preliminary conditions of discipleship were quite on a different level. There was no easy receipt available here to form a convenient bridge. The use of the human figure demanded more potent gifts and more thorough study. For this reason, if we except a few imitators, no group has been able to form itself about Hohlwein, as formerly about Bernhard. On the contrary, quite a number of excellent and individual talents developed. As a proof of this, we need mention only a number of names, each of which represents a marked personality with a clear and distinct style. Zietara, Glass, Ibe, Ottler, Preetorius, Seché, Schnackenberg and others. They have all contributed towards giving South German poster art that vital and interesting note which it reveals to-day.

If we follow the commercial development which took place about the close of the 19th Century, we observe in every domain of mercantile life, an ever-growing fever of competition. Large industries and manufacturers with specialised articles, began to carry on a systematized and well-thought out propaganda. The first extensive advertising campaigns began to influence public life, and publicity in general began to be an object of general interest. It soon became evident that the customary stock posters which the lithographic companies kept in hand for all purposes and which could be used indiscriminately for advertising soap, chocolate or sewing machines, were no longer effective in getting a market for a special article. These gaudy pictures were of an intolerable sugary sweetness and of a banal commonplaceness,which deprived them off all "punch." The walls of the shops were literally papered with them, but they all had an alarming similarity and no one took any notice of them. Parallel with the commercial development of that period, there ensued an aesthetic development. There was an intense search for new forms of artistic expression. This was the period of the so-called "*Jugend-stil*" or *Art Nouveau*, and the revival of arts and crafts. Men whose artistic talent was coupled with a commercial sense, saw their opportunity in the field of the poster and the possibility of imbuing the widest possible audience with their own artistic purpose. Thus art became a welcome auxiliary to the enterprising and ambitious merchant.

In Berlin, the lithographic firm of Hollerbaum & Schmidt, under the management of the advertising expert Ernst Growald, built up a circle of artists who became the heralds of the new ideas: Lucian Bernhard, Julius Klinger, Julius Gipkens, Hans Rudi Erdt, Ernst Deutsch and Paul Scheurich belonged to this group. Bernhard, Gipkens and Erdt were the representatives of the "actual" poster, Klinger became the master of the poster in

I. U. Engelhard

I. Safis

Matejko

W. Nehmer

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