



Will man vieles von mir haben, muß man mich zuerst begraben.



Es schnaubt und heult die Straß' herauf und hat doch keine Lunge.
Es ledet den Schnee wie Butter auf und hat doch keine Zunge.



Witchelelwaatschel geht über die Brüchen, hat des Königs Bett auf dem Rücken.

colleagues were attempting to overthrow the old conventional aspect of the world in their own way by plunging into sur-realism, we find Pfeil engaged in acquiring a sound and thorough knowledge of everything pertaining to reproduction in graphic art. He was also a keen collector of all kinds of antiques, such as old furniture and utensils of every description for the purpose of learning from them. And in them he found much that was practical, and such a diversity of forms which this age of mass-production would appear to have lost. Thus his painter's equipment does not only consist of the camera and the tube, neither does he wait for a moment of inspiration but paints like a systematic worker. "Ninety per cent of genius is industrious application" as Hans von Bülow once remarked, and so Pfeil's reproductions mean an unspeakably long wrestling with the object. He is the painter who draws again! He draws to train eye and hand; again and again, he seizes upon Nature, people, things and does not rest until he has grasped the selected object even to its minutest details. He has a Dürer's "realism", not the "new realism" - since this unclothes things and makes them bare abstractions - but German realism which grasps things in the endless abundance of their details. For it is precisely those details, those tiny worlds in larger spheres which give men and things warm, pulsing life, which separate as well as unite them; thus is love made possible, that highest sentiment of life. Look for a moment at the pencil drawing on page 5, depicting the Rimsting at Chiemsee! What a wonderful execution of the minutest details within this small space! And these tones, this atmosphere have been produced by a pencil only!

Pfeil's extraordinary talent as a caricaturist is absolutely in keeping with this method of seeing and reproducing things. In his caricatures Pfeil pulls out all the stops as it were, from the loud bass to the finest differentiated discant. Look at the

