

Schöllgen, Hubert. **Zehn Schnitte zum jungen Drama.** Mit Geleitwort von H. Johst. Frankfurt, Englert & Schlosser, 1924. "Mappe" folio, image size 8"x 12"; sheet size 12 ¼" x 18 ¼." 6p title and introduction (on 3 sheets) with ten loose sheets of original woodcuts by Hubert Schöllgen, each signed in pencil and with stamp on verso lower right by publisher. In original folding case of boards with cloth spine, cover lettered in white ink by Hubert Schöllgen.

First & only edition of this album illustrating new German drama performed during the important years between the wars. This period saw the rise of expressionist drama and art; also the rise of Nazi inspired art

The artist Hubert Schöllgen (1897-1978) was a German painter and designer. Schöllgen initially studied at the AK Dusseldorf. Later he moved to Berlin to study with Emil Orlik and Thorn-Prikker. He then worked mainly as a painter and graphic artist in Dusseldorf and Essen.

The induction is by Hanns Johst (1890 – 1978) a German playwright, who wrote two plays illustrated in this album #5 *Propheten* and #6 *Der König*. After WWI, His early art is influenced by expressionism e.g., *Der Anfang* (1917), *Der König* (1920). In 1935, Johst became the President of the Reichsschrifttumskammer and of the Deutsche Akademie für Dichtung, for Nazi writers. Later, he became the Nazi Poet Laureat.



The other woodcuts depict scenes from the following new dramas:

Der Findling by Ernst Barlach (1870 – 1938). Barlach was a German expressionist sculptor, printmaker and writer. During the rise of the Nazis, most of his work was confiscated as degenerate art.



Die Füchse Gottes by Otto Brües (1897—1967). After combat in WWI, Brües was a newspaperman who wrote dramas on patriotic themes. In December 1942 he received the Rheinische literary prize for writing “species-appropriate” German literature.

Kreuzzug (1924) by “Dietzenschmidt.” Born as Anton Franz Schmid (1893 -1955), he always referred to himself as Dietzenschmidt, Schmid was a German dramatist who attempted to revive religious themes in drama.



Totentanz by Gottfried Haab-Berkow, (1888-1957). German playwright In 1912, he was a teacher at the drama school of Max Reinhardt in Berlin. During this time he met Rudolf Steiner who became a lifelong influence. *Totentanz* was created with his brother Schwager Gumbel-Seiling und Manfred Hausmann.

Der Tellspiel der Schweizer Bauren by Franz Johannes Weinrich (1897-1978). Weinrich o was a German writer and poet who was influenced by ancient mystery plays. After WWI he met Karl Gabriel Pfeil and became a member of the expressionist writers and artists circle of *des Weißen Reiters*.

Der Wähler Unter Dem Galgen (1920). Leo Weismantel (1888-1964) was a playwright and educator who helped developed the German 20th century shadow theatre which had all but disappeared with the advent of the film.

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