

On account of the renown attached from ancient times to the spot, I would not omit to mention the description of the wooded valley of Tempe, as given by Ælianus,\* probably in imitation of some earlier notice by Dicæarchus. It is the most detailed description of natural scenery by any of the Greek prose writers that we possess; and, although topographical it is also picturesque, for the shady vale is animated by the Pythian procession (*theoria*), "which breaks from the sacred laurel the atoning bough." In the later Byzantine epoch, about the close of the fourth century, we meet more frequently with descriptions of scenery interwoven in the romances of the Greek prose writers, as is especially manifested in the pastoral romance of Longus,† in which, however, the tender scenes taken from life greatly excel the expression of the sensations awakened by the aspect of nature.

It is not my object in the present work to extend these references beyond what my own special recollection of particular forms of art may enable me to add to these general considerations of the poetic conception of the external world. I should here quit the flowery circle of Grecian antiquity, if, in a work to which I have ventured to prefix the title of *Cosmos*, I could pass over in silence the description of nature with which the pseudo-Aristotelian book of *Cosmos*, or *Order of the Universe*, begins. It describes "the earth as adorned with luxuriant vegetation, copiously watered, and (as the most admirable of all) inhabited by thinking beings."‡ The rhetorical color of this rich picture of nature, so totally unlike the concise and purely scientific mode of treatment characteristic of the Stagirite, is one of the many indications by which it has been judged that this work on the *Cosmos* is not his composition. It may, in fact, be the production of Apuleius,§ or of Chrysi-

\* *Æliani Var. Hist. et Fragm.*, lib. iii., cap. 1, p. 139, Kühn. Compare A. Buttmann, *Quæst. de Dicæarcho* (Naumb., 1832, p. 32), and *Geogr. Gr. Min.*, ed. Gail, vol. ii., p. 140-145. We observe in the tragic poet Chæremon a remarkable love of nature, and especially a predilection for flowers, which has been compared by Sir William Jones to the sentiments evinced in the Indian poets. See Welcker, *Griechische Tragödien*, abth. iii., s. 1088.

† *Longi Pastoralia (Daphnis et Chloe)*, ed. Seiler, 1843), lib. i., 9; iii., 12, and iv., 1-3; p. 92, 125, 137. Compare Villemaine, *Sur les Romains Grecs*, in his *Mélanges de Littérature*, t. ii., p. 435-448, where Longus is compared with Bernardin de St. Pierre.

‡ Pseudo-Aristot., *de Mundo*, cap. 3, 14-20, p. 392, Bekker.

§ See Stahr, *Aristoteles bei den Römern*, 1834, s. 173-177. Osann, *Beiträge zur Griech. und Röm. Literaturgeschichte*, bd. i., 1835, s. 165-192. Stahr (s. 172) supposes, like Heumann, that the present Greek is