



express their atmosphere and inner sentiment. Both these methods have their advantages and disadvantages. With regard to the latter, in the first method the reader's imagination is not "given a chance" so to speak, and the illustrator has it all his own way in interpreting the text. The second method too risks incoherence with its marginal improvisations and indifferent supplementary sketches.

Now Curth G. Becker's illustrations are a successful combination of both methods. Skilful as he is in grouping dramatic situations he nevertheless deliberately avoids the reproduction of only high lights in the events of the tale, in order to keep the reader's interest alive and intense. He is all the more thorough in tracing the inner "nerve" of the tale and goes on



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