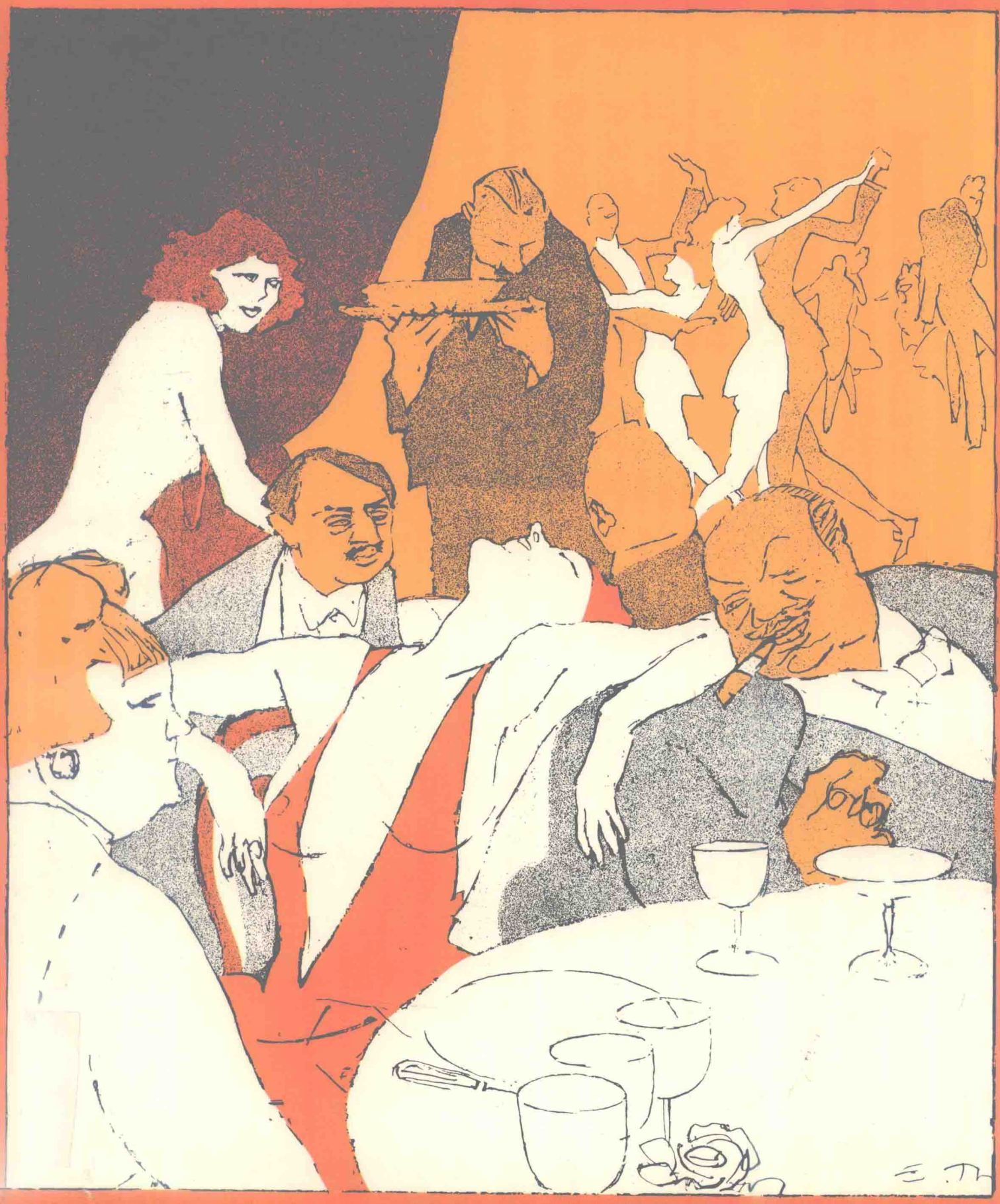
SIMPLICISSIMUS

180 SATIRICAL DRAWINGS FROM THE FAMOUS GERMAN WEEKLY
INCLUDING 16 IN FULL COLOR
SELECTION, TRANSLATIONS AND TEXT BY STANLEY APPELBAUM



