

that of landscape painting appertains undoubtedly to the seventeenth. As the riches of nature became more known and more carefully observed, the feeling of art was likewise able to extend itself over a greater diversity of objects, while, at the same time, the means of technical representation had simultaneously been brought to a higher degree of perfection. The relations between the inner tone of feelings and the delineation of external nature became more intimate, and, by the links thus established between the two, the gentle and mild expression of the beautiful in nature was elevated, and, as a consequence of this elevation, belief in the power of the external world over the emotions of the mind was simultaneously awakened. When this excitement, in conformity with the noble aim of all art, converts the actual into an ideal object of fancy; when it arouses within our minds a feeling of harmonious repose, the enjoyment is not unaccompanied by emotion, for the heart is touched whenever we look into the depths of nature or of humanity.\* In the same century we find thronged together Claude Lorraine, the idyllic painter of light and ærial distance; Ruysdael, with his dark woodland scenes and lowering skies; Gaspard and Nicolas Poussin, with their nobly-delineated forms of trees; and Everdingen, Hobbima, and Cuyp, so true to life in their delineations.†

In this happy period of the development of art, a noble effort was manifested to introduce all the vegetable forms yielded by the North of Europe, Southern Italy, and the Spanish Peninsula. The landscape was embellished with oranges and laurels, with pines and date-trees; the latter (which, with the exception of the small Chamærops, originally a native of European sea-shores, was the only member of the noble family of palms known from personal observation) was generally represented as having a snake-like and scaly trunk,‡ and long

\* Wilhelm von Humboldt, *Gesammelte Werke*, bd. iv., s. 37. See also, on the different gradations of the life of nature, and on the tone of mind awakened by the landscape around, Carus, in his interesting work, *Briefen über die Landschaftsmalerei*, 1831, s. 45.

† The great century of painting comprehended the works of Johann Breughel, 1569-1625; Rubens, 1577-1640; Domenichino, 1581-1641; Philippe de Champaigne, 1602-1674; Nicolas Poussin, 1594-1665; Gaspar Poussin (Dugbet), 1613-1675; Claude Lorraine, 1600-1682; Albert Cuyp, 1606-1672; Jan Both, 1610-1650; Salvator Rosa, 1615-1673; Everdingen, 1621-1675; Nicolaus Berghem, 1624-1683; Swanevelt, 1620-1690; Ruysdael, 1635-1681; Minderhoot Hobbima, Jan Wynants, Adriaan van de Velde, 1639-1672; Carl Dujardin, 1644-1687.

‡ Some strangely-fanciful representations of date palms, which have a knob in the middle of the leafy crown, are to be seen in an old pic-