



Titelholzschnitt für „Der arme Mann in Toggenburg“  
 Title Woodcut for "The poor Man at Toggenburg"

portraits and contributed some good work to the sphere of advertising art also, in addition to producing a series of woodcuts for book illustration. These in particular reveal the characteristic spontaneousness of Feyerabend's style. There is something in the graphic power and drastic force of these pictures which is reminiscent of the proverbial forcefulness and power of design characteristic of the late-Gothic illustrations to Murner's "Schelmen-



Vignette

zunft" or Sebastian Brant's "Narrenschiff". There is a distinctive feature in Feyerabend's woodcuts which might be spoken of in terms of a "rhythm of ornament", and which, like the melody of a folksong, engraves itself upon the memory of the beholder. Then the painter has given a special note to the graphic art of the present day with his drawings of towns. Just as Merian in his day revealed the glories of our battlemented,

## Erich Feyerabend

