



Simplicissimus", for which he has already made some bold sketches. Kellerer has the sense of the historic. The grim humour of history is a familiar field to him. Take a look at the wildly seething scenes of activity which we reproduce. These drawings go to the roots of things; in spite of all imagination, there is the tang of the earth about them, in spite of all swinging rhythm of line they are heavy and massive. We see that they are not dashed off, but that the artist has really concentrated himself upon the author's figures, until they have become a part of him. Kellerer's art of illustration is neither polished nor pleasing in a tender and trashy fashion; Heaven preserve him from becoming a "pleasing artist" at such a cost. The adventurous Simplicissimus is no such figure either, nor is Gargantua. When one is polite in German, one is lying. Kellerer, too, does not draw out of politeness; others are better fitted to make designs for fashion journals. Max Kellerer did not become a master in a day and his earlier work shows traces of many influences, back as far as Doré.

Kellerer has developed a special, peculiar technique of his own. He models with a dry brush, that produces very fine, narrow, parallel strokes resembling copperplate and firm modelling which figure either, nor is Gargantua. When one is polite in German, one is lying. Kellerer, too, not glide over technical difficulties by freakishnesses which are supposed to be strokes of genius. Kellerer is certainly one who will grow and ripen to larger purposes. We hear and read so much of the furthering of the artist. Here is one who really deserved to be furthered.

Translated by E. T. Scheffauer.

MAX
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Illustrations from
Grimmelshausen's:
"The Adventural
Simplicissimus"