to model their taſte. They reſembled the Chineſe in the caſt of their face, in their great bellies, and in the clumſy rounding of their contours. 2. They were reſtrained by their laws to the principles and practices of their anceſtors, and were not permitted to introduce any innovations. Their ſtatues were always formed in the ſame ſtiff attitude, with the arms hanging perpendicular ly down the ſides. What perfection were they capable of who knew no other attitude than that of chairmen? So far were they from attempting any improvements, that in the time of Adrian the art continued in the fame rude ſtate as at firſt; and when their ſlaviſh adulation for that emperor induced them to place the ſtatue of his favourite Antinous among the objects of their worſhip, the ſame inanimate ſtiffneſs in the atti­tude of the body and poſitionof the arms was obſerved. We believe it will ſcarcely be neceſſary to inform our readers that the Egyptian ſtatue juſt now mentioned is very different from the celebrated ſtatue of Antinous, of which ſo many moulds have been taken that imita­tions of it are now to be met with almoſt in every cabi­net in Europe.

Notwithſtanding the attachment of the Egyptians to ancient uſages, Winkelman thinks he has diſcovered two different ſtyles of ſculpture which prevailed at different periods, The firſt of theſe ends with the conqueſt of Egypt by Cambvſes. The ſecond begins at that time, and extends beyond the reign of Alexander the Great. In the firſt ſtyle, the lines which form the contour are ſtraight and projecting a little; the poſition is ſtiff and unnatural: In ſitting figures the legs are parallel, the feet ſqueezed together, and the arms fixed to the ſides; but in the figures oſ women the left arm is folded acroſs the breaſt; the bones and muſcles are faintly diſcernible; the eyes are flat and looking obliquely, and the eyebrows ſunk; features which deſtroy entirely the beauty of the head; the cheek-bones are high, the chin ſmall and piked; the ears are generally placed higher than in nature, and the feet are too large and flat. In ſhort, if we are to look for any model in the ſtatues of Egypt, it is not for the model of beauty but of defor­mity. The ſtatues of men are naked, only they have a ſhort apron, and a few folds of drapery ſurrounding their waiſt: The veſtments of women are only diſtinguiſhable by the border, which riſes a little above the ſurface of the ſtatue. In this age it is evident the Egyptians knew little of drapery.

Of the ſecond ſtyle of ſculpture practiſed among the Egyptians, Winkelman thinks he has found ſpecimens in the two figures of baſaltes in the Capitol, and in an­other figure at Villa Albani, the head of which has been renewed. The two firſt of theſe, he remarks, bear viſible traces of the former ſtyle, which appear eſpecially in the form oſ the mouth and ſhortneſs of the chin. The hands poſſeſs more elegance; and the feet are placed at a greater diſtance from one another, than was cuſtomary in more ancient times. In the firſt and third figures the arms hang down cloſe to the ſides. In the ſecond they hang more freely. Winkelman ſuſpects that theſe three ſtatues have been made after the con­queſt of Egypt by the Greeks. They are clothed with a tunic, a robe, and a mantle. The tunic, which is puckered into many folds, deſcends from the neck to the ground. The robe in the firſt and third ſtatues items cloſe to the body, and is only perceptible by

ſome little folds. It is tied under the breaſt, and co­vered by the mantle, the two buttons of which are placed under the epaulet.

The Antinous of thc Capitol is compoſed of two pieces, which are joined under the haunches. But as all the Egyptian ſtatues which now remain have been hewn out of one block, we muſt believe that Diodorus, in ſaying the ſtone was divided, and each half finiſhed by a ſeparate artizan, ſpoke only of a coloſſus. The ſame author informs us, that the Egyptians divided the human body into 241/4 parts; but it is to be regretted that he has not given a more minute detail of that diviſion.

The Egyptian ſtatues were not only formed by the chiſel, they were alſo poliſhed with great care. Even thoſe on the ſummit of an obeliſk, which could only be viewed at a diſtance, were finiſhed with as much labour and care as if they had admitted a cloſe inſpection. As they are generally executed in granite or baſaltes, ſtones of a very hard texture, it is impoſſible not to admire the indefatigable patience of the artiſts.

The eye was often of different materials from the reſt of the ſtatue; ſometimes it was compoſed of a precious ſtone or metal. We are aſſured that the valuable dia­mond of the empreſs of Ruſſia, the largeſt and moſt beautiful hitherto known, formed one of the eyes of the famous ſtatue of Scheringham in the temple of Bra­ma.

Thoſe Egyptian ſtatues which ſtill remain are compoſed of wood or baked earth: and the ſtatues of earth are covered with green enamel.

The Phenicians poſſeſſed both a character and ſituation highly favourable to the cultivation of ſtatuary. They had beautiful models in their own perſons, and their induſtrious character qualified them to attain per­fection in every art for which they had a taſte. Their ſituation raiſed a ſpirit of commerce, and commerce in­duced them to cultivate the arts. Their temples ſhone with ſtatues and columns of gold, and a profuſion of emeralds was everywhere ſcattered. All the great works of the Phenicians have been unfortunately deſtroyed; but many of the Carthaginian medals are ſtill