

Heine laid the foundations of German commercial art of which he has remained the first and most perfect representative.

If Thomas Theodor Heine represents the legitimate and positive side of Beardsley influence in Germany then Otto Eckmann of Hamburg and Dagobert Peche of Vienna may be said to represent the negative side.

These two artists, possessing great decorative talent and a natural affinity with Beardsley, both died young and it is certainly no mere coincidence that the cause in both cases was the same treacherous affection of the lungs which also carried him off so early. Eckmann and Peche were both subconsciously so inspired by the visionary graphic art of their prototype that they never became aware of their sin against the holy spirit of the surface. Eckmann and Peche transferred Beardsley's two-dimensional black and white play of line into something corporeal, tangible, spatial, three-dimensional and added the alien element of colour. Chaos descended upon German arts and crafts. The manifold specimens of handicraft created for city taste by these two artists were nearly always distinguished by great artistic charm. But what horrible aberrations of taste came into being when the capricious devices of Eckmann and Peche were copied by small provincial designers for the buying public in Little Muggleton and Ditchton-on-the-Marsh!



*La Dame aux Camélias*