

Munich. The peculiarity of Germany's having no one intellectual centre, no real capital, once again finds its expression here. Paris is not only the capital of France, but also its intellectual centre. He who speaks of London speaks of England; but it is otherwise in Germany. Berlin is not Germany. Many of the smaller courts and principalities developed cultural centres which gave a particular stamp to separate territories and which were unfavourable to the creation of one intellectual capital. Bernhard's characteristic type of poster, showing the actual object advertised, was a natural product of Berlin, with its feverish development as a world-city and the frantic speed of its traffic. The modern man, who apparently never has a second to spare and who has become dulled by the multitude of his impressions, can only be reached by having things hammered into him by means of short and violent reactions. It is however, a matter of fact that the poster based upon the actual thing has remained purely German, although one would naturally assume that America, with a tempo a hundred times more feverish than that of Berlin, would have been the natural centre for the development of the poster of the actual object. In contrast to the excellence of American publicity methods, the American poster has remained aesthetically and technically insignificant, a fact which is conceded by all well-informed Americans. This admission is extremely significant. There appears however to have been a movement towards a higher standard during recent years.

One must however, face the fact that the period in which the actual object dominated the poster is also over in Germany. The formula set up by Bernhard was too simple, the army of imitators and "also-rans" was too great, and so the "actual" poster according to Bernhard's receipt, has been done to death. The best proof of this is afforded by Bernhard's own studios. The work done here is now almost exclusively based upon figure and pictorial motives.

In Munich and in South Germany in general, the evolution of the poster followed quite another path. The old art-city of Munich, with its broad and comfortable manner of life, in which the great period of genre painting was drawing to its close as Hohlwein made his appearance, sought other means of expression: here was the birthplace, not of the striking and commanding "actual" poster, but of the amiable and soliciting pictorial poster. And thus the South German, and in especial the Hohlwein poster, has won more adherents year after year. The extraordinary life-like quality of his pictorial representations will also assure his position in the future. The circle of followers has remained much smaller in this case, in as much as the



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