

fortunately disfigured by wild theories and erroneous physical opinions, the aspect of the sea, the grouping of the clouds, the rustling of the air amid the crowded bamboos, the waving of the leafy crown of the slender palms, are all sketched with inimitable truth. Bernardin de St. Pierre's master-work, *Paul et Virginie*, accompanied me to the climes whence it took its origin. For many years it was the constant companion of myself and my valued friend and fellow-traveler Bonpland, and often (the reader must forgive this appeal to personal feelings), in the calm brilliancy of a southern sky, or when, in the rainy season, the thunder re-echoed, and the lightning gleamed through the forests that skirt the shores of the Orinoco, we felt ourselves penetrated by the marvelous truth with which tropical nature is described, with all its peculiarity of character, in this little work. A like power of grasping individualities, without destroying the general impression of the whole, and without depriving the subject of a free innate animation of poetical fancy, characterizes, even in a higher degree, the intellectual and sensitive mind of the author of *Atala*, *René*, *Les Martyres*, and *Les Voyages à l'Orient*. In the works of his creative fancy, all contrasts of scenery in the remotest portions of the earth are brought before the reader with the most remarkable distinctness. The earnest grandeur of historical associations could alone impart a character of such depth and repose to the impressions produced by a rapid journey.

In the literature of Germany, as in that of Italy and Spain, the love of nature manifested itself too long under the artificial form of idyl-pastoral romances and didactic poems. Such was the course too frequently pursued by the Persian traveler Paul Flemming, by Brockes, the sensitive Ewald von Kleist, Hagedorn, Salomon Gessner, and by Haller, one of the greatest naturalists of any age, whose local descriptions possess, it must, however, be owned, a more clearly-defined outline and more objective truth of coloring. The elegiac-idyllic element was conspicuous at that period in the morbid tone pervading landscape poetry, and even in Voss, that noble and profound student of classical antiquity, the poverty of the subject could not be concealed by a higher and more elegant finish of style. It was only when the study of the earth's surface acquired profoundness and diversity of character, and the natural sciences were no longer limited to a tabular enumeration of marvelous productions, but were elevated to a higher and more comprehensive view of comparative geography, that this finished de-