

served as the representative of tropical vegetation, as, in like manner, *Pinus pinea* is even still very generally supposed to furnish an exclusive characteristic of the vegetable forms of Italy. The contour of high mountain chains was but little studied, and snow-covered peaks, which projected beyond the green Alpine meadows, were, at that period, still regarded by naturalists and landscape painters as inaccessible. The physiognomy of rocky masses seems scarcely to have excited any attempt at accurate representation, excepting where a waterfall broke in foam over the mountain side. We may here remark another instance of the diversity of comprehension manifested by a free and artistic spirit in its intimate communion with nature. Rubens, who, in his great hunting pieces, had depicted the fierce movements of wild animals with inimitable animation, succeeded, as the delineator of historical events, in representing, with equal truth and vividness, the form of the landscape in the waste and rocky elevated plain surrounding the Escorial.*

The delineation of natural objects included in the branch of art at present under consideration could not have gained in diversity and exactness until the geographical field of view became extended, the means of traveling in foreign countries facilitated, and the appreciation of the beauty and configuration of vegetable forms, and their arrangement in groups of natural families, excited. The discoveries of Columbus, Vasco de Gama, and Alvarez Cabral, in Central America, Southern Asia, and the Brazils; the extensive trade in spices and drugs carried on by the Spaniards, Portuguese, Italians, and Flemings, and the establishment of botanical gardens at Pisa, Padua, and Bologna, between 1544 and 1568, although not yet furnished with hot-houses properly so called, certainly made artists acquainted with many remarkable forms of exotic products, including even some that belong to a tropical vegetation. Single fruits, flowers, and branches were painted with much natural truth and grace by Johann Breughel, whose reputation had been already established before the close of the sixteenth century; but it is not until the middle of the seventeenth century that we meet with landscapes which reproduce the individual character of the torrid zone, as impressed upon the artist's mind by actual observation. The merit of the earliest attempt at such a mode of representation belongs probably, as I find from Waagen, to the Flemish painter Franz

ture of Cima da Conegliano, of the school of Bellino (Dresden Gallery 1835, No. 40)

* Dresden Gallery, No. 917.