

represented as favorably as possible from its very best point of view. Every method of artistic representation can come into play, from the photograph, apparently mere objective reporting, to the most abstract vision of the artist. For a long time, the Swiss poster was a model for all landscape posters. We have often published reproductions of Swiss posters, so that we have this time preferred other examples to illustrate our thesis.

Next to the romantic essence, most of these landscapes betray a feeling for spaciousness and majesty. The landscape painters who created these posters are never tired of telling stories. They know how to set the public longing without losing the sense of reality. Realism is always a prime factor of the landscape poster, but it is not its end. The purpose in view is to create a certain favorable impression over and beyond the actual reality. When we consider these pictures as a whole, it would seem that the whole world is bathed in perpetual sunshine. Not even the Northern countries have attempted, or not as yet attempted to make propagandistic use of the wonderful calm of a gray landscape.

When we compare the landscape posters of various nations with one another, it is not difficult to deduce from them the individual national conception of landscape in itself. In the first place we reproduce a series of Spanish travel posters, so various in conception that they alone show plainly enough how manifold are the possibilities of the landscape poster. All possible forms of pictorial expression are employed, from the strictly graphic presentation by way of the impressionistic landscape full of spiritual content to the extreme of realistic detail. Most of these artists have taken the English railway poster as their model. Spanish posters tend somewhat to pomposity both in form and color. The romantic element, which is introduced, is almost always in accordance with

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