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# THE IMAGE OF SOIL IN LANDSCAPE ART, OLD AND NEW

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## INTRODUCTION

The pygmy forest of California, an unusual ecosystem of spindly dwarf trees on podsol soil with snowwhite surface layer and brilliant reddish subsoil deserves to be preserved for future generations of naturalists. Alas, the plea does not impress officials and the public, for they claim the landscape is not photogenic, not beautiful, and as for the soil, it has no aesthetic value. The same objections are raised against the preservation of natural grasslands and steppes. Scenic and beautiful — we are told — are the dark forests, the steep canyons, the natural rock sculptures, and of course the mighty redwood and the majestic oak.

Who is the arbiter of what is beautiful in nature? Who decides whether soils evoke aesthetic pleasure? The artists presumably, foremost the landscape painters, for they must choose what to put on the canvas. Taking up this lead and wandering as a sabbatical pedologist (student of soils) through art galleries here and abroad, we, my wife and I, encountered a fascinating story that deserves to be told. Be it understood that no value judgements on art per se are intended.

## THE MEDIEVAL ROCKS

DUCCIO DI BUONINSEGNA'S « Transfiguration » (Plate 1) was installed in the dome of Siena on June 9, 1311. Flanked by Moses and Elias and with three apostles resting, Christ stands on reddish ground. But « ground » is the wrong word. It is a flatish rock, a mountain top with ledges and crevasses that help separate foreground and background. There is no soil, no vegetation. The figures are placed into an unrealistic rock landscape of old Byzantine tradition. Medieval painters generally chose bare rock shelves and piles to heighten the divine in the religious scenes.

A century later, the strange rock structures still dominate in pictures, though other features have crept in. SASSETTA of Siena painted the « Journey of the Magi » during 1432-1436 (Plate 2). Three kings on horses and attendants descend a barren, grayish slope full of sharp-edged crevasses. There is sparse grass in the foreground, and two finches are seen. In the distance a town and castle are visible, and occasional trees mostly without foliage are stuck into the stony ground. Cranes fly in the sky. In other paintings SASSETTA inserted little woods, the Gothic forests, that are dense thickets of trees with their stubby trunks close together. In like manner and somewhat earlier, the LIMBOURG BROTHERS executed the French miniatures, the royal « Books of Hours » (1409-1415).

## TWO LANDSCAPES OF THE RENAISSANCE (15th CENTURY)

Art historians single out GIOVANNI BELLINI in Venice and JAN VAN EYCK in the North, in what is now Belgium, as the innovators of landscape art. These painters placed religious historias into landscapes that seem highly realistic and that are judged by general consent as being very beautiful.



« The Agony in the Garden » (Plate 3) by ANDREA MANTEGNA, BELLINI's brother-in-law, may serve as a transition piece. It was painted about 1459 in Padua. The traditional gray rocks are now brown, they have more realistic contours, and their assembly is one of grandeur. The hill town is done with extraordinary precision. Rabbits, pelicans and cormorant are more conspicuous than vegetation. While Christ is praying to the angels, three disciples sleep on hard plates of rocks out of which small herbs mysteriously grow. They are interspersed with dainty pebbles that are a stylised ornamental design, perhaps symbolizing soil. It was used by many Renaissance painters.

The early masterpiece of GIOVANNI BELLINI the « Agony in the Garden » (Plate 4), painted shortly after MANTEGNA's, is similar in content and conception. What is novel is the immensity of space and perspective, and the creation of light and atmosphere, those very features of Renaissance art. The green slopes are gentle, the hill town is subdued, and a poetic sunrise shows the time of day.

The familiar defoliated tree is balanced on the right by a fence of slender sticks and poles, executed in ultrafine detail. The center rock has mellowed lines, and the weathered slab provides a softer base to kneel on. The sleepers rest on dune sand blown over from the river bank. At the edge of the distant quarry a dark green carpet of grass presses on the rock, with no soil between. This pattern is repeated and much overdone in BELLINI's « Transfiguration » of 1480 (National Museum, Naples), where literally a « fleece » of grass is thrown over a pile of rocks.

#### MORE ON THE FLEECE-ON-ROCK DESIGN

It has long been noted that Renaissance artists were meticulous with anatomical details of humans and animals, that

they were less candid with the vegetable kingdom, and that their rendering of rocks amounted to geologic blasphemy.

The fleece-on-rock is a case in point. Though not commonly found in Nature — she prefers the sequence « grass on *soil* on rock » — the motif has been singularly popular with artists for centuries, as late as the 19th century (MORITZ VON SCHWIND). Perhaps the design has special artistic merits, but no one has disclosed them.

Already in the 15th century realism occasionally prevailed. From the STUDIO OF THE MASTER OF THE VIRGIN, the « Conversion of S. Hubert » in the National Gallery in London depicts a trail border consisting of green grass on brown soil that fades into a light-colored substratum. It looks suspiciously like a « soil profile » and it may be historically its first image (second-half of 15th century).