SIMPLICISSIMUS

180 Satirical Drawings from the Famous German Weekly

Selection, Translations and Text by Stanley Appelbaum

Dover Publications, Inc., New York

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INTRODUCTION

One of the greatest picture magazines in the history of journalism, *Simplicissimus* appears in retrospect as a monument of German culture in the first half of the twentieth century. A nationally oriented publication, it nevertheless had contributors from all over Europe and was internationally acclaimed and imitated. Although created as an illustrated literary journal, featuring such writers as Rilke, Schnitzler and Thomas Mann, its art soon became its outstanding feature and its raison d'être. Unlike many other satirical magazines, it printed only drawings of extremely high quality.

The present volume is a selection of 180 drawings by twenty-four artists, chosen from an unbroken run of the magazine's first thirty years (April 1896 to March 1926) and reproduced directly from the original issues. It includes the work of the most important staff artists (T. T. Heine, Gulbransson, Thöny, Arnold), of major artists who were associated with the magazine over long periods (Kubin, Kley, Pascin, Zille), guest artists of the highest caliber (Barlach, Kollwitz, Grosz, Slevogt) and others. The drawings have been selected for their artistic value above all, but an attempt has been made to include pieces that are representative of the magazine's chief themes and preoccupations without suffering from excessive topicality or parochialism.

Even though this volume is intended as an anthology of outstanding drawings and not as a pictorial history of *Simplicissimus,* still it seems right to offer a brief history of the magazine and of the climate in which these works of art originated.

Der Simpl (for brevity and variety, it will be handy occasionally to use the pet name by which the magazine was known to its staff and its admirers) was the creation of Albert Langen. A well-to-do Rhinelander born in Antwerp on

July 8, 1869, Langen went to Paris in his early twenties to try his hand at painting and writing. There he made the acquaintance of many talented Frenchmen and became an intimate of the important colony of Scandinavian intellectuals that included Strindberg. Fascinated by the work of Knut Hamsun, Langen decided to turn publisher in order to bring out the Norwegian's latest manuscript, the Berlin firm of S. Fischer having rejected it after the unsatisfactory sales of the German-language edition of Hamsun's preceding novel *Hunger* (now a classic of world literature). Thus in 1893 Hamsun's *Mysterien* (Mysteries) became the first book published by a great firm that still exists today (as the Albert Langen-Georg Müller Verlag in Munich).

Langen soon became interested in providing Germany with an illustrated satirical weekly that might compare with *Punch* or the many lively Parisian magazines of the time (*Le Rire, Le Chat noir, L'Assiette au beurre, Gil Blas illustré,* etc.). *Kladderadatsch,* which had been created in Berlin in the revolution year of 1848 and would keep running until 1944, was never strong in the graphic arts. The time-honored Munich *Fliegende Blätter,* founded in 1844 (it had published drawings by Moritz von Schwind, Carl Spitzweg, Adolf Oberländer and, above all, Wilhelm Busch), still had many years ahead of it, but its striking-power had waned. Germany was ripe for a new approach in this area. As it turned out, *Pan* beat *Simplicissimus* to the stands by a year or so, and *Jugend* by three months, but *der Simpl* proved to be worth waiting for.

Part of the delay had been due to problems of funding, but it had also been important to find the right base of operations (not only for the magazine, but also for Langen's books, which he wanted to have illustrated). A German-oriented art magazine could not operate out of Paris, and Leipzig proved to be too stuffy. The shining light was Munich, one of the great art capitals of Europe at the turn of the century, battleground of an entrenched Academy and a kaleidoscope of international trends and experiments, an oasis of bohemianism all the more piquant for its Bavarian setting of reactionism in politics and religion. To Munich Langen went to find a ready supply of artists; in a few years German and foreign artists would flock to Munich because *Simplicissimus* was there.

