



Widmungsblatt
aus dem Buche
„Die Wiesenzwerge“.
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Dedicatory page from
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ERNST KREIDOLF

nation never letting it run riot in extravagant fantasies but strove rather to give the appearance of organic probability to even the most fabulous metamorphoses in his fairy-tales. The charm of Kreidolf's art lies in just that very careful adjustment of natural observation to visionary perception. In his early picture-books the spirits of his flowers are but masked human beings decorated externally with plants in the shape of a ruff, mantilla or some head-ornament. The artist's picture-books of his mature years, above all the "Gartentraum" and "Sommervögel", go much further, for here flower-forms merge unnoticeably into human shapes. Here flowers are embodied in pheno-

centaurs dominate Böcklin's work so do the spirits of flowers and elves, hybrids of plant, animal and human forms people Kreidolf's fairy-stories. — When studying at Constance Ernst Kreidolf took up lithography. His art-master was amazed at the indisputable assurance with which he grasped every one of Nature's forms. This realistic objectivity intensified during his years of study at Munich and seen at its best in scores of portraits and landscapes of a later period was always the absolutely strict basis of all Kreidolf's work. Moreover, the artist kept a tight rein on his imagi-



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