

this kind of work appealed more to his inner nature. The artist's keen interest in problems connected with the illustration of books inevitably led him to study woodcuts which in his opinion are the best media for book illustrations. He is now a devoted disciple of the art of woodcutting, and has a sense of its resources. It cannot be said, however, that Alfred Finsterer makes the mistake of becoming too onesided in his work. He is a good etcher and lithographer, but the woodcut is undoubtedly the



with bold open lines. There is never any trace of fussy detail. Moreover, the artist has a thorough grasp of all the resources of the woodcut, and has been highly successful in using it for purely publicity purposes also. Alfred Finsterer is only thirty-one, a young artist at the beginning of his career. Urgent work during the last few years prevented the realization of many of his plans. It is to be hoped that his appointment to the Leipzig Academy will give his great talent opportunity of unfolding to an ever-increasing extent.

Translated by Flora Salmond-Volkman



graphic medium in which he best expresses his power and skill as an illustrator. And even those who do not know the details of this artist's development mentioned in the foregoing sketch, must perforce feel on inspecting these vigorous designs that a powerful and original force has executed them, one who has mastered the technique of the woodcut with the seriousness due to art and with the restraint of the trained craftsman. Finsterer is above all a master in the art of producing large woodcuts. Even his illustrative drawings are on a generous scale



Wood Cuts from a Song-Book