

of historical motives in landscape. The aspects of the earth and sea and sky, the common occupations of mankind upon the fields or in their dwellings, proved for them sufficient sources of inspiration. Dutch painting filled the seventeenth and a portion of the eighteenth century with powerful production. It delivered art from the pedantry of humanism, and anticipated the European revolt against classical canons of perfection. Still, the first essentially modern enthusiasm for nature came with the English Norfolk school which culminated in Turner. Now, in the work of the landscape painters, spirit still speaks to spirit; the spirit of the artist who perceives, interprets, and preserves the beauty of earth, sea, and sky, to the spirit of men ready to receive it. What we owe to these hierophants of nature is incalculable. They are continually training our eyes to see, our minds to understand the world. They show how sympathy, emotion, passion, thought, may be associated with inanimate things — for a masterpiece of landscape painting, like a symphony in music, is penetrated with the maker's thought