The staff of *Fliegende Blätter* yielded up Reznicek, Engl and the artist who did most to shape the policies of *der Simpl* over the years: Thomas Theodor Heine. The landscape painters Bruno Paul (who helped to choose the art cadre) and Reinhold Max Eichler soon joined them, as did the outstanding cartoonists

Thöny and Wilke. Langen's Parisian friendships, too, were to be beneficial to his magazine before long. His Scandinavian connections (he even married a daughter of the Norwegian playwright and patriot Bjørnsterne Bjørnson) brought in, among others, the artists Kittelsen and Blix and, above all, Gulbransson, who became one of the *Simplicissimus* stalwarts. Among the French artists published by *der Simpl* in its earliest years were Steinlen, Chéret and Willette.

Moreover, it would seem as if the above-mentioned Parisian journal *Gil Blas illustré* not only inspired *der Simpl* with its verve, but was also influential in providing it with its name. Gil Blas was the hero of the French writer Alain René Lesage's picaresque novel set in Spain, *L'Histoire de Gil Blas de Santillane* (published between 1715 and 1735). For the title of his own magazine, Langen (with the aid of his staff) chose the name of a German *pícaro*, the hero of the greatest prose work of seventeenth-century Germany, the novel *Der abenteuerliche Simplicissimus teutsch* (1669) by Hans Jakob Christoffel von Grimmelshausen (who also wrote the story on which Brecht based his play *Mother Courage*). In the novel, the clever (though at first naïve and uninformed) Simplicius Simplicissimus undergoes many transformations, but Langen and his people had in mind especially the episode in the character's youth when, pretending to be simpleminded, he becomes a sort of court jester and wittily castigates the failings of all his listeners, whether of high rank or low.

This is clear from the manifesto-poem by staff writer Frank Wedekind (shortly to be notorious as the author of the Lulu plays) that was published anonymously in the first issue of *der Simpl*, dated April 4, 1896. The jester-magazine proclaims itself "free and young and without forebears," its aim being "to strike the lazy nation with hot words." This first issue was run off in the incredibly large printing of 480,000—more for publicity reasons than from optimism. About 10,000 copies were sold. *Simplicissimus* did not set the world on fire immediately, but it was only a matter of weeks or months before it hit its stride and readers, colleagues and rivals everywhere took notice.

It was a handsome magazine physically, much larger than its competitors (10⅝" by 14⅞"), with really good presswork in both black-and-white and color, even in its regular edition (10 pfennige for eight pages, one of which contained ads; the luxury edition, printed on a bright-white coated stock, cost 25 pfennige). The drawings were reproduced by an advanced and expensive zinc-

etching process (many of them bear an engraver's name along with the artist's signature).

Several schools of contemporary art were influential on *der Simpl*'s graphic styles (of course, in slightly popularized form, since this was distinctly a commercial venture): Art Nouveau in its varied manifestations, but less of the "pure" Belgian and French type than of the German *Jugendstil* and the British post-Beardsley versions; assorted Post-Impressionist trends, but especially that of the Nabis; the work of Edvard Munch and other symbolists and "pre-Expressionists"; and, to a great extent, a healthy dose of late nineteenth-century academic art, in which most of the contributors had been trained. These early influences became sacrosanct, owing partly to the longevity of the founding artists and partly to the proprietary, inbred attitudes they developed. The *Simplicissimus* artists were not incapable of growth, younger blood did gain admittance and Expressionism got a showing, but *der Simpl* was not an experimental organ, and such movements as Futurism, Cubism, Dadaism and Surrealism appear in it only as objects of ridicule.

