

ihn zugleich als einen sehr tüchtigen Holzschneider erweisen. Diese in der Original-Buchausgabe in einem zarten Olivgelb gedruckten Holzschnitte, die hier durch ihre Schwarz-Weiß-Wiedergabe ein wenig härter wirken, fügen sich völlig organisch dem typographischen Bilde der Buchseiten ein und erfreuen den Beschauer durch die unverkünstelte und dem Thema durchaus angemessene Primitivität ihrer graphischen Haltung. Sie werden zugleich überhöht durch einen stillen Humor, der dann zuweilen bei anderen Illustrationswerken von Lucien Boucher unter etwas barockeren Formen in Erscheinung tritt. So spiegeln seine Illustrationen zu Rabelais „Gargantua und Pantagruel“ den kraftvollen Über-



forms. Thus his illustrations to Rabelais' "Gargantua and Pantagruel" reflect in spirit and technique the powerful exuberance and humour of this incomparable masterpiece. In Boucher's full-page compositions on the other hand and in the initials and vignettes interspersed through-



be considered in terms of a new version of the old tale of Reineke Fuchs. Incidentally these pictures show that Lucien Boucher is also an excellent wood-engraver. These woodcuts are printed in a delicate olive-yellow in the original edition—their reproduction here in black and white tends to make them somewhat hard—and delight the reader of the book in which there is perfect harmony between text and illustration on every page. The naturalism and primitiveness of the style of drawing are eminently suited to the theme. Moreover, the effect of these pictures is enhanced by a quiet humour which is now and then revealed in other illustrations by the same artist in which he makes use of baroque



out Boileau's comic epic "Le Lutrin", a work hardly known nowadays, the coloration of the time and the satirical undercurrent of this classic work are expressed in the graphic drawing with due regard to the real atmosphere and with a strong touch of irony. Although Lucien Boucher as already mentioned shows a decided partiality

