

advertising art—still as fresh and effective as they were when they first appeared, a proof that, in addition to fulfilling the incidental and non-recurring requirements of their strictly limited purpose, they are really creative and genuine works of art. Paul Scheurich has more than amply fulfilled what those beginnings promised and gave hope of. He has successfully attacked constantly fresh spheres of creative activity, such as plastic art and stage settings, and his work has always become richer and fuller without suffering in quality or losing anything of its originality owing to its extended range. As Scheurich never made cheap concessions to the fashion of the day, but always pursued his own course unswervingly, his style is marked by such a peculiarly personal stamp that it is neither possible to mistake it nor to imitate it with impunity. Scheurich possesses the rare secret of always being able to be charming and gay without ever becoming banal or insipid. An innate and secure feeling for charm and grace endows all his work with something of the spirit and untrammelled gaiety of Mozart and Haydn, and it is also certainly no accident that he proved a congenial interpreter for the stage settings of the immortal works of such masters. It was also fortunate that he was recently entrusted with the interior decoration of the reconstructed German Opera House in Berlin. The act-drop which he painted for this purpose and on which the essence of opera is symbolically incorporated is an apotheosis in gorgeous colours, like a valuable tapestry, and the numerous charming bronze plastic works which ornament the fronts of the tiers and boxes give the vast auditorium, which was so far and so bare, a real atmosphere of enjoyment and festivity for the first time. But it is doing Scheurich a bitter wrong arbitrarily to assign to him the rôle of a charming rococo specialist in the casual way adopted by thoughtless city journalists who are so fond of labelling and docketing everything. For all his preference for the charm of the forms of past styles, he is far too vital to have need of their assistance, and even the apparently playful lightness of his drawings and designs is, after all, merely the natural result of a very thorough study of nature which he still pursues unremittingly. Finally, it must also not be forgotten that the same artist who etched the dainty book illustrations reproduced here on the original scale also possessed the astonishing



Study for a costume

Prof. PAUL SCHEURICH

Decorative figures for the German Opera House, Berlin

