



## U L R I C H

There are books that contain excellent pictures and are yet badly illustrated. These are picture-books in which we seek in vain for any inner relationship between the world of the text-writer or author and that of the illustrator. Relatively few books are created by two artists who are in perfect agreement or a complement of each other and which attract us on account of the harmonious whole which results. It is only when looking at the pictures heightens the enjoyment of the reader, leading him further along the way marked out for him by the author, that the illustrator can be said to have fulfilled his fundamental task. It remains an open question how far he may have fulfilled the requirements of art; but in the case of Ulrich's illustrations to *Oliver Twist*, Hans Andersen and Asiatic fairy tales, there is no doubt that the answer is decidedly positive. Anyone unfamiliar with the authors must wish to read the books after sampling the illustrations reproduced here. The illustrations are not mere attributes to the text, strewn here and there among the pages; on the contrary they open up a definite world of fancy—people to whom they mean nothing would certainly care nothing for the authors they illuminate. This is the highest tribute one can pay to the talent of an adaptable and altogether capable illustrator. It is an artistic achievement to conjure up a bright and colourful world by pure designing talent without the aid of colour.

Ulrich illustrates with the same attention to detail that the cultivated reader should possess. We should not like to remind the reader of inspiratory predecessors who perhaps did not influence the designer at all, nor point to relationships which may be nothing more than accidental similarities and therefore of no significance. If Ulrich sometimes reminds us of Rops at his best in the flesh tint of his nudes—tints achieved just by means of light and shade—or in his rendering of a variety artist or a girl with a mask, and that not only in his choice of subjects, we only mention this in order to characterize a peculiar style and an expression very personal to the creator. Although the illustrator Ulrich has so many means at command, he is very sparing of them when he comes to portraiture; it is only the well-considered and unhesitating choice of the right means which serves here to attain the artistic purpose.

Trans. by E. T. Scheffauer.

