

try: the *Araucana* of Don Alonso de Ercilla. Fray Luis de Leon and Calderon, with the remarks on the same of Ludwig Tieck. Shakspeare, Milton, Thomson—p. 74. French prose writers: Rousseau, Buffon, Bernardin de St. Pierre, and Chateaubriand—p. 75-77. Review of the narratives of the older travelers of the Middle Ages, John Mandeville, Hans Schiltberger, and Bernhard von Breitenbach; contrast with modern travelers. Cook's companion, George Forster—p. 80. The blame sometimes justly applied to descriptive poetry as an independent form does not refer to the attempt either to give a picture of distant zones visited by the writer, or to convey to others, by the force of applicable words, an image of the results yielded by a direct contemplation of nature. All parts of the vast sphere of creation, from the equator to the frigid zones, are endowed with the happy power of exercising a vivid impression on the human mind—p. 82.

II. *Landscape painting* in its animating influence on the study of nature. In classical antiquity, in accordance with the respective mental direction of different nations, landscape painting and the poetic delineation of a particular region were neither of them independent objects of art. The elder Philostratus. Scenography. Ludius. Evidences of landscape painting among the Indians in the brilliant period of Vikramaditya. Herculaneum and Pompeii. Painting among Christians, from Constantine the Great to the beginning of the Middle Ages; of landscape painting in the historical pictures of the brothers Van Eyck. The seventeenth century the most brilliant epoch of landscape painting. Miniatures on manuscripts—p. 87. Development of the elements of painting. (Claude Lorraine, Ruysdael, Gaspard and Nicolas Poussin, Everdingen, Hobbima, and Cuyp.) Subsequent striving to give natural truthfulness to the representation of vegetable forms. Representation of tropical vegetation. Franz Post, the companion of Prince Maurice of Nassau. Eckhout. Requirement for a representation of the physiognomy of nature. The great and still imperfectly completed cosmical event of the independence of Spanish and Portuguese America, and the foundation of constitutional freedom in regions of the chain of Cordilleras between the tropics, where there are populous cities situated at an elevation of 14,000 feet above the level of the sea, together with the increasing civilization of India, New Holland, the Sandwich Islands, and Southern Africa, will undoubtedly impart a new impulse and a more exalted character to landscape painting, no less than to meteorology and descriptive geography. Importance and application of Barker's panoramas. The conception of the unity of nature and the feeling of the harmonious accord pervading the Cosmos will increase in force among men in proportion to the multiplication of the means for representing all natural phenomena in delineating pictures—p. 98.

III. *Cultivation of Exotic Plants*.—Impression of the physiognomy of vegetable forms, as far as plantations are capable of producing such an impression. Landscape gardening. Earliest plantation of parks in Central and Southern Asia. Trees and groves sacred to the gods—p. 102. The gardens of the nations of Eastern Asia. Chinese gardens under the victorious dynasty of Han. Poem on a garden, by the Chinese statesman See-ma-kuang, at the close of the eleventh century. Prescripts of Liou-tscheu. Poem of the Emperor Kien-long, descriptive of nature. Influence of the connection of Buddhist monastic establishments on the distribution of beautiful characteristic vegetable forms—p. 105.

B. *History of the Physical Contemplation of the Universe*.—The histo-