

Blick durch den Längsgang der Ausstellung: An der Decke Zunftzeichen, dahinter Wirtshauschild, rechts Truhen und Bauernwiege

View through the aisle of the Exhibition: Guild signs on the roof, behind, the sign board of the inn. To the right, chests and peasant's cradle



Stiche des Matthias Merian und Reisegraphik von Heidelberg

Engravings by Matthias Merian and travel graphic from Heidelberg

praises of watering-places, summer resorts, spas and walking-tour country which once aroused the enthusiasm of the grandparents and great-grandparents of the present generation. When we study these unaffected and yet so striking pictures of Mannheim, Heidelberg, Schwetzingen, Karlsruhe, Baden-Baden, Triberg, Freiburg, Titisee, Badenweiler, and so on, we feel very plainly how greatly we are lacking to-day in any form of propaganda presentation which is neither loud nor bombastic. On the other hand, that it is possible, even in these days, to create thoroughly acceptable and well-disciplined travel propaganda, is proved by such efforts as the panorama of the landscape seen from the Kaiserstuhl near Alt-Breisach, by Professor H. A. Bühler and his pupils, working under Hans Schöpflin. Or the joyous "Gastronomic Picture-Book" of Baden, land of fruit and wine, of good food and well-kept cellars, the work of Leo Faller, designer and painter, of Karlsruhe. Among the designs on the walls, articles used in peasant households were interspersed, as well as a very instructive collection of old clocks from the Hall of Industries at Triberg. Although there is but a slight connection between the products of industrious hands in the Black Forest and the engravings, lithographs and original drawings—yet all were combined in a merry harmony—the leading chord in which was the cheery hospitality which is such a distinguishing feature of the pleasant south-west.

Trans. by E. T. Scheffauer.