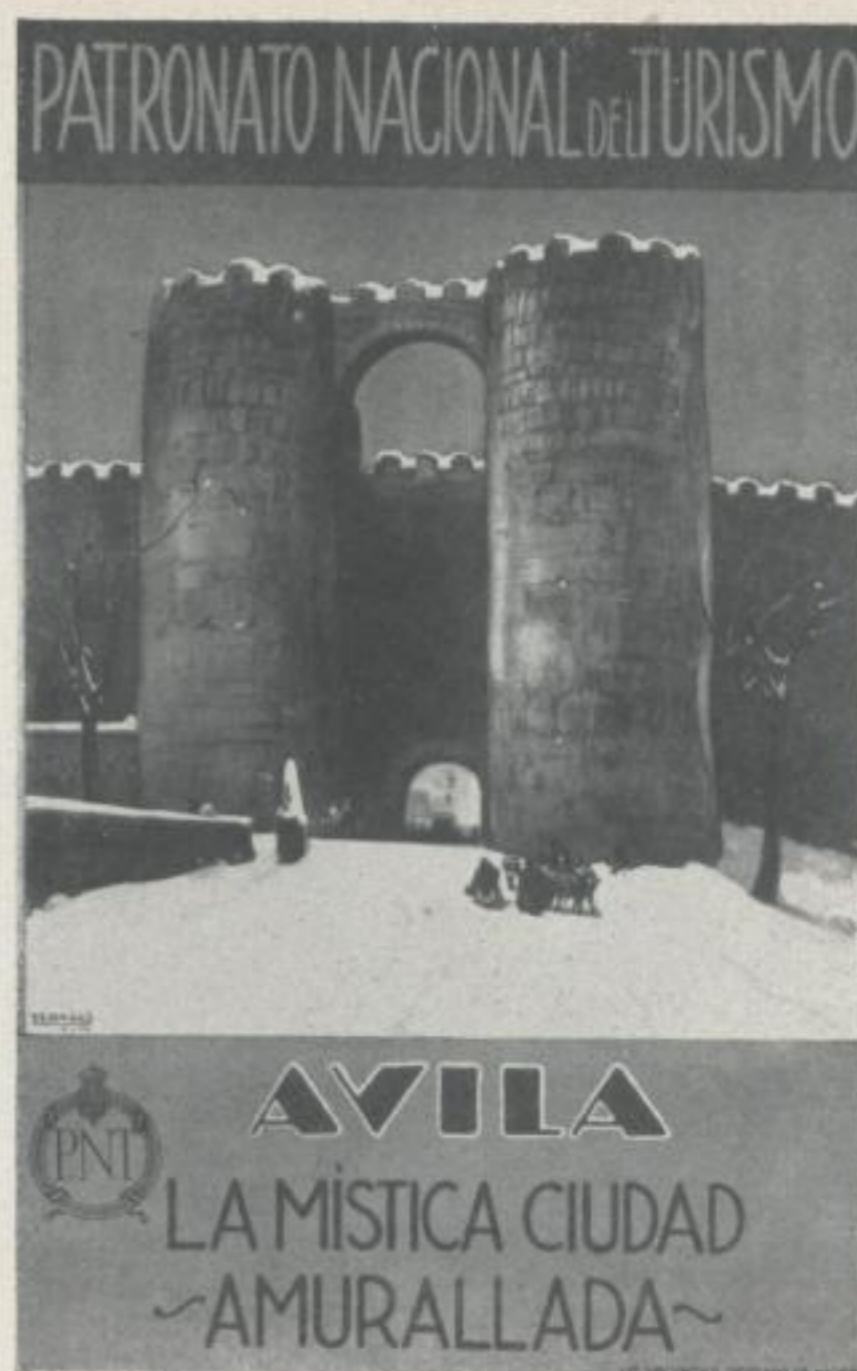




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our conception of this country. It is not the landscape itself which arouses the Spaniard's enthusiasm, it would appear, but inasmuch as it serves to excite his romantic imagination, it is a magnificent scenic background, against which the "Caballero" can present himself. Most German landscape posters form a sharp contrast to this idea. It is no mere accidental coincidence that the photograph is so generally preferred. It is the landscape itself which here forms the persuasive element, and this is certainly to a very large extent in accordance with the temperament of the German "hiker". He goes forth to seek the landscape and to learn to know it. And then there is the stimulus of the sunshine—alas, lacking on at least one day in three of every year.

English landscape travel posters are again quite different. The extreme caution exercised by English artists with respect to the newer means of expression in art also comes into play in their poster work and is doubtless in accordance with the conservative nature of the Englishman in general. The stormy, individualistic urge forward of the French artist and also of the German is here checked by the traditional national conception of life. It is nationalism which has grown into a kind of conscious collectivism. All the landscape posters produced by English tourist propaganda are distinguished by strong aesthetic charm. Perhaps we miss the startling or daringly new conception which at times can be strongly inspiring. Over all these pictures, even over the newest and most modern produced by the Underground Railway, one seems to see the unprinted heading: "This is English art. They are all easily comprehensible to earl and navy alike, and this is in accordance with the democratic style of the country." What pleases us particularly in these pictures is what might be called their inner consciousness. Since it is no pretence, but born of a manner of life, it has something convincing and persuasive.