

In the charming drama of *Sakuntala*, the image of his beloved is shown to King Dushmanta, who is not satisfied with that alone, as he desires that "the artist should depict the places which were most dear to his beloved—the Malini River, with a sand-bank on which the red flamingoes are standing; a chain of hills skirting on the Himalaya, and gazelles resting on these hills." These requirements are not easy to comply with, and they at least indicate a belief in the practicability of executing such an intricate composition.

In Rome, landscape painting was developed into a separate branch of art from the time of the Cæsars; but, if we may judge from the many specimens preserved to us in the excavations of Herculaneum, Pompeii, and Stabiæ, these pictures of nature were frequently nothing more than bird's-eye views of the country, similar to maps, and more like a delineation of sea-port towns, villas, and artificially-arranged gardens, than the representation of free nature. That which may have been regarded as the habitably comfortable element in a landscape seems to have alone attracted the Greeks and Romans, and not that which we term the wild and romantic. Their imitations might be so far accurate as frequent disregard of perspective and a taste for artificial and conventional arrangement permitted, and their arabesque-like compositions, to which the critical Vitruvius was averse, often exhibited a rhythmically-recurring and well-conceived representation of animal and vegetable forms; but yet, to borrow an expression of Otfried Müller,* "the vague and mysterious reflection of the mind, which seems to appeal to us from the landscape, appeared to the ancients, from the peculiar bent of their feelings, as incapable of artistic development, and their delineations were sketched with more of sportiveness than earnestness and sentiment."

We have thus indicated the analogy which existed in the process of development of the two means—descriptive diction

* Otfried Müller, *Archäologie der Kunst*, 1830, s. 609. Having already spoken in the text of the paintings found in Pompeii and Herculaneum as being compositions but little allied to the freedom of nature, I must here notice some exceptions, which may be considered as landscapes in the strict modern sense of the word. See *Pitture d'Ercolano*, vol. ii., tab. 45; vol. iii., tab. 53; and, as back-grounds in charming historical compositions, vol. iv., tab. 61, 62, and 63. I do not refer to the remarkable representation in the *Monumenti dell' Instituto di Correspondenza Archeologica*, vol. iii., tab. 9, since its genuine antiquity has already been called in question by Raoul Rochette, an archæologist of much acuteness of observation.