Like DUCCIO's crevasses and ledges, the grass-covered crags, cliffs and rock banks served as effective dividers of the picture plane into proximity and background. In the « Deer Hunt » (1529) by LUCAS GRANACH THE ELDER in the art museums of Vienna and Basel a conspicuous band of fleece-on-rock with brownish tint separates the gray-green meadow from the dark meandering river.

#### THE SCENE OF PLOWING

As symbolic gestures of the life-giving spring time, plowing with oxen or horses appears as early as the 1410's, in the delicate, precise paintings of « Les très riches heures du Duc de Berry » preserved in the Musée Condé in Chantilly (seen only in PAUL DURRIEU's reproductions).

One of the most famous plowmen in art is PETER BRUEGEL's in the « Fall of Icarus » (Plate 5), painted about 1555. The religious theme has disappeared, and even the Greek legend of the flying Icarus is but fleetingly drawn as a leg sticking



out of the water that nobody seems to notice. The only people are peasants, and while the animals, trees, ships and sea are real, the luminous, spacious landscape is a fantasy, a pleasing artistic construction. The central motif is the ritual of the plowman who turns the fat earth glistening in the evening sun. The strong furrows « make » the picture even though their proportions are incongruous. BRUEGEL gives the lie to HAMERTON (1885) who felt that in a pretty vale nothing is uglier than freshly plowed land.

#### THE LANDSCAPE OF THE NOBLE MOODS

The 17th century was influenced by the newly-found laws of nature enunciated by physicists, mathematicians and astronomers. Sky, land and sea too were being viewed as parts of an infinite design, and artists responded to these trends. Landscape painting ceased to be mere setting and became an end in itself.

NICOLAS POUSSIN, a Frenchman living in Italy, created in his later years poetic landscapes in which the human element was largely subdued. In his « Travelers resting in the Roman Campagna » (Plate 6), painted about 1643-44, according to Sir Anthony Blunt, the road, the well-shaped rocks and the majestic trees are properly balanced, conveying order and permanence. There is harmony in color too, an overall tonality of dark brown earth, light brown rocks and olive brown foliage. The landscape is ideal rather than real, it is said to be « noble ».

JACOB VAN RUISDAEL discarded the irrational cliffs and mountains that were in vogue by his predecessors and contended himself with the gentle undulations of his native Holland. In his works white, bulging clouds tower over tall trees and dark-green thickets that are reflected in ponds and rivers. There is little room for people. His « Bank of a River » (Plate 7), painted about 1650 has a quiet grandeur and soli-

tude, inviting contemplation. A whitish blowout in the middle sand dune gives the only clue to the hidden, supporting earth. RUISDAEL paintings and their equivalents are still popular today, appearing on magazine covers and calenders, and they continue to shape people's appreciation of nature in this western classic tradition.

A revival of the vogue of ideal and heroic landscapes took place during the Romantic Period in the early part of the 19th century. The « Waterfalls of Tivoli » by CARL PHILIPP FOHR of Heidelberg (Plate 8) show a beautiful Tivoli above aggrandized waterfalls framed by picturesque trees and rocks. The foreground is bathed in a warm reddish brown, a plausible soil color, but there is no soil. The copper tinge envelopes rocks and trees, even people's clothes. It is purely a color device to heighten contrast with the purple-blue of distant hills and sky.

#### TRENDS TOWARD NATURALISM

At the end of the 17th century the harmonious landscape tended to become overly harmonious with gardens and park scenary supplanting the natural woods and waters. Baroque turned into florid Rococo. In turn, the 18th century brought the Enlightenment Period and JEAN JACQUES ROUSSEAU's plea of « back to nature ».

THOMAS GAINSBOROUGH of portrait fame (Blue Boy) chose to paint nature in its more modest segments, such as cattle drinking in a pond in the woods, peasants sitting along the roadside and, interestingly enough, eroding sand dunes on the coast (National Gallery, Dublin; not seen in the original). In « View near the Coast » (Christ Church Mansion, Ipswich), stock and herdsmen are idyllically resting besides a cottage, and nearby a mantle of grass covers a crumbling rock.



In the « Rocky Landscape » (about 1783) of Plate 9 a small river flows near well-proportioned sunlit rocks. Opposite is a steep, pink-brown bank that might be either soil or rock. Sheep are grazing in front of a dark monumental group of trees. There is much chiaroscuro, the dark and light of studio art. The painting gives an impression of flawless elegance, with a touch of his theatrical.

JOHN CONSTABLE, East Anglian, has been proclaimed the discoverer of the art of naturalistic landscape, whatever that means, for looking at a landscape involves a complex set of impressions. As with many romanticists of the early 19th century his love of nature had religious undertones: the divine shines through flowers, leaves and trees, waters and clouds, and maybe even through soils.