The "hot words" promised in the first issue soon took effect. Perhaps the encouraging growth in circulation was partially due to the (still somewhat mild) measures taken against *der Simpl* by the state almost at once (banning it from railroad cars, destroying its posters in Vienna, etc.). The magazine was viewed officially as immoral, revolutionary and socialistic. A more serious incident occurred in 1898, when Langen published an issue that outspokenly jeered at the Kaiser's pan-Islamic diplomacy in the Palestine region. The responsible artist and author, T. T. Heine and Frank Wedekind, were jailed for six months, and Langen had to escape from Germany, not to return until 1903, and then only upon payment of a heavy fine. But, while never again daring to attack the monarch so directly, *Simplicissimus* continued to lampoon objectionable government policies, the German bureaucracy, the many vestiges of feudalism, the military, the politically reactionary clergy (both Protestant and Catholic), the smug bourgeois and other readily available victims. It maintained its distinctly pro-French policy up to the First World War, but was always hostile to England, especially during the Boer War. Meanwhile its reputation soared, and its circulation in an average week of 1904 reached at least 65,000—some say 85,000.

A "palace revolution" took place in the editorial offices in 1906. Up to then *Simplicissimus* had been owned outright by Langen. Now Heine led a group of

staff artists and writers in a successful demand for profit-sharing and a greater say in the direction of affairs. There was another change as well: in the earliest days, the magazine—that is, Langen—claimed ownership of the original drawings reproduced in its pages and offered them for sale to the public, a certain percentage going to the artist. Now the artists retained ownership of their own works.

The fall of 1908 and spring of 1909 were sad times for *der Simpl*. It lost two of its chief artists, Reznicek and Rudolf Wilke, and its founder-publisher, Langen (April 30, 1909). The rest of the staff, already used to decision-making, carried on without any major problems until the outbreak of the First World War, when one of their most momentous conferences was held. The entire staff felt that Germany was in the right. Some wished to cease publication, since the nation should not be ridiculed in wartime. The other group, led by Heine, won the day: publication would continue, but as a patriotic sheet. This entailed a brusque *volte-face* with regard to France; during the war it was an enemy (even then, however, not so savagely attacked as England), but in the Twenties, too (especially during the occupation of the Rhineland and the Ruhr), it was still depicted as something unclean.

After the war, *Simplicissimus* was in a bad situation (by 1926 its circulation was down to 30,000). Some of its truly liberal subscribers had been alienated by its wartime jingoism; its faithful military readership (which apparently loved to see itself pilloried by Thöny and others) had been dispersed; and the nation's frightful financial crisis was emptying the pockets and altering the standards and outlook of many former lower-middle-class citizens. Furthermore, the magazine never again attained a consistent political viewpoint. It attacked statesmen of all factions, even the most honest and promising—though it did consider the radicals of the right, such as Hitler, to be enemies just as dangerous as the left-wing Communists and Spartacists. As historians of the magazine have pointed out, during the Twenties (and, for the purposes of this anthology, it is early in 1926 that we take leave of *der Simpl*), it was more valuable as a social than as a political commentator, training its guns on the depraved tastes of the time (at least they were so in its eyes), the mindless fads, the selfishness and the lack of traditional values. In this way it is a worthy counterpart of such other German productions of the era as the Brecht-Weill operas.

1933 was another year of decision. Hitler, now in power, could have crushed

the magazine that had mocked him, but he chose to let it continue—partly, it has been suggested, out of affection for his younger days in Munich's bohemian quarter. Yet it would continue emasculated. T. T. Heine fled, to live another fifteen years in exile. Those who remained had to conform to the new standards. *Simplicissimus* became largely a pretty-pretty instrument of propaganda. With Thöny, Gulbransson and Arnold still associated with it (they had joined *der Simpl* in 1897, 1902 and 1907, respectively), publication dragged on until the final issue of September 13, 1944.

A new *Simplicissimus*, with only the name of the old one, commenced publication in 1954, but it was not distinctive enough to hold its own in what was by then a sea of competitors, and it went under in 1967.

But the spirit of the old *Simplicissimus* is very much alive. Its continental European outspokenness on sexual topics and preoccupation with the night side of life could never have appeared in English or American publications of the same period, and these German drawings—some going back to the end of the nineteenth century—strike us as part of our contemporary scene, such is their impudence and unashamedness.

