

Delphi. Among the paintings described by the elder Philostratus, mention is made of a landscape in which smoke was seen to rise from the summit of a volcano, and lava streams to flow into the neighboring sea. In this very complicated composition of a view of seven islands, the most recent commentators* think they can recognize the actual representation of the volcanic district of the Æolian or Lipari Islands north of Sicily. The perspective scenic decorations, which were made to heighten the effect of the representation of the master-works of Æschylus and Sophocles, gradually enlarged this branch of art† by increasing the demand for an illusive imitation of inanimate objects, as buildings, woods, and rocks.

In consequence of the greater perfection to which scenography had attained, landscape painting passed among the Greeks and their imitators, the Romans, from the stage to their halls, adorned with columns, where the long ranges of wall were covered at first with more circumscribed views,‡ but shortly afterward with extensive pictures of cities, seashores, and wide tracts of pasture land, on which flocks were grazing.§ Although the Roman painter Ludius, who lived in the Augustan age, can not be said to have invented these graceful decorations, he yet made them generally popular,|| animating them by the addition of small figures.¶ Almost at the same period, and probably even half a century earlier, we find landscape painting mentioned as a much-practiced art among the Indians during the brilliant epoch of Vikramaditya.

* *Philostratorum Imagines*, ed. Jacobs et Welcker, 1825, p. 79 and 485. Both the learned editors defend, against former suspicions, the authenticity of the description of the paintings contained in the ancient Neapolitan Pinacothek (Jacobs, p. xvii. and xlvi.; Welcker, p. lv. and xlvi.). Otfried Müller conjectures that Philostratus's picture of the islands (ii., 17), as well as that of the marshy district of the Bosphorus (i., 9), and of the fishermen (i., 12 and 13), bore much resemblance, in their mode of representation, to the mosaic of Palestrina. Plato speaks, in the introductory part of *Critias* (p. 107), of landscape painting as the art of pictorially representing mountains, rivers, and forests.

† Particularly through Agatharcus, or, at least, according to the rules he established. Aristot., *Poet.*, iv., 16; Vitruv., lib. v., cap. 7; lib. vii. in Præf. (ed. Alois Maxinius, 1836, t. i., p. 292; t. ii., p. 56). Compare, also, Letronne's work, op. cit., p. 271-280.

‡ On *Objects of Rhopographia*, see Welcker *ad Philostr. Imag.*, p. 397.

§ Vitruv., lib. vii., cap. 5 (t. ii., p. 91).

|| Hirt., *Gesch. der bildenden Künste bei den Alten*, 1833, s. 332; Letronne, p. 262 and 468.

¶ Ludius qui primus (?) instituit amœnissimam parietum picturam (Plin., xxxv., 10). The *topiaria opera* of Pliny, and the *varietates topiorum* of Vitruvius, were small decorative landscape paintings. The passage quoted in the text of Kalidasa occurs in the *Sakuntala*, act vi