It has been said that Gainsborough thought no landscape worth painting outside Italy, whereas CONSTABLE found art under every hedge. His landscapes are devoid of the classic, noble and heroic frames. They have a new directness and simplicity. In « Weymouth Bay » 1816 (Plate 10) the trees — these conveyors of moods — are gone. Inspiration is created by the sky. Its racing clouds are balanced by the broad, restful stretches of base ground, their browns being mirrored in the waves.

Artists of the BARBIZON SCHOOL in France took to outdoors painting and did not shrink from electing occasionally the seamy side of nature, the swamps, old farm huts, a winter-shed with chickens, a desolate field, a pile of rocks, a quarry. By putting these ordinary subjects on canvas they elevated them to « art », at times to the horror of the public.

The « Quarry near Fontainebleau » by JEAN-BAPTISTE CORROT (Plate 11), executed during the early 1830's, is stark and healthy realism. Time-less beauty has now given way to naturalness. The vertical cuts and banks expose soil sections here and there. Dark blotches in the surface soil could be humus; more likely they are shadows from overhanging sod.



The Barbizonians had not yet learned to appreciate soil color differentiations, witness the boresome browns in front of the church at Lormes (COROT, Wadsworth Atheneum, Hartford, Conn.). Art had to be awakened by the impressionistic phase.

WILLIAM DYCE's « Pegwell Bay » of 1858, now at London's Tate Gallery, drew praise in his day from geologist Archibald Geikie for the great fidelity of the structure of the chalk cliff. Be it further recorded that DYCE's cliff is topped by a brown soil with pebbles in it, and overlain by sod, the sort of layering one looks for in vain in the fleece-rock stereotypes.

#### THE MEDITERRANEAN EARTH PALETTE

It remained for Provence painter PAUL CÉZANNE to utilize the broad spectrum of the gray-browns, yellow-browns, orange-browns and reddish-browns, the ochres, chestnuts and terracottas that belong to the soils of the sunny Mediterranean region. Gone are the drabby grays and faded tans of the northern scenes. Soil color is related to climate, a pedologic tenet of import to art interpretation.

One of CÉZANNE's first landscape pieces, the « Railroad Cut » with Mont Sainte Victoire (Plate 12) was painted in the late 1860's. It is an orchestration of lively ambers and browns. The work has other novel features. Perspective in the form of diagonals that lead the eye to the rear in a painting is largely dispensed with; instead the back — middle — and foregrounds are simulated by color contrasts, warm browns against cool blues.

A survey of CÉZANNE's work, as offered by the great collection is the Barnes Foundation near Philadelphia, Pa., provides a panorama of endless nuances of the Mediterranean earthy colors that repeat themselves in quarries, housewalls and tile

roofs. Their prominence is accentuated by the greens of trees and the blues of sea and sky.

Today's California and Mexican artists (e.g. JOSÉ CLEMENTE OROZCO in the Los Angeles County Museum of Art) are likewise fascinated by the range of soil colors found in their Mediterranean-type climate, with its prolonged wet and dry, desiccating seasons. Geography of soil color and its impact on people is still waiting for an interpreter.

#### FINALLY, THE RED SOILS

In 1887 the French painter PAUL GAUGUIN spent a few months in Panama and on the island of Martinique. Upon his return to Paris the friends and critics noticed that his colors had become more intense and brilliant, which was attributed to the color-rich tropics that none of the commentators had actually seen. This change in chroma and hue became emphasized in subsequent sojourns in Tahiti.

Pedologists are grateful to GAUGUIN for he has supplanted the conventional soil colors of previous generation with rich yellows, pinks, purples and reds, the characteristics of many tropical soils (« The Summons », Cleveland, Ohio; « Martinique », Munich; « Nave, nave mahana », Lyon). Strangely enough, none of the many GAUGUIN books consulted by the writer ever comment on the unusual soil colors, and only two seem to be aware that red soils exist at all. Pola Gauguin notes that his father's hut stood on « red earth », and anthropologist Bengt Danielsson concludes his narrative with the lowering of Gauguin coffin into « red volcanic earth. »

« Jacob wrestling with the angel » (Plate 13) was painted in Brittany, shortly after GAUGUIN's first visit to the tropics. The picture caused great consternation for the wrestling takes place on a red background. Viewers couldn't decide whether the Breton girls were looking at a crazy red sky or at a still



crazier red meadow. Even today writers « excuse » GAUGUIN by speculating that he had been under a mystical spell of red church windows. It is equally plausible to speculate that the wrestling takes place on red soil, the kind Gauguin was working in as a ditch digger for the Lesseps Canal Company in Panama. In this light the only artistic liberty Gauguin allowed himself was the hybridization of Brittany and Panama.

Ever since « Gauguin », the red soils have taken their place in landscape art, though it would be rash to postulate an intimate causal connection.

ERNST-LUDWIG KIRCHNER painted the « Böhmerwaldsee » (Pinakothek, Munich), dated 1908. It is a lake in the Bohemian forest in which dense green foliage and blue-green waters harmonize with purple-red soils. Whether or not fossil red soils do occur in the Böhmerwald, or whether the color combination is pure fantasy, is immaterial. Important is the fact that KIRCHNER used the soil and its color as a principal artistic-coloristic element.

