



*Ausschnitt aus einem Wandmosaik f. d. „Alliance-Versicherung“, Köln Ausführg.: Vereinigte Werkstätten f. Mosaik u. Glasmalerei, Puhl & Wagner  
rechts: in der Staatlichen Porzellan-Manufaktur Berlin bemalte Porzellan-Tischplatte für das siegreiche Team der 10 000 km Europa-Fahrt 1931*

To establish the truth of this statement a few fundamental considerations must be dwelt on. It was undoubtedly quite praiseworthy that during the last decades entire books have been written in beautiful script, copied from historical hands. The artist, courageous enough to undertake a work demanding much self-discipline chose a script which specially appealed to him. Constant practice often increased his feeling of being entirely at home in this script so that he came perilously near to virtuosity. It became difficult for him to shake off this influence and return to the spirit of to-day and its tasks. Though the result of such trials of strength were often beautiful, they not infrequently stunted the further development of the artist.

In rejecting such problematic attempts, many now go so far as to ask whether it is really worth while to copy past forms of script and to employ them for tasks separated by ages from the origin of these scripts, instead of »inventing new forms«. Such a question, though often asked, is based on a serious misunderstanding of what is »alive«. The questioner confuses spontaneous artistic forms of style — the unintelligent copying of which leads to dangerous snobbery —, with a moral phenomenon which, like our language itself, is on a different and higher plane. Language and script represent the never-ceasing growth of human life, the forms in which this growth manifested itself from time to time, never meant an arrest of active continuity. Harm befalls him who uses them and forgets that he and they are agents