

fancy, revelations of the artist's will to create before he had found a visionary world of his own to give shape to. It was only when he began his drawings for Stifter's "Narrenburg" that his character as an artist assumed definite shape. It is of symbolical significance that Heise owes his vocation to this classic writer whose descriptions are like still-life paintings. Wilhelm Heise recognising his real vocation immediately applied himself to producing cycles of pictures. In drawing "Bees," for instance, he devotes himself with such fervour to the task of reproducing the structure of the honeycomb that the diligence of the bees might be regarded as symbolical of his own. Or again, he tries to catch the floating intangibility of "Soap-bubbles" and thereby reveals his genius for depicting the transparent, the incorporeal, which finds its culmination in that technical marvel, the picture of "Cologne Cathedral." These preliminary studies were an excellent preparation for Heise's penetration into the kingdom of plants that silently sprouting in the dark depths of the earth unfold to radiance in the light of day. This intimate study of plant life has enabled Heise to produce the best work he has hitherto done.

Translated by Flora Salmond-Volkman

Buchillustrationen zu „Aus der Triumphgasse“ von Ricarda Huch  
 Book illustrations for "Aus der Triumphgasse" by Ricarda Huch

