

to the senses of others as a free work of art. The grander style of heroic landscape painting is the combined result of a profound appreciation of nature and of this inward process of the mind.

Every where, in every separate portion of the earth, nature is indeed only a reflex of the whole. The forms of organisms recur again and again in different combinations. Even the icy north is cheered for months together by the presence of herbs and large Alpine blossoms covering the earth, and by the aspect of a mild azure sky. Hitherto landscape painting among us has pursued her graceful labors familiar only with the simpler forms of our native floras, but not, on that account, without depth of feeling and richness of creative fancy. Dwelling only on the native and indigenous forms of our vegetation, this branch of art, notwithstanding that it has been circumscribed by such narrow limits, has yet afforded sufficient scope for highly-gifted painters, such as the Caracci, Gaspard Poussin, Claude Lorraine, and Ruysdael, to produce the loveliest and most varied creations of art, by their magical power of managing the grouping of trees and the effects of light and shade. That progress which may still be expected in the different departments of art, and to which I have already drawn attention, in order to indicate the ancient bond which unites natural science with poetry and artistic feeling, can not impair the fame of the master works above referred to, for, as we have observed, a distinction must be made in landscape painting, as in every other branch of art, between the elements generated by the more limited field of contemplation and direct observation, and those which spring from the boundless depth of feeling and from the force of idealizing mental power. The grand conceptions which landscape painting, as a more or less inspired branch of the poetry of nature, owes to the creative power of the mind, are, like man himself, and the imaginative faculties with which he is endowed, independent of place. These remarks especially refer to the gradations in the forms of trees from Ruysdael and Everdingen, through the works of Claude Lorraine, to Poussin and Annibal Caracci. In the great masters of art there is no indication of local limitation. But an extension of the visible horizon, and an acquaintance with the nobler and grander forms of nature, and with the luxurious fullness of life in the tropical world, afford the advantage of not simply enriching the material ground-work of landscape painting, but also of inducing more vivid impressions in the minds of less highly-gifted