KIRCHNER's friend KARL SCHMIDT-ROTTLUFF another expressionist, painted orgies of red soil, real or not. At about the same time (1906) ANDRÉ DERAÏN produced « Vineyard in Spring » (Art Museum, Basel) which is dominated by warm, red earth, redder than any found on soil color charts. An excitingly beautiful deep-red laterite landscape hangs in the Museum of Modern Art in New York. It is « Morro 1933 » of the brush of Brazilian CANDIDO PORTINARI.

#### THE ABSTRACT LANDSCAPE

In the Lenbach Gallery in Munich a special set of paintings unfolds a remarkable sequence of events. At the turn of the century, WASSILY KANDINSKY left his native Russia and settled in the prestigious art center of Munich. In 1901 he painted the « Schleuse » (sluice) in western naturalistic manner with



impressionistic color accents. Subsequently, at the neighboring artist colony of Murnau, his landscapes underwent a process of reduction to essentials. He would set horizontal blocks of plowed fields against distant, rectangular roofs, all in yellow, orange, brown and red, interspersed with blues and violets as shadows. In « Nature Study III », Murnau 1909, the design has simple geometric shapes that clearly denote a house (in brown), a road (light blue), mountains (ultramarine) and sundry fields in yellow, orange and sienna. To have a road painted in sky-blue tint should not be upsetting because the color of an object depends on the kind of light that shines on it, as discovered by the impressionists and before them by the physicists.

The lavish profusion of pigments in the « Garden » of 1910 (Plate 14) feels like a blinding color storm. Soon, a patch of brown, bare ground emerges, surrounded by a green shed and four sunflowers. In the distance a castle and a country church can be made out. Our desire for identification of objects is lessened by the delight in the exuberance of color.

From this garden it is but a small step to the « Improvisation N. 26, 1912 » (Plate 15) which is abstract, non-objective art, or nearly so. Bits of nature still remain, the brown outlines of hills, clouds, an orange-yellow field placed next to a blue lake — or is it a window of sky? — and six incisive streaks that could be taken as furrows or roads.

Historically, KANDINSKY has freed landscape painting from the conventional shapes and positions of skies, waters and lands. He rearranged the natural elements into personal « scapes » that suited his artistic temperament and taste.

KANDINSKY's younger musician friend PAUL KLEE was an artist of great sensibility and imagination. He embellished abstruse alignments of dots and lines with « childlike » scrawls and produced thereby enchanting compositions. In the « Garden plan » (Oeuvre 1922, No. 150, Paul Klee Stiftung, Berne, seen in color print) the entire canvas is devoted to soil. It is



a soilscape in which a few capricious plants decorate queer-shaped garden beds that glow and radiate in hues of reddish grays and pinkish browns.

Abstraction has had an enormous influence on succeeding generations of painters and it has stimulated the appreciation of soil as non-objective art. Thus, compared GUIDO AUGUSTS in California put flame-colored radishes into dark humus soil having abstract seams of whitish lime (« Radish III », 1965), and into red earth with a phosphorescent deep-blue sky in physically wrong but aesthetically right position (« Radish IV », 1965). Both works are in the author's possession.

#### ARTISTS DISCOVER SOIL PROFILES

Most soils in art are surface soils, as a bird would see them. To pedologists the really pertinent soil features are underground, seen along riverbanks, in creek beds, in erosion gullies, on road cuts, in excavations, and sometimes exposed by creeps and landslides. The vertical sections are known as soil profiles and their subdivisions are the soil horizons, broadly labelled A, B, C.

That early painters may have been aware of soil profiles was suggested for the Master of the Life of the Virgin, for COROT (Plate II and for DYCE. The real profile painters are of our time.

American GRANT WOOD, the originator of controversial « American Gothic » and satirical « Daughters of the Revolution », and in his days an art professor in Iowa City, was also the portrayor of the Midwestern scene. His landscapes are both realistic and strangely stylized. « Arbor Day » 1932 (Plate 16) traces the undulating land configuration much better than any aerial photograph could ever hope to accomplish. The planting act of teacher and children conforms to the belief

that trees beautify the landscape. Astonishing is the steep bank at the road fork. No doubt, it is a prairie soil (mollisol) divided into A, B, C horizons in pleasing though idealized fashion. Are these depth differentiations purely artistic perceptions, or had WOOD been indoctrinated by Iowan pedologists? We have before us a striking fusion of art and science.

At the same time, in the far-away region of the Baltic Sea, in what is now East Germany, the previously mentioned KARL SCHMIDT-ROSSLUFF painted the « Pommersche Moorlandschaft 1931 », the Pommeranian bog landscape (Plate 17). As the gallery visitor approaches the large 4 × 5 foot canvas, his eyes can't help remaining focussed on the soil profile with its colorful horizons. The brilliant orange band is most likely an iron-stained B-horizon, as would be expected in a landscape rich in podsol soils. Lest we forget, it is the very soil that on the California coast was pronounced as being devoid of artistic merits.