The present anthology is arranged alphabetically by artists' names and chronologically within the work of each artist. The date of the issue in which each drawing appeared is given in square brackets at the end of the English captions. From its second through its ninth years, *Simplicissimus* followed the unfortunate practice of not dating its issues, but only giving them volume (=year) and issue (=week) numbers. In the present book it has been found best to adhere to this system, but for convenience we have added in parentheses the year to which each volume pertains: e.g., Vol. II (1897/8). (Remember that a *Simplicissimus* year began in the first days of April!)

The German headings and captions have been retained as part of the original artwork. The new English captions are intended to be as accurate translations as possible, while avoiding pedantry or hairsplitting. A limited attempt has been made to render into English levels of correctness in the German diction, but none at all to render dialect, even though this is part of the original verbal humor. Readers who know German will get the flavor thus imparted; those who do not would probably lose more than they would gain if a necessarily imperfect or false American counterpart (Southern drawl, Yankee twang, etc.) were used. It should be noted, in general, that many of the Bavarian characters

speak in their own dialect, all of Zille's people speak Berlin dialect, and so on; sometimes one character in a dialogue will speak in standard educated German and the other will reply in dialect.

When captions require some elucidation, brief editorial remarks accompany them within square brackets. Longer explanations, in two or three cases, will be found in the biographical and critical section called "The Artists" that follows this Introduction. In that section we have refrained from discussing the full careers of those artists (like Barlach and Käthe Kollwitz) whose work belongs to universal art history. In those cases we have concentrated on their beginnings and on their specific connection with *Simplicissimus*. We have summarized the careers of the other artists somewhat more fully, while keeping within the bounds of what is essentially a pictorial volume.

The color section, in which six of the twenty-four artists are represented (this section has its own separate alphabetic arrangement), gives some idea of the boldness and originality with which color was handled in the magazine.

THE ARTISTS

Karl Arnold (pp. 1–3 & 17–32). Arnold, an illustrator and painter, was one of the most important artists in the history of *Simplicissimus*. Though the magazine was over ten years old when his work first appeared in its pages (1907) and his most characteristic contributions did not begin until ten years later, when he became a profit-sharing staff artist, he was associated with *der Simpl* until it folded, helping to give it its "look" during the vital Twenties and Thirties, and taking a significant part in policy decisions.

Born on April 1, 1883, in Neustadt near Coburg (Upper Franconia), he moved to Munich at the age of 17. He studied at the Academy there and spent some time in Paris in 1910. By 1913 he was active in artistic groups in Munich, and had already begun to contribute to *der Simpl*, as well as to *Jugend* and *Lustige Blätter*. The captions printed with his drawings were his own.

In the army during World War I, Arnold worked for a service newspaper published in Lille in the German-occupied sector of northern France. From 1917 on, his career was linked to *Simplicissimus*. In the Twenties he corresponded from various European cities, including Berlin (see the *Berlin Scenes*). He was director of *der Simpl* from 1934 to 1936. Ill and relatively inactive in the Forties, he died in Munich on November 29, 1953.

The Arnold drawings reproduced here date from late 1918 to early 1926. The chronological sequence demonstrates the shift in his style from various kinds of shading and hatching to almost pure contours, sometimes with applied areas of flat color. His work in the Twenties is heavily indebted to George Grosz (whose characteristic rugged style was fully in evidence by 1915); the *Berlin Scenes*, of course, are a direct *hommage* to the Berlin-based artist who was Arnold's junior by ten years, but the other drawings, too, are largely a less crude and less

cruel version of Grosz. And not in style only: Arnold shared Grosz's obsession with greed, seaminess and perversion. An interesting feature of Arnold's drawings that may owe something to T. T. Heine's pervasive dog symbolism is his frequent use of lapdogs that reflect the physical and moral traits of their masters in an even more distorted fashion.

Ernst Barlach (p. 33). No attempt will be made here to trace with any completeness the minutely documented career of Barlach, who was not only one of the outstanding sculptors of the twentieth century, but was also of great importance as a woodcut artist, lithographer, draftsman and writer of plays and novels.

