

and graphical representations—by which the attempt to render the impressions produced by the aspect of nature appreciable to the sensuous faculties has gradually attained a certain degree of independence.

The specimens of ancient landscape painting in the manner of Ludius, which have been recovered from the excavations at Pompeii (lately renewed with so happy a result), belong most probably to a single and very short period, viz., that intervening between Nero and Titus,\* for the city had been entirely destroyed by an earthquake only sixteen years before the celebrated eruption of Vesuvius.

The character of the subsequent style of painting practiced by the early Christians remained nearly allied to that of the true Greek and Roman schools of art from the time of Constantine the Great to the beginning of the Middle Ages. A rich mine of old memorials is opened to us in the miniatures which adorn splendid and well-preserved manuscripts, and in the rarer mosaics of the same period.† Rumohr makes mention of a Psalter in the Barberina Library at Rome, where, in a miniature, David is represented “playing the harp, and surrounded by a pleasant grove, from the branches of which nymphs look forth to listen. This personification testifies to the antique nature of the whole picture.” Since the middle of the sixth century, when Italy was impoverished and politically disturbed, the Byzantine art in the Eastern empire still preserved the lingering echoes and types of a better epoch. Such memorials as these form the transition to the creations

\* In refutation of the supposition of Du Theil (*Voyage en Italie*, par l'Abbé Barthélemy, p. 284) that Pompeii still existed in splendor under Adrian, and was not completely destroyed till toward the close of the fifth century, see Adolph von Hoff, *Geschichte der Veränderungen der Erdoberfläche*, th. ii., 1824, s. 195–199.

† See Waagen, *Kunstwerke und Künstler in England und Paris*, th. iii., 1839, s. 195–201; and particularly s. 217–224, where he describes the celebrated Psalter of the tenth century (in the Paris Library), which proves how long the “antique mode of composition” maintained itself in Constantinople. I was indebted to the kind and valuable communications of this profound connoisseur of art (Professor Waagen, director of the Gallery of Paintings of my native city), at the time of my public lectures in 1828, for interesting notices on the history of art after the period of the Roman empire. What I afterward wrote on the gradual development of landscape painting, I communicated in Dresden, in the winter of 1835, to Baron von Rumohr, the distinguished and too early deceased author of the *Italienische Forschungen*. I received from this excellent man a great number of historical illustrations, which he even permitted me to publish if the form of my work should render it expedient.