

all organic germs, that has alone imparted the powerful attraction which in the present day is attached to the study of all branches of natural science. This secret charm, excited by a deep insight into organic life, is not limited to the tropical world. Every portion of the earth offers to our view the wonders of progressive formation and development, according to ever-recurring or slightly-deviating types. Universal is the awful rule of those natural powers which, amid the clouds that darken the canopy of heaven with storms, as well as in the delicate tissues of organic substances, resolve the ancient strife of the elements into accordant harmony. All portions of the vast circuit of creation—from the equator to the coldest zones—wherever the breath of spring unfolds a blossom, the mind may rejoice in the inspiring power of nature. Our German land is especially justified in cherishing such a belief, for where is the southern nation who would not envy us the great master of poesy, whose works are all pervaded by a profound veneration for nature, which is alike discernible in *The Sorrows of Werther*, in the *Recollections of Italy*, in the *Metamorphoses of Plants*, and in so many of his poems? Who has more eloquently excited his cotemporaries to “solve the holy problem of the universe,” and to renew the bond which in the dawn of mankind united together philosophy, physics, and poetry? Who has drawn others with a more powerful attraction to that land, the home of his intellect, where, as he sings,

Ein sanfter Wind vom blauem Himmel weht,
Die Myrte still, und hoch der Lorbeer steht!

LANDSCAPE PAINTING IN ITS INFLUENCE ON THE STUDY OF NATURE.
—GRAPHICAL REPRESENTATION OF THE PHYSIOGNOMY OF PLANTS.
—THE CHARACTER AND ASPECT OF VEGETATION IN DIFFERENT ZONES.

LANDSCAPE painting, and fresh and vivid descriptions of nature, alike conduce to heighten the charm emanating from a study of the external world, which is shown us in all its diversity of form by both, while both are alike capable, in a greater or lesser degree, according to the success of the attempt, to combine the visible and invisible in our contemplation of nature. The effort to connect these several elements forms the last and noblest aim of delineative art, but the present pages, from the scientific object to which they are devoted, must be restricted to a different point of view. Landscape painting can not, therefore, be noticed in any further relation