Barlach was born at Wedel in Holstein on January 2, 1870, and died in Rostock on October 24, 1938. Between 1888 and 1896 he studied art in Hamburg, Dresden and Paris. From 1897 to 1902 he contributed drawings to the magazine *Jugend*. His draftsmanship in these youthful years was remarkable for both virtuosity and variety; Barlach had mastered the decorative intricacies of every contemporary style.

What is loosely known as his artistic "conversion" took place during eight weeks in August and September of 1906, when Barlach visited a brother living in southern Russia. The endless plains and the severe simplicity of the peasants' lives inspired him to emphasize the sobriety and monumentality that had been latent in his earlier work. He soon became well known for his stylized depictions of Russian peasants, both in the round and in drawings and prints that reflected his sculptor's outlook in the rendering of volumes and planes. (The long, loose Russian peasant coat was to envelop many of his figures even in later years.)

It was in 1907 and 1908, shortly after this decisive trip to Russia, that Barlach made his few contributions to *Simplicissimus*. Unfortunately, only one of them was clearly enough printed to warrant inclusion here. No one who is familiar with the religiosity of Barlach's nature will be surprised that he did not hit it off with the staff of *der Simpl*. A letter he wrote to his brother on October 10, 1908, casts an interesting light on the situation:

"I'm now on strike against *Simplicissimus*. Too much work in comparison with the results. I need nervous energy for these little jokes and I don't want to waste it for nothing. They are artists who treat their 'colleagues' like

businessmen. It would be quite possible to draw satirical cartoons for *Simplicissimus* on the subject of its own business operations. Nepotism in the highest degree and tickling of the grosser instincts for purposes of mass circulation."

Ragnvald Blix (pp. 34 & 35). Blix was a humorous artist of paramount importance in Norway and Denmark, and for ten years a steady contributor to *Simplicissimus*.

He was born in Oslo (then Christiania) on September 12, 1882. His family was well-to-do. As an artist he was self-taught; Gulbransson was his idol. Blix left Norway in 1903 and spent some time in Paris and Copenhagen. In 1908 influential Norwegians in Munich urged Blix to join them there. He did so and remained on the staff of *Simplicissimus* through 1918.

After the Armistice he returned to Oslo, where he originated the highly regarded humor magazine *Exlex* and edited it from 1919 to 1921. From 1921 on, he worked for *Tidens Tegn* (Signs of the Times) in Oslo (Gulbransson was on the staff, too, from 1922 to 1927) and other Norwegian and Danish publications. He aided T. T. Heine during the latter's stay in Norway while exiled from Germany.

Blix, who was still active in his profession around 1950, died in May of 1958.

Jules Chéret (p. 36). Though he was also a designer, draftsman and painter of canvases and murals, Chéret is best remembered as the father of the artistic lithographic poster.

Chéret was born in Paris on May 31, 1836. Poor and without formal art education, he became a master lithographer. A successful poster for the première of Offenbach's *Orpheus in the Underworld* in 1858 did not help Chéret to rise above relative obscurity, but the patronage of the great cosmetics manufacturer Rimmel enabled him to open his own printing shop in 1866. In 1881 he sold the shop to Chaix, staying on as the firm's artistic director. By the Nineties, Chéret's colorful and sprightly posters were world-famous. He died in Nice at a ripe old age on September 23, 1932.

His artistic inspiration came from the works of Turner, Tiepolo and—above all—Watteau. The last-named master was the obvious source for the Carnival Pierrette illustrated here.

Franz Christophe (p. 37). This Austrian draftsman and etcher of French descent was born in Vienna on September 23, 1875. A self-taught artist, he did book illustration and contributed drawings to the magazines *Jugend* and *Narrenschiff* (Ship of Fools) as well as to *Simplicissimus*. George Grosz named him as one of the major influences on his own style. Christophe was still living, in Berlin, in 1953. No death date is given in the latest source available to us (1961).

