

Herr Bachhofer's book on the art of these designers is the only one of the four that has much to recommend it. Here the author attempts to approach the subject from a humanistic and aesthetic angle; he generalizes in various chapters on "Color", "Unity", "Clearness," etc. In spite of a great deal of repetition, and a good deal of art-talk that would surprise and amuse a hard-working painter, the author does manage to stimulate the reader's interest, and to direct his attention to those aspects of the prints which are the chief source of our aesthetic satisfaction. He reproduces in color, as his Plate I, an unique masterpiece by an unknown Primitive artist, which alone makes the book worth having. But he goes astray in over-emphasizing his theory that the Primitive artists were characterized by confusion of composition; when he does that, it simply means that he is not acquainted with the supreme Primitive designs, which are now in French and American collections, and that he is judging only from the less notable but to him more familiar "seconds" of these artists.

So we must end on the same note with which we began—that German students are ill-advised when they imagine that they can write on Japanese prints without glancing outside of Germany.

(Mit Gen. von »The Arts«, New York.)



Hans Purrmann

Bei Rom (Zeichn. 1923)
(Wien, Flechtheim-Ausstellung bei Würthle)