

begun to acquire a certain technical mastery of their art. Voyages of circumnavigation are, besides, but seldom of a character to allow of artists visiting any extensive tracts of forest land, the upper courses of large rivers, or the summits of inland chains of mountains.

Colored sketches, taken directly from nature, are the only means by which the artist, on his return, may reproduce the character of distant regions in more elaborately finished pictures; and this object will be the more fully attained where the painter has, at the same time, drawn or painted directly from nature a large number of separate studies of the foliage of trees; of leafy, flowering, or fruit-bearing stems; of prostrate trunks, overgrown with *Pothos* and *Orchideæ*; of rocks and of portions of the shore, and the soil of the forest. The possession of such correctly-drawn and well-proportioned sketches will enable the artist to dispense with all the deceptive aid of hot-house forms and so-called botanical delineations.

A great event in the history of the world, such as the emancipation of Spanish and Portuguese America from the dominion of European rule, or the increase of cultivation in India, New Holland, the Sandwich Islands, and the southern colonies of Africa, will incontestably impart to meteorology and the descriptive natural sciences, as well as to landscape painting, a new impetus and a high tone of feeling, which probably could not have been attained independently of these local relations. In South America, populous cities lie at an elevation of nearly 14,000 feet above the level of the sea. From these heights the eye ranges over all the climatic gradations of vegetable forms. What may we not, therefore, expect from a picturesque study of nature, if, after the settlement of social discord and the establishment of free institutions, a feeling of art shall at length be awakened in those elevated regions?

All that is expressed by the passions, and all that relates to the beauty of the human form, has attained its highest perfection in the temperate northern zone under the skies of Greece and Italy. The artist, drawing from the depths of nature no less than from the contemplation of beings of his own species, derives the types of historical painting alike from free creation and from truthful imitation. Landscape painting, though not simply an imitative art, has a more material origin and a more earthly limitation. It requires for its development a large number of various and direct impressions, which, when received from external contemplation, must be fertilized by the powers of the mind, in order to be given back