Reinhold Max Eichler (pp. 38–44). Eichler, a painter and illustrator, was born on March 4, 1872, in Mutzschen near Hubertusburg in Saxony. His family moved to Dresden when he was nine, and he studied art at the Dresden Academy. In 1893 he moved to Munich, which became his lifelong home.

His specialty was landscape painting; Bruno Paul was one of his friends and colleagues. They both contributed to *Jugend* when it began publication in 1896, and Eichler is credited with the development of that magazine's typical color-illustration style. His contributions to *Simplicissimus* include poetic landscapes and genre scenes like those he did for *Jugend*, but also more humorous and acerb illustrations.

In 1899 Eichler joined the Munich artistic group of idyllic landscape painters known as "die Scholle" (the sod). He died in Munich on March 16, 1947.

A word is in order on his drawing "The Victor of Sadowa" (p. 42). By far the most famous victor of Sadowa was Crown Prince Friedrich Wilhelm of Prussia (later German Emperor as Friedrich III for three months in 1888), who personally directed the decisive victory over Austria in 1866 in a battle fought between the towns of Sadowa (Sadová) and Königgrätz (now Hradec Králové in Czechoslovakia). Yet the seventeenth-century costume in the museum painting, the reference to an ambitious commoner, and the Bavarian flags carried by the children would all seem to point to some earlier military engagement near Sadowa, which was in a combat zone during the Thirty Years' War.

Joseph Benedikt Engl (p. 45). Engl was born in Austria—at Schallmoos near Salzburg, on July 2, 1867—but spent practically his whole life in Munich. One historian of *Simplicissimus* speaks of him as "the only artist from Munich itself" on the staff of *der Simpl* in its early days.

He enrolled in the School of Applied Art in 1885. By 1888 he was on the staff

of the magazine *Radfahr-Humor* along with Thöny and Reznicek. Next he worked for the revered old magazine *Fliegende Blätter*, where he had Reznicek and T. T. Heine as colleagues. Meanwhile he continued his art studies in evening classes at the Academy.

Engl's real success and lasting fame were due to his association with *Simplicissimus* from its inception until his premature death, in Munich, on August 25, 1907. He invented the situations and wrote the captions for his drawings. His folksy humor and casual draftsmanship (not as sophisticated as that of other staff artists, more like modern cartoons) soon moved off the magazine's fancier pages and found their own niche on the back advertising pages. But Engl had a faithful following, and many humbler readers of *Simplicissimus* are said to have looked forward week after week to his contribution more than any other.

George Grosz (pp. 46–48). Grosz's drawings began to appear in *Simplicissimus* only at the very end of the magazine's first thirty years (anthologized here). Of the four pieces that fall within this time limit, one has been omitted here, since it already appears in Dover's Grosz volume entitled *Love Above All, and Other Drawings*. It has been reported that Grosz might have been represented in *Simplicissimus* even earlier, but that the managing editor had first to overcome T. T. Heine's strong objections to including his work.

Grosz, whose real name was Georg Ehrenfried, was born in Berlin on July 26, 1893. He studied art in Dresden, Berlin and Paris from 1909 to 1913. By 1910 he was already contributing to Berlin-based humor magazines: *Ulk, Lustige Blätter* and *Sporthumor*.

His personal style crystallized by 1915; while still in the army, he was sending drawings and poems to liberal and antiwar publications. In 1916 he had his first album of drawings published by the left-wing firm of Malik in Berlin, which continued to handle his work into the Twenties. Grosz himself remarked that his scratchy line (and surely his raw subject matter) was modeled on restroom and billboard graffiti. But he also acknowledged a debt to the art of Bruno Paul and Franz Christophe, and he was a personal friend and disciple of Theodor Kittelsen.

After the war Grosz became a member for Berlin of the international Dada movement, which sponsored anarchism in art and life. From 1919 to 1924 he

edited the incendiary far-left Berlin humor magazine *Die Pleite* (The Bankruptcy), often incurring fines. Through the rest of the Twenties he was widely published, finally even in the haughty *Simplicissimus*.

In 1932 Grosz visited New York to teach at the Art Students League. In 1933 he moved to America "for the duration." In his new home the bitterness and passion that had made his drawings famous were decidedly less welcome, and Grosz turned increasingly to placid landscape oils and watercolors. For a while he directed an art school of his own. He died in West Berlin on July 6, 1959, only a month after what was to have been a permanent return to the city of his birth.

Olaf Gulbransson (pp. 49–62). Gulbransson was a book illustrator and a painter. He did stage and costume design. He created masks for the Munich marionette theater. He supplied drawings for various humor magazines. But his reputation rests on his work for *Simplicissimus* and, conversely, it was largely through his contributions that the magazine became what it was.

Gulbransson was born in Oslo (Christiania) on May 26, 1873. He studied art in Norway between 1885 and 1890, and was first published, in books and magazines, in 1892. By the turn of the century he was the recognized master of humorous drawing in Norway and an inspiration for many other Scandinavian illustrators.

While in exile from Germany in consequence of the Palestine issue of *Simplicissimus* (see Introduction, p. x), Albert Langen, the publisher, continued to hunt for new talent. In 1902 he sent Gulbransson a most tempting offer to move to Munich and try out as a full-time artist for *der Simpl.* Gulbransson was to spend two months in Berlin to learn German (he later claimed that he learned "danke" and "bitte" at that time). In Munich, Gulbransson soon proved his worth. He became a fixture on *Simplicissimus*, and largely a Bavarian at heart.

He spent some time in Berlin during World War I, and from 1922 to 1927 was living in Oslo, working for the humor magazine *Tidens Tegn*. During these years his connection with *Simplicissimus* was not as close as it had been, but after his return to Munich he was a loyal contributor and staff member until the end of the magazine in 1944. He died on September 18, 1958, at his estate on the Tegernsee in Bavaria.

The present selection of his drawings, ranging from 1903 to 1926, shows a general change in his style from dark, heavily shaded pictures, with strong reminiscences of Edvard Munch, to his most celebrated, purely linear, manner. This trend, however, was not irreversible or without exceptions. Gulbransson was especially noted for his caricatures of well-known personalities. His situation cartoons were usually suggested, and the captions written, by others.

Thomas Theodor Heine (pp. 4 & 63–81). Heine, a charter member of the *Simplicissimus* family, was the artist most intimately connected with the magazine's fortunes over the years, with a most important say in both its artistic and political decisions. For this reason, several crucial moments in his life (his imprisonment in 1898, the *Simplicissimus* "palace revolution" in 1906, his influence on the decision to continue publishing after the outbreak of World War I) are mentioned separately in the Introduction to this volume.

Heine, who was Jewish, was born in Leipzig on February 28, 1867. His father was a chemist. His mother was an Englishwoman (though he was not sparing in his later attacks on England). He studied in Düsseldorf. In 1889 he moved to Munich, where he painted landscapes, portraits and symbolist figure compositions. From 1892 on, he contributed drawings to *Fliegende Blätter*, among which were picture stories of dogs (especially dachshunds) living out various human situations. His first contribution to *Simplicissimus* (after some drawings in the three-month-older *Jugend*) was just such a dachshund story. (Other influences of *Fliegende Blätter* subject matter are also reflected in his later work.)

Dogs continued to be very important in Heine's art. A fierce bulldog that has broken its chain (this appeared in an early issue of *der Simpl* and clearly represented the social unrest that might topple the old European monarchies) became one of the two permanent symbols of the magazine, and reappeared in many of his situation cartoons. The other symbol, a particularly bestial and low-slung type of devil, was also created by Heine, who used it in posters and cartoons.

Heine is said to have done about 2500 drawings for *Simplicissimus*, writing his own captions. His work appeared on the coveted front page more often than any other artist's. He was praised in the most enthusiastic terms by his contem-