

ful but almost timid imitation of nature, and the master-works of Titian afford the earliest evidence of freedom and grandeur in the representation of natural scenes; but in this respect, also, Giorgione seems to have served as a model for that great painter. I had the opportunity for many years of admiring in the gallery of the Louvre at Paris that picture of Titian which represents the death of Peter Martyr, overpowered in a forest by an Albigense, in the presence of another Dominican monk.\* The form of the forest-trees, and their foliage, the mountainous and blue distance, the tone of coloring, and the lights glowing through the whole, leave a solemn impression of the earnestness, grandeur, and depth of feelings which pervade this simple landscape composition. So vivid was Titian's admiration of nature, that not only in the pictures of beautiful women, as in the back-ground of his exquisitely-formed Venus in the Dresden Gallery, but also in those of a graver nature, as, for instance, in his picture of the poet Pietro Aretino, he painted the surrounding landscape and sky in harmony with the individual character of the subject. Annibal Caracci and Domenichino, in the Bolognese school, adhered faithfully to this elevation of style. If, however, the great epoch of historical painting belong to the sixteenth century,

pendent decorations, in the Belvidere of the Vatican. He appears to have exercised an influence on Raphael, in whose paintings there are many landscape peculiarities which can not be traced to Perugino. In Pinturicchio and his friends we also already meet with those singular, pointed forms of mountains which, in your lectures, you were disposed to derive from the Tyrolese dolomitic cones which Leopold von Buch has rendered so celebrated, and which may have produced an impression on travelers and artists from the constant intercourse existing between Italy and Germany. I am more inclined to believe that these conical forms in the earliest Italian landscapes are either very old conventional modes of representing mountain forms in antique bass-reliefs and mosaic works, or that they must be regarded as unskillfully foreshortened views of Soracte and similarly isolated mountains in the Campagna di Roma." (From a letter addressed to me by Carl Friedrich von Rumohr, in October, 1832.) In order to indicate more precisely the conical and pointed mountains in question, I would refer to the fanciful landscape which forms the back-ground in Leonardo da Vinci's universally admired picture of Mona Lisa (the consort of Francesco del Giocondo). Among the artists of the Flemish school who have more particularly developed landscape painting as a separate branch of art, we must name Patenier's successor, Henry de Bles, named *Civetta* from his animal monogram, and subsequently the brothers Matthew and Paul Bril, who excited a strong taste in favor of this particular branch of art during their sojourn in Rome. In Germany, Albrecht Altdorfer, Durer's pupil, practiced landscape painting even somewhat earlier and with greater success than Patenier.

\* Painted for the Church of San Giovanni e Paolo at Venice.