

Akim Monet Fine Arts, LLC



George GROSZ (1893 - 1959)

Lykkelige Mennesker (Happy Man)

Reed, pen and ink, and opaque white on paper

23 3/8 x 16 1/8 in (59,3 x 40,9 cm)

1934

Inscribed „I Kapitel“ bottom right.

Stamped on the reverse “GEORGE GROSZ NACHLASS” and numbered UC-295-21

PROVENANCE

Studio of the artist, Bayside, Long Island (NY), 1934
The Estate of George Grosz, 1959

LITERATURE

Hermann Kesten, "Lykkelige Mennesker", Martins Forlag Copenhagen, 1934, Illustrated page 10.

Hermann Kesten "Happy Man a Novel Illustrated by George Grosz", A.A. Wyn, Inc. New York, 1947, Illustrated page 10.

AUTHENTICATION

As per photo certificate signed and dated "Ralph Jentsch, Berlin/Rome, October 10, 2019," this work will be included in the forthcoming catalogue raisonné of works on paper by George Grosz in preparation by Ralph Jentsch, managing director of the George Grosz Estate.

NOTES

The present work was printed in the 1947 American publication of Hermann Kesten's Happy Man. Kesten's novel was translated into fourteen languages and is widely regarded as one of Europe's interwar literary masterpieces. Grosz provided the illustrations which were used throughout the book.

Courtesy of Christie's

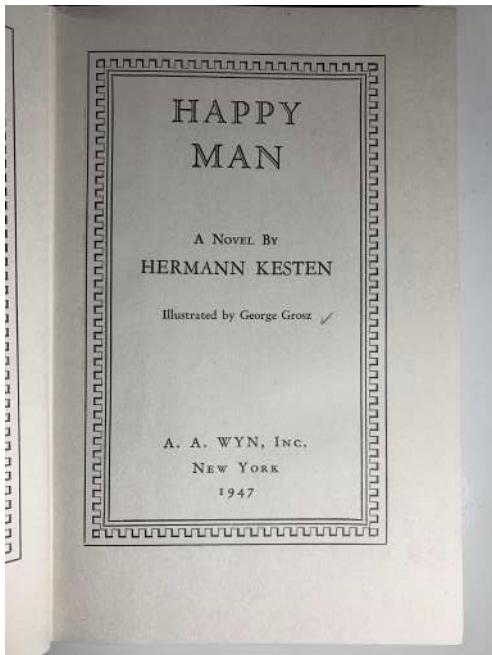
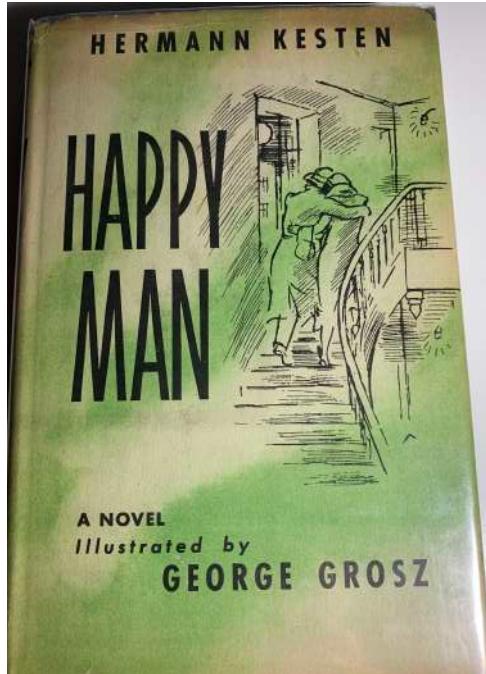
The Jewish author Hermann Kesten (1900-1996) came in to Berlin 1926, where he worked effectively as author and lector. In 1933 he fled to France and came in 1940 to the United States. After the war he lived in Rome and was president of the P.E.N. from 1972 to 1976.

Hermann Kesten tells in "Happy Man" the ironic story of a man, Max Blattner, who had only one aim: to gain happiness. However, reality looked different. There was his girlfriend, they were in love with each other, however, they had no money. Their dream: to escape to America, however, they had no money. They left the Café at Neukölln, a suburb of Berlin, and walked, holding hands, in the rain under dimly lighted lamps.

Hermann Hesse, the German writer, comments on Kesten's novel "Happy Man": "The life of Berlin is drawn with so light a touch, with so much suggestion and insinuating magic, with so much charm and art as to enchant me". And Thomas Mann writes: "the novel has provided me with the most intense entertainment. It fascinated me."

George Grosz' illustration for the first chapter of the book, the lovers walking into the rain is one of altogether 18 illustrations he did for this novel.

Courtesy of Ralph Jentsch



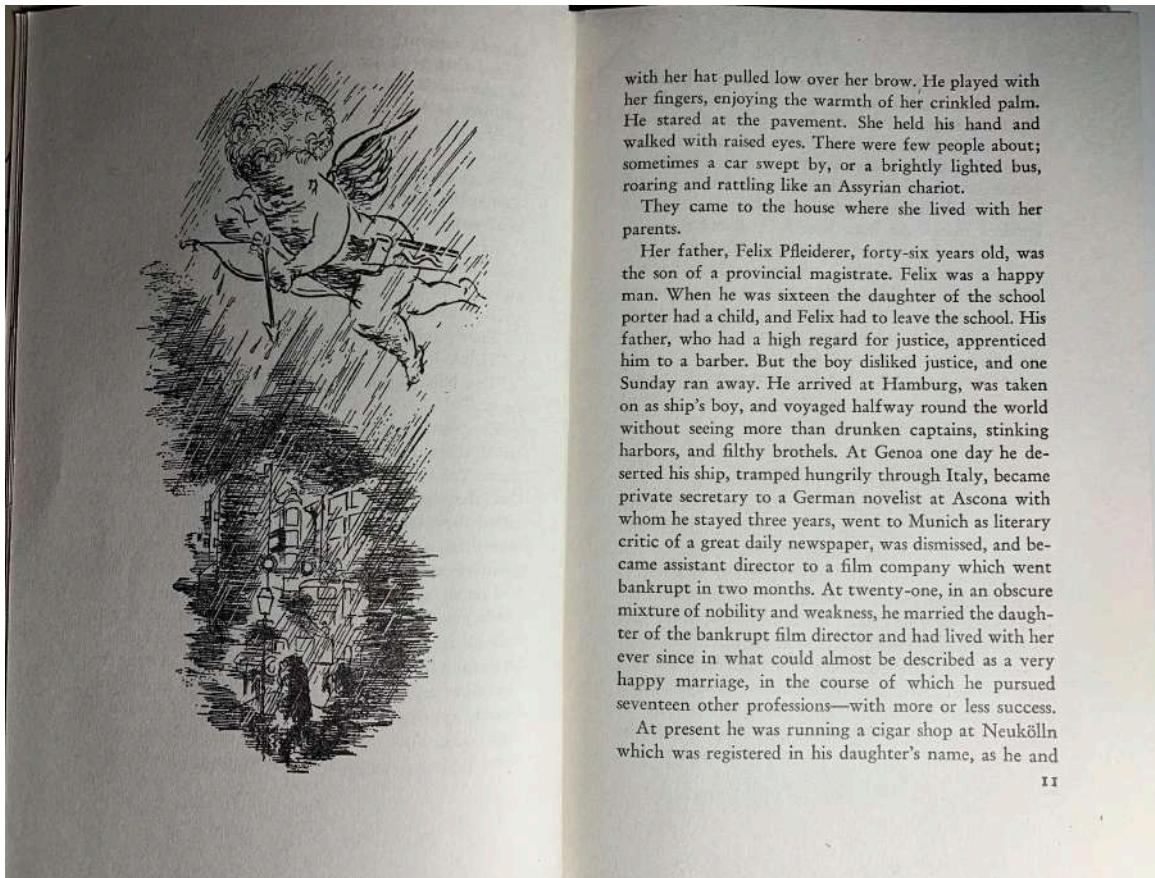
HERMANN HESSE, Nobel Prize winner, says of *HAPPY MAN*: "The life of Berlin is drawn with so light a touch, with so much suggestion and insinuating magic, with so much charm and art as to enchant me."

THOMAS MANN writes: "The novel has provided me with the most intense entertainment. It fascinated me."

Translated into fourteen languages and widely regarded as one of the masterpieces of the literature of Europe between wars, *HAPPY MAN* is here presented for the first time to the American public, in a beautiful edition illustrated by the noted German artist George Grosz.

Hermann Kesten tells the ironic story of a little man lost in the throes of his own self-seeking. Max Blattner had one aim only: happiness. Emotionally starved in boyhood by conventional middle-class life, he drifted helpless and alone until he found comfort and a brief moment of hope in the arms of Else. Their ardent love affair is the chief substance of Kesten's vivid brilliant novel, a love affair of fluctuating fear and hope, ecstasy and uncertainty. Max Blattner makes his final compromise with life in this remarkable novel of passion and humor which could only have been written by a writer of Kesten's versatility and genius.

Hermann Kesten, „Happy Man a Novel
Illustrated by George Grosz", A.A. Wyn,
Inc. New York, 1947



with her hat pulled low over her brow. He played with her fingers, enjoying the warmth of her crinkled palm. He stared at the pavement. She held his hand and walked with raised eyes. There were few people about; sometimes a car swept by, or a brightly lighted bus, roaring and rattling like an Assyrian chariot.

They came to the house where she lived with her parents.

Her father, Felix Pfleiderer, forty-six years old, was the son of a provincial magistrate. Felix was a happy man. When he was sixteen the daughter of the school porter had a child, and Felix had to leave the school. His father, who had a high regard for justice, apprenticed him to a barber. But the boy disliked justice, and one Sunday ran away. He arrived at Hamburg, was taken on as ship's boy, and voyaged halfway round the world without seeing more than drunken captains, stinking harbors, and filthy brothels. At Genoa one day he deserted his ship, tramped hungrily through Italy, became private secretary to a German novelist at Ascona with whom he stayed three years, went to Munich as literary critic of a great daily newspaper, was dismissed, and became assistant director to a film company which went bankrupt in two months. At twenty-one, in an obscure mixture of nobility and weakness, he married the daughter of the bankrupt film director and had lived with her ever since in what could almost be described as a very happy marriage, in the course of which he pursued seventeen other professions—with more or less success.

At present he was running a cigar shop at Neukölln which was registered in his daughter's name, as he and

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HERMANN KESTEN, who now lives in this country, is one of the most striking and distinctive European writers. When he left Berlin in 1933, his continental reputation as an outstanding novelist had been established through the translation of his works into many languages.

Among his American publications are *I, THE KING*, a novel about Philip of Spain, *COPERNICUS AND HIS WORLD*, one of the most important biographies of 1945, and *THE TWINS OF NUREMBERG*, an outstanding novel of the spring of 1946. Of the latter Fred Marsh wrote in the *Herald Tribune Weekly Book Review*: "Of the order of the great picaresque novels, full of journeys, of episodes, escapades, adventures, of all sorts of characters, with the full complement of rogues and rascals and every girl in her humor."

Mr. Kesten's distinguished novel, *FERDINAND and ISABELLA*, was published last fall.

HAPPY MAN
HERMANN KESTEN
A. A. WYN 1946

100 Wilshire Blvd. Suite 700
Santa Monica, CA 90401
United States of America

Telephone +1 (424) 394 8480
info@akimmonetfinearts.com
www.akimmonetfinearts.com



George GROSZ (1893 - 1959)

"George Grosz gave a fantastic testimony of Berlin life during a terrible period, divided between fascism and communism. He was active in the communist party but had an anarchist's fascination for the characters of underground life. Military figures, prostitutes and violence abound, and fascinate the viewer [...] this meant he instinctively rooted his art in the common people. It also explains, I think, why caricature and graphic design in magazines and newspapers held such an appeal for him."

'You nourish yourself with everything you hate', George Grosz, in TATE ETC. Magazine (Spring 2007)

Quote of Mario Vargas Llosa