



Designs by Slevogt in wood engraved by Oskar Bangemann

where the most elaborate technical methods meet only defeat. Such improvisations as a Slevogt threw off with finest strokes of the pen cannot be reproduced by a cliché. All refinement of tone and stroke would be lost. The result is a mere flat print, cold and dead. The reproduction camera can reproduce only outwardly and schematically. It cannot think. But Bangemann succeeds in carving the very inner life of a drawing into the wood. He does not translate literally, like the technique of the photograph. He gives a true translation, incredibly correct and yet with a soul of its own. The radiance and vital energy of the original are preserved—because the hand of an artist has re-created from within what the hand of an artist had already brought about. Thus, in the hands of a master such as Bangemann, xylography, so often said to be extinct, has proved its worth anew. Photographic methods may suffice for everyday—but the expert notes the gulf which gapes between the two methods—and it is he who decides.

Trans. by E. T. Scheffauer.