

than that of its representation of the physiognomy and character of different portions of the earth, and as it increases the desire for the prosecution of distant travels, and thus incites men in an equally instructive and charming manner to a free communion with nature.

In that portion of antiquity which we specially designate as classical, landscape painting, as well as poetic delineations of places, could not, from the direction of the Greek and Roman mind, be regarded as an independent branch of art. Both were considered merely as accessories; landscape painting being for a long time used only as the back-ground of historical compositions, or as an accidental decoration for painted walls. In a similar manner, the epic poet delineated the locality of some historical occurrence by a picturesque description of the landscape, or of the back-ground, I would say, if I may be permitted here again to use the term, in front of which the acting personages move. The history of art teaches us how gradually the accessory parts have been converted into the main subject of description, and how landscape painting has been separated from historical painting, and gradually established as a distinct form; and, lastly, how human figures were employed as mere secondary parts to some mountain or forest scene, or in some sea or garden view. The separation of these two species—historical and landscape painting—has been thus effected by gradual stages, which have tended to favor the advance of art through all the various phases of its development. It has been justly remarked, that painting generally remained subordinate to sculpture among the ancients, and that the feeling for the picturesque beauty of scenery which the artist endeavors to reproduce from his canvas was unknown to antiquity, and is exclusively of modern origin.

Graphic indications of the peculiar characteristics of a locality must, however, have been discernible in the most ancient paintings of the Greeks, as instances of which we may mention (if the testimony of Herodotus be correct)* that Mandrocles of Samos caused a large painting of the passage of the army over the Bosphorus to be executed for the Persian king,† and that Polygnotus painted the fall of Troy in the Lesche at

* Herod., iv., 88.

† A portion of the works of Polygnotus and Mikon (the painting of the battle of Marathon in the Pokile at Athens) was, according to the testimony of Himerius, still to be seen at the end of the fourth century (of our era), consequently when they had been executed 850 years. (Letronne, *Lettres sur la Peinture Historique Murale*, 1835, p. 202 and 453.)