#### SOIL IS COMING OF AGE

A soil painter of extraordinary stature is JEAN DUBUFFET, born 1901 in Le Havre, a sometime wine merchant, whose enigmatic compositions command prices in the five-digit range. It is difficult to describe his landscapes. Facetiously speaking, they are the kind one sees with eyes closed. DUBUFFET talks about mental landscapes, Peter Selz mentions dreamscapes. To many people his figures are revolting and disgusting. To pedologists, some of his art, like the *Sols et Terrains* and *Terres Radieuses*, is sheer delight.

An idea what DUBUFFET has in mind may be gleaned from the titles of his paintings and from his elaborations (in a lyric French that requires a dictionary): the kingdom of stones, soils and lands, landscape of soil, celebrations of the soil, theater of soil, element of soil, concretions of the earth, secrets of



subsoil, the humus, the voice of the soil, the example set by the soil, person attached to the soil, etc. DUBUFFET would select a square meter of an abandoned roadway and patiently sketch the little stones, particles of earth, twigs, decayed leaves, wild thyme, moss and lichens, and later assemble the observations into « texturologies » and surface « topographies ». In the « Geologist 1950 » (seen in the book of Selz) a little man with a large head and a magnifying glass stands on a rough terrain or, DUBUFFET adds, as one desires, on a cross section of subsoil, both at the same time. The point is that in viewing a landscape our vision, unlike a camera, moves around. Some of the soil features depicted are seen through the eyes of mice and moles. Whatever, a fine sense of humor permeates the designs, and the color combinations and paint textures are exquisite.

It is not easy to pick out a pedologically meaningful illustration. The choice is « At the Foot of a Wall », 1956 (Plate 18). It is reproduced here upside-down to match the idea of vegetation on soil. Humus in brownish-black blotches is all-engulfing. Coming up between tiny pebbles are the lowly weeds, the dandelions and thistles, that DUBUFFET paints as little happy stars. The browns of the soil (or wall), caused by iron in multiple stages of oxidation and hydration, are a color world by themselves. It is the realm of rustiness, the poem of iron according to DUBUFFET.

If there is art in soils — abstract, to be sure — why not take a section of a soil profile, a monolith, frame it and submit it to an art gallery? The art-part lies in deciding which profile, and the writer never had the courage to do it. But, Prof. R. TÜXEN did. In 1964 an exhibit was arranged in Hannover, entitled: Script of Soil - Language of a new Art. On the walls were hanging natural soil sections (podsol, Plate 17) paired with abstractions by DUBUFFET, MUSIČ, DAHMEN, GIRKE and others. KARL FRED DAHMEN's « Composition in Red, 1961 » (Plate 19) is executed on an inch-thick slab of sand-resin mix-

ture imparted with modulations of yellow and red pigments. The design results from scratching, stroking crumbling, breaking and polishing. It appeals to the eye as well as to the sense of touch, just as a profile does. A lively discussion ensued on beauty of nature and beauty of art.

## CONCLUSION

Beauty in a landscape is a many splended thing. Its recognition is a psycho-sociological process with roots in history. The Poussins, Claudes, Ruisdaels, Hobbemas, and the Gainsboroughs and Constables and their imitators still have a hold of children's books and magazines and of public officials and conservation societies. Preservation of have-not landscapes, those lacking the spectaculars, will follow a broadening of nature appreciation in which the discerning artist, be he painter or photographer, is bound to play an important role.

And this widening may well include the soil. Many pedologists derive aesthetic pleasure from looking at soils and handling them, but out of modesty they keep it a secret. They need not, for many artists are intrigued by soil colors and textures and seek and paint them. Whoever said that soils lack beauty is behind the times. Soil in art has arrived. It is an enrichment of art that is here to stay.

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Books on the famous painters are legion. Some of the less well known are described in the following sources:

DAHMEN K.R. In: « Das Kunstwerk », Vol. 10, 1956-57, p. 5 (article by K. GOERRES); also in: Schwind, M., Schrift des Bodens - Sprache neuer Malerei, Humboldtschule, Hannover 1964, 42 p.



- DUBUFFET J. In: P. VOLBOUDT, *Les assemblages de Jean Dubuffet*. XX<sup>e</sup> Siècle, F. Hazen, Paris, 1958, 121 pp. - P. SELZ, *The work of Jean Dubuffet*. The Museum of Modern Art, New York, 1962, 186 pp.
- FOHR K.P. In: R. BENZ and A. VON SCHNEIDER, *Die Kunst der deutschen Romantik*. Munich, 1939, 227 pp.
- SCHMIDT-ROTTLUFF K. Many illustrations in Katalog 1964, Frankfurter Kunstverein, Frankfurt, Germany.
- WOOD G. In: P. RINARD and A. PYLE, *Grant Wood* « The Lakeside Press », Chicago, 1935, 36 pp.

Landscape art is discussed in the well-known books by Sir KENNETH CLARK (*Landscape into Art*. Paperback, 1961), and M.J. FRIEDLÄNDER (*Landscape, Portrait, Still-Life*. Paperback, 1963), but no reference or publication on soil in art could be found.

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- GAUGUIN POLA, *My father*. A. Knopf, New York, 300 pp. (1937).
- HAMERTON P.G., *Landscape*. Roberts Broth., Boston, 440 pp. (1885).

LIST OF ARTISTS AND THEIR PICTURES IN THE ORDER AS THEY  
APPEAR IN THE TEXT

- FIG. 1 — DUCCIO (c. 1255-1319): *Transfiguration*. National Gallery, London.
- FIG. 2 — SASSETTA (c. 1400-1450): *The journey of the Magi*. Metropolitan Museum of Art, New York.
- FIG. 3 — MANTEGNA ANDREA (1431-1506): *The agony in the garden*. National Gallery, London.
- FIG. 4 — BELLINI GIOVANNI (1428/30-1516): *The agony in the garden*. National Gallery, London.
- FIG. 5 — BRUEGEL PETER (c. 1525-1569): *Paysage avec la chute d'Icare*. Musées Royaux des Beaux-Arts, Bruxelles.
- FIG. 6 — POUSSIN NICOLAS (1594-1665): *Landscape in the Roman Campagna*. Loan, National Gallery, London.
- FIG. 7 — RUISDAEL JACOB (van) (1628/29-1682): *The banks of a river*. National Gallery, Edinburgh.
- FIG. 8 — FOHR CARL PHILIPP (1795-1818): *Wasserfälle von Tivoli*. Städelsches Kunst-institut, Frankfurt a.M.
- FIG. 9 — GAINSBOROUGH THOMAS (1727-1788): *A rocky landscape*. National Gallery, Edinburgh.
- FIG. 10 — CONSTABLE JOHN (1776-1837): *Weymouth Bay*. National Gallery, London.
- FIG. 11 — COROT JEAN-BAPTISTE (1796-1875): *Carrière à Fontainebleau*. M.V.S.K., Chent.
- FIG. 12 — CÉZANNE PAUL (1839-1906): *Der Bahndurchstich*. Neue Pinakothek, München.
- FIG. 13 — GAUGUIN PAUL (1848-1903): *The vision after the sermon (Jacob wrestling with the angel)*. National Gallery, Edinburgh.
- FIG. 14 — KANDISKY WASSILY (1866-1944): *Garten*. Städt. Gallerie, München.



- FIG. 15 — KANDISKY WASSILY (1866-1944): *Improvisation No. 26*. Städt. Gallerie, München.
- FIG. 16 — WOOD GRANT (1892-1942): *Arbor Day*. Collection of Edwin Hewitt, U.S.A.
- FIG. 17 — SCHMIDT-ROTTLUFF KARL (b. 1884): *Pommersche Moorlandschaft*. Saarland-Museum, Saarbrücken.
- FIG. 18 — DUBUFFETT JEAN (b. 1901): *Au pied du mur*. In: « XX<sup>e</sup> Siècle ». P. Hazan, Paris, 1958.
- FIG. 19 — DAHMEN KARL FRED (b. 1917): *Komposition in Rot*. In: « Schrift des Bodens - Sprache neuer Malerei ». Humboldt-schule, Hannover, 1964.



Fig. 1 - Duccio - *Transfiguration*.





Fig. 2 - Sassetta - *The journey of the Magi.*



Fig. 3 - Mantegna - *The agony in the garden.*





Fig. 4 - Bellini - *The agony in the garden.*



Fig. 5 - Bruegel - *Paysage avec la chute d'Icare.*



Fig. 6 - Poussin - *Landscape in the Roman Campagna*.





Fig. 7 - Ruisdael - *The banks of a river.*



Fig. 8 - Fohr - *Wasserfälle von Tivoli.*





Fig. 9 - Gainsborough - A rocky landscape.





Fig. 10 - Constable - *Weymouth Bay*.



Fig. 11 - Corot - *Carrière à Fontainebleau*.





Fig. 12 - Cézanne - *Der Bahndurchstich*.



Fig. 13 - Gauguin - *The vision after the sermon*.



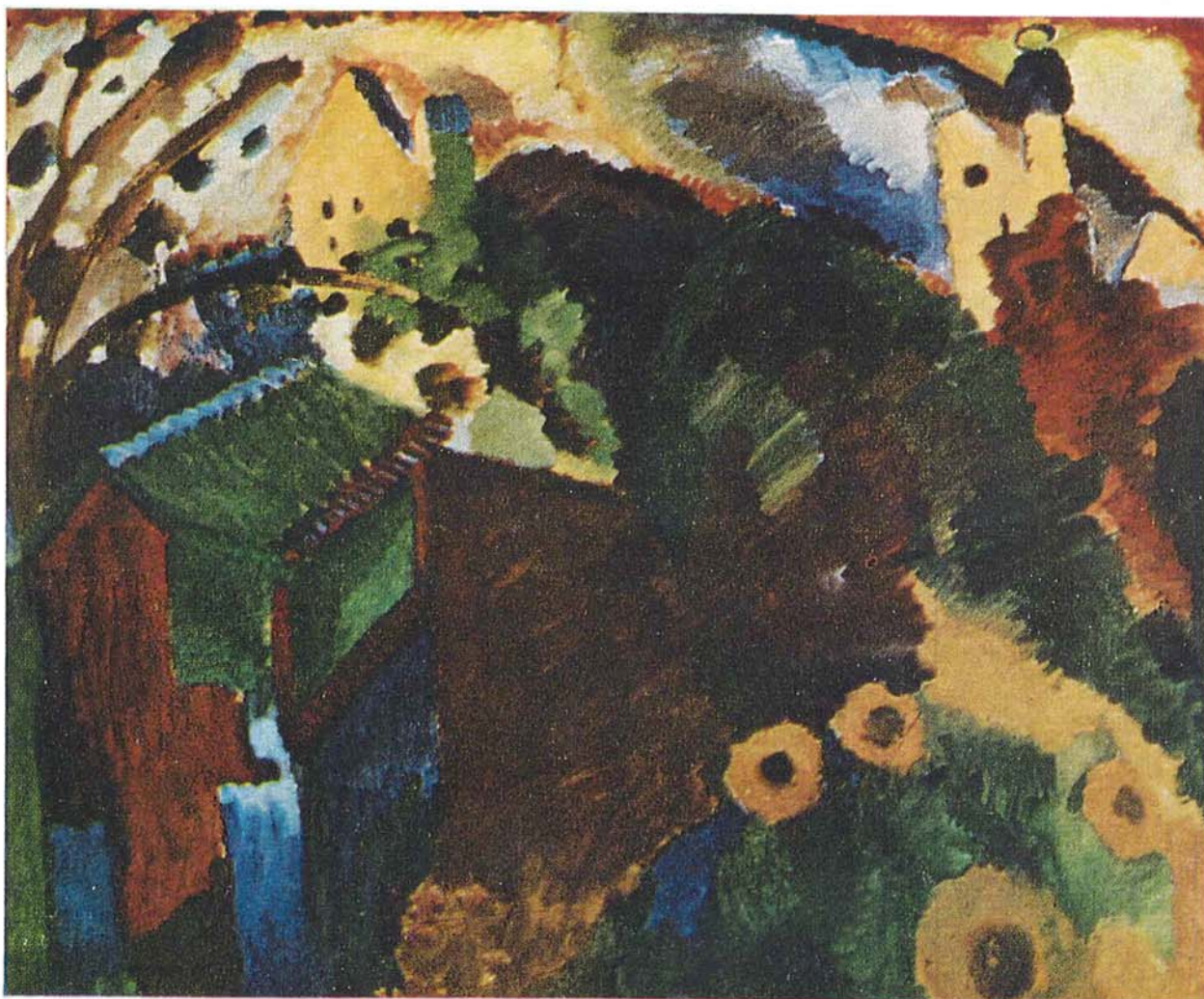


Fig. 14 - Kandisky - *Garten*.



Fig. 15 - Kandisky - *Improvisation n. 26.*



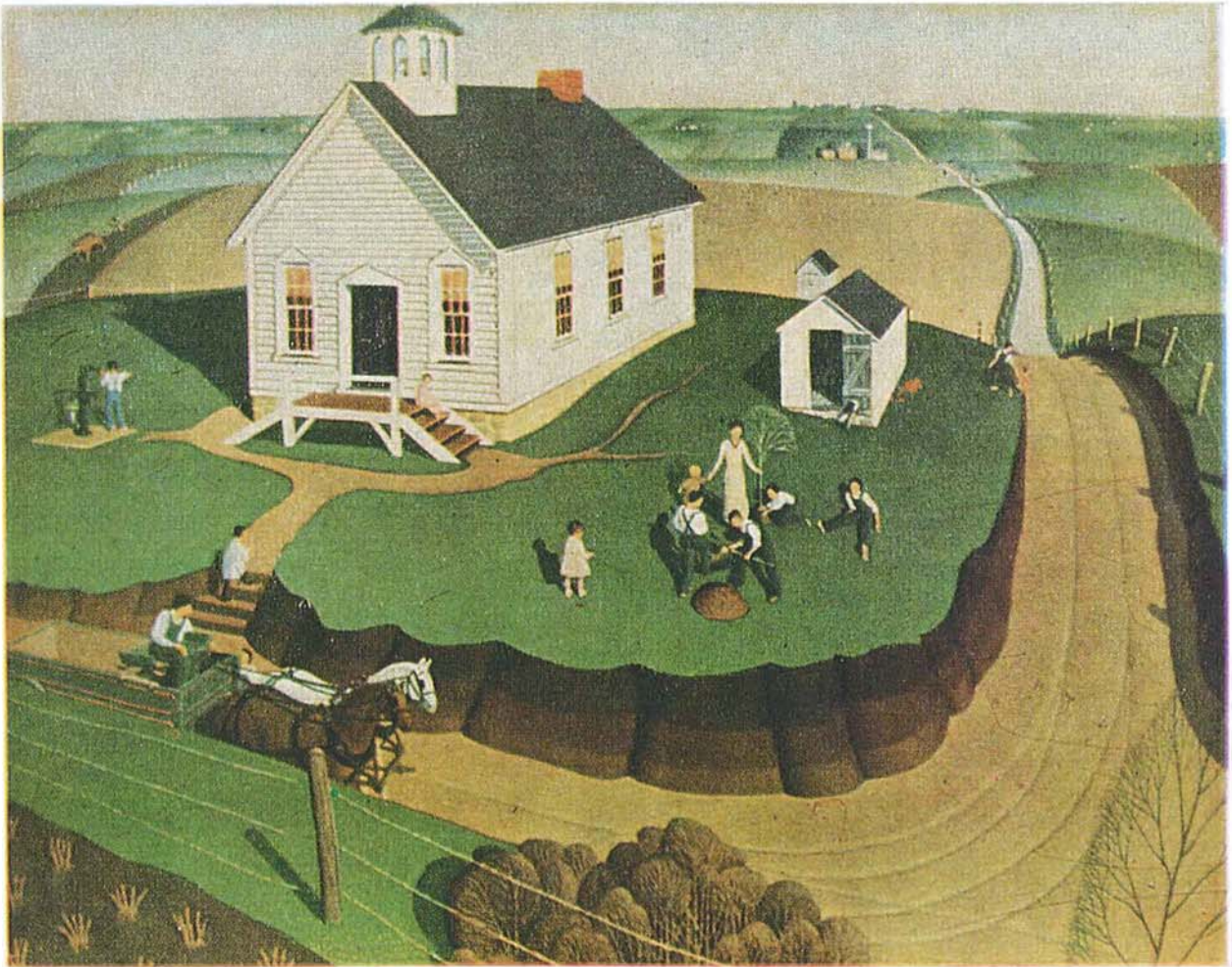


Fig. 16 - Wood - *Arbor day.*





Fig. 17 - Schmidt - Rottluff - *Pommersche Moorlandschaft*.



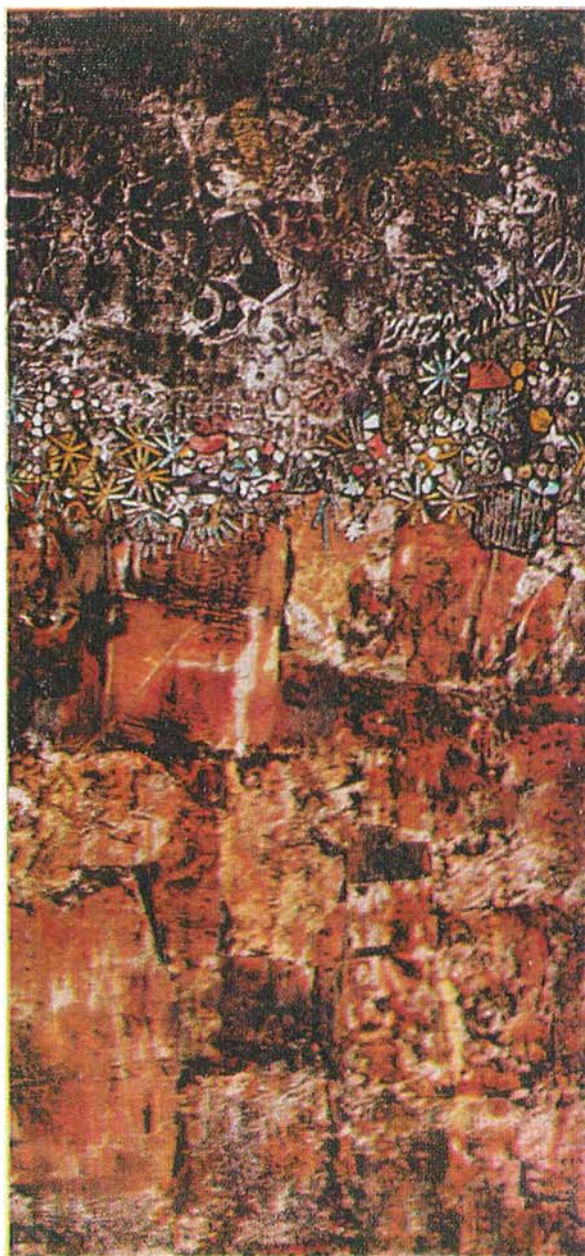


Fig. 18 - Dubuffet - *Au pied du mur.*





Fig. 19 - Dahmen - *Komposition in Rot.*