1 November 1933. Cat. no. 766 (1 reproduction).
 194. *First National Exhibition of American Art.* 32 pp. City of New York Municipal Art Committee, International Building, Rockefeller Center, 18 May-1 July 1936. Cat. no. 494-495.
 195. *Midwestern Artists' Exhibition.* 20 pp. Kansas City Art Institute, Kansas City, MO, 7 February-1 March 1937. Cat. no. 15-16 (1 reproduction).
 196. *The Third Annual Exhibition of Paintings by Artists West of the Mississippi.* 16 pp., 6 pp. of plates. Colorado Springs Fine Arts Center, 15 July-31 August 1937. Cat. no. 22.
 197. *American Art Today. New York World's Fair.* New York: National Art Society, 1939. 342 pp. (1 reproduction).
- 1941-60
198. *Arts and Crafts of Kansas, Catalog: An Exhibition Held in Lawrence in the Community Building.* 119 pp. Lawrence, Kansas, 18-22 February 1948. Cat. no. 5 (1 reproduction).
 199. *Der Blaue Reiter: München und die Kunst des 20. Jahrhunderts, 1908-1914.* 45 pp. Haus der Kunst, Munich, September-October 1949. Cat. no. 4-5.
 200. *Der Blaue Reiter 1908-1914—Wegbereiter und Zeitgenossen: Kandinsky, Marc, Macke, Klee.* 46 pp., 12 leaves of plates. Kunsthalle, Basel, 21 January-26 February 1950. Cat. no. 184.
 201. *Der Blaue Reiter.* 16 pp. Curt Valentin Gallery, New York, NY, 7 December 1954—8 January 1955. Cat. no. 1.
 202. *Artists of the Blaue Reiter: Exhibition of Painting and Graphic Works.* 13 leaves. Cambridge, MA: Busch-Reisinger Museum, Harvard University, 21 January-24 February 1955. Cat. no. 1.
 203. *Albert Bloch, a Retrospective Exhibition of His Work from 1911 to 1955.* 24 pp. University of Kansas Museum of Art, Lawrence, Kansas, 15 September-30 October 1955. 45 works (reproductions). A letter by Albert Bloch to Edward A. Maser, director of the University of Kansas Museum of Art, is printed in the catalog in lieu of the usual introductory remarks about the artist.

204. *A Retrospective Exhibition of the Work of Albert Bloch*. 4 pp. Renaissance Society, University of Chicago, 11 March-7 April 1956. Catalog by James Gilbert. 41 paintings (1 reproduction).
205. *Paintings by Albert Bloch* [caption title on museum newsletter]. Central Loan Gallery, Nelson-Atkins Museum of Art, Kansas City, Mo., June-July 1957. 35 paintings.
206. *Twentieth Century German Art*. 6 pp. Fine Arts Festival, Kansas State College, Manhattan, Kansas, 2-12 May 1957. 3 works.
207. *The Blue Rider Group: An Exhibition Organized with the Edinburgh Festival Society by the Arts Council of Great Britain*. 32 pp., 44 pp. of plates. Tate Gallery, London, 30 September-30 October 1960. Cat. no. 1.

1961-80

208. *Paintings, Drawings and Prints of the 19th and 20th Centuries: The Collection of Dr. and Mrs. Otto Fleischmann: A Loan Exhibition*. 24 pp. University of Kansas Museum of Art, Lawrence, Kansas, 4 December 1960-8 January 1961. Cat. no. 4-6 (1 reproduction).
209. *Der Sturm: Herwarth Walden und die Europäische Avantgarde, Berlin 1912-1932*. 110 pp. Nationalgalerie, Berlin, 24 September-19 November 1961. Cat. no. 49-53 (1 reproduction).
210. *Albert Bloch, a Retrospective Exhibition of His Work from 1911 to 1956*. 16 pp. Philbrook Art Center, Tulsa, OK, 7-31 March 1961. 31 works (12 reproductions).
211. *Vor 50 Jahren: Ausstellung Neue Kunstervereinigung, Der Blaue Reiter*. 49 pp. Galerie Stangl, Munich, 7 April-19 May 1962. Cat. no. 10-12 (1 reproduction).
212. *Derrière le Miroir: Le Cavalier Bleu et son destin*. 36 pp. Galerie Stangl, Munich, October-November 1962. Cat. no. 35.
213. *Der Blaue Reiter*. 130 pp., 82 pp. of plates. Städtische Galerie im Lenbachhaus, Munich, 1963. 2 paintings, 1 drypoint, 1 pen drawing (1 reproduction). Includes an excerpt from Albert Bloch's lecture "Kandinsky, Marc, Klee: Criticism and Reminiscence" [see 59(4)].
214. *Der Blaue Reiter: Exhibition for the Benefit of the Manhattan Chapter of the American Association for the United Nations*. 40 pp. Leonard Hutton

- Galleries, New York, NY, 19 February-30 March 1963. Cat. no. 34-37 (2 reproductions).
215. *Albert Bloch (1882-1961): An Exhibition of Watercolors, Drawings and Drypoints*. 48 pp. University of Kansas Museum of Art, Lawrence, Kansas, 30 April-4 June 1963. 92 works (20 reproductions).
 216. *The Decade of the Armory Show: New Directions in American Art, 1910-1920: Sixth Loan Exhibition of the Friends of the Whitney Museum of American Art*. 75 pp. Whitney Museum of American Art, New York, NY, 27 February-14 April 1963; City Art Museum of St. Louis, 1 June-14 July 1963; Cleveland Museum of Art, 6 August-15 September 1963; Pennsylvania Academy of Fine Arts, Philadelphia; 30 September-30 October 1963; Art Institute of Chicago, 15 November-29 December 1963; Albright-Knox Art Gallery, Buffalo, NY, 20 January-23 February 1964. Cat. no. 3.
 217. *Albert Bloch, ein amerikanischer Blauer Reiter 1882-1961*. 20 pp. USIA/USIS traveling exhibition to Munich, Stuttgart, Berlin, Frankfurt, Hamburg, Vienna, Innsbruck, and Salzburg, November 1964-August 1965. 49 works (12 reproductions).
 218. *Albert Bloch: Selected Paintings and Drawings* [brochure]. Goethe Haus, New York, NY, 3 December 1963-6 January 1964. Introduction by Anna Francis Bloch. 18 paintings, 6 watercolors, 23 pen drawings (1 reproduction).
 219. *Der Blaue Reiter*. Munich: Städtische Galerie im Lenbachhaus, 1966. 163 pp., 98 pp. of plates. 2 paintings, 1 drypoint, 1 pen drawing (1 reproduction). Includes an excerpt from Albert Bloch's lecture "Kandinsky, Marc, Klee: Criticism and Reminiscence" [see 58(4)].
 220. *Albert Bloch, 1882-1961*. 11 pp. Wichita Art Association, 1969-70. 71 works (4 reproductions).
 221. *Exhibition of Drawings by Albert Bloch (1882-1961)*. 3 pp. Mulvane Art Center, Washburn University, Topeka, Kansas, December 1969-January 1970. 38 works.
 222. *The Image in Contemporary Art, A Series of Five Exhibits in the Representational Tradition: Eva Klein-Lamb, Paul W. Mannen, Albert Bloch, Richard Green, Arthur Bond*. 14 pp. John C. Calhoun State Technical Junior College, Decatur, Alabama, November 1970-April 1971 (Bloch exhibit: February 1971). (3 reproductions).

223. *Paul Klee und seine Malerfreunde: Die Sammlung Felix Klee.* 215 pp. Kunstmuseum Winterthur, 7 February-18 April 1971; Wilhelm-Lehmbruck-Museum, Duisburg, 25 May-22 August 1971. Cat. no. 321 (1 reproduction).
224. *German Expressionists: Paintings, Drawings, Watercolors, Sculpture.* 48 pp. Leonard Hutton Galleries, New York, November 1972-February 1973. Cat. no. 6-7 (2 reproductions).
225. *Albert Bloch, 1882-1961, an American Expressionist: Paintings, Drawings, Prints.* 36 pp. Paintings: Munson-Williams-Proctor Institute, Utica, NY; drawings and prints: Edward W. Root Art Center, Hamilton College, Clinton, NY. 3 February-3 March 1974. Foreword by James Penney. 127 works (21 reproductions).
226. *Der Blaue Reiter und sein Kreis (Der Blaue Reiter und die Neue Künstlervereinigung München): Gemälde, Aquarelle, Zeichnungen, Graphik: 24. Kunstausstellung Villingen-Schwenningen, Stadtbezirk Schwenningen Beethovenhaus.* 104 pp. 26 April-19 May 1975. Introduction by Klaus Lankheit. Cat. no. 5-7 (2 reproductions).
227. *Der Blaue Reiter und sein Kreis.* New York: Leonard Hutton Galleries, 1977. 76 pp. 18 March-May 1977. Cat. no. 1-2 (2 reproductions).
228. *Albert Bloch, Blaue Reiter Artist in the Midwest: Retrospective Exhibition, 1911-1958: Oils, Watercolors, Drawings.* 2 pp. Friends of Art Sales and Rental Gallery, Nelson-Atkins Museum, Kansas City, MO, 8 October-5 November 1978. 66 works.
229. *Die Zwanziger Jahre in München: Katalog zur Ausstellung im Münchner Stadtmuseum Mai bis September 1979.* Munich: Münchner Stadtmuseum, 1979. xxiii, 768 pp. Cat. no. 99 (1 reproduction); 747.

1981-96

230. *Pioneers: Early 20th Century Art from Midwestern Museums.* 44 pp. Grand Rapids Art Museum, Grand Rapids, MI, 17 September-1 November 1981. Cat. no. 3 (1 reproduction).
231. *Kandinsky und München: Begegnungen und Wandlungen 1896-1914.* Munich: Prestel Verlag, 1982. 450 pp. Catalog of the exhibition held at the Städtische Galerie, Lenbachhaus, Munich, 18 August-17 October 1982. Revised and enlarged version of the exhibition Kandinsky in Munich, 1896-1914 held at the Guggenheim Museum, New York, 22 January-21 March

- 1982; San Francisco Museum of Modern Art, 22 April-20 June 1982. Cat. no. 212, 401, 445; 41, 56, 70.
232. *Der Blaue Reiter im Lenbachhaus München: Katalog der Sammlung in der Städtischen Galerie.* Munich: Prestel, 1982. 417 pp. Catalog by Rosel Gollek. Cat. no. 9-13; 308-9, 408.
233. *The Graphic Image: German Expressionist Prints.* 72 pp. Elvehejm Museum of Art, University of Wisconsin-Madison, 8 May-26 June 1983. Cat. no. 6-7 (2 reproductions).
234. *Delaunay und Deutschland.* Cologne: DuMont Buchverlag, 1985. 532 pp. Catalog of the exhibition of the Bayerische Staats-gemäldesammlungen/ Staatsgalerie Moderner Kunst held at the Haus der Kunst, Munich, 4 October 1985-6 January 1986. Catalog by Peter-Klaus Schuster. There are numerous references to Albert Bloch in the appendix, pp. 483-530 passim.
235. *The Expressionist Landscape: North American Modernist Painting, 1920-1947.* Birmingham, Alabama: Birmingham Museum of Art; Seattle: Distributed by the University of Washington Press, 1988. 216 pp. Birmingham Museum of Art, Birmingham, Alabama; IBM Gallery of Science and Art, New York, NY; Everson Museum of Art, Syracuse, NY; Akron Art Museum, Akron, Ohio; Vancouver Art Gallery, Vancouver, BC, 1987-88. Cat. no. 3-4 (2 reproductions).
236. *Albert Bloch (1882-1961): Paintings.* 20 pp. Sid Deutsch Gallery, New York, NY, 29 October-23 November 1988. Introduction by Richard C. Green; foreword by Marla Prather. 15 paintings (15 reproductions).
237. *Albert Bloch, 1882-1961: Drawings, Watercolors, Prints.* 80 pp. Michael Lowe Gallery, Cincinnati, Ohio, 1988. Introduction by Anna Bloch. 58 works (58 reproductions).
238. *Stationen der Moderne: Die bedeutenden Kunstausstellungen des 20. Jahrhunderts in Deutschland.* 557 pp. Berlinische Galerie, 25 September 1988-8 January 1989. Cat. no. 2/2-5 (4 reproductions); 109, 111-14, 116, 138.
239. *American Drawings and Watercolors from the Kansas City Region.* 495 pp. Nelson-Atkins Museum of Art, Kansas City, MO, 19 July-6 September 1992. 282-84, 404-5 (4 reproductions).
240. *Theme & Improvisation: Kandinsky & the American Avant-Garde, 1912-1950: An Exhibition Organized by the Dayton Art Institute.* 236 pp. The Phillips

Collection, Washington, D.C., 19 September-29 November 1992; Dayton Art Institute, Dayton, Ohio; Terra Museum of American Art, Evanston, Illinois; Amon Carter Museum, Fort Worth, Texas, 1992-93. Catalog by Gail Levin and Marianne Lorenz. Cat. no. 6-9 (4 reproductions); 53, 58-61, 64, 82, 92, 196.

241. *Süddeutsche Freiheit: Kunst der Revolution in München 1919*. Munich: VG Bildkunst, 1993. 215 pp. Catalog of the exhibition held at the Städtische Galerie im Lenbachhaus, Munich. 10 November 1993-9 January 1994. Cat. no. 26-28, 157 (6 reproductions); 69-70, 82, 180, 213.
242. *Vice Versa: Deutsche Maler in Amerika, Amerikanische Maler in Deutschland 1813-1913*. Munich: Hirmer, 1996. 471 pp. Catalog of the exhibition held at the Deutsches Historisches Museum, Berlin. 27 September-1 December 1996. Cat. nos. 110-111 (7 reproductions); 170, 187, 192, 196-204, 440, 442-45, 448, 454, 458. Includes an essay on Bloch by Stefan Gronert, "Ein amerikanischer Blauer Reiter?: Albert Bloch und die Entwicklung der modernen Malerei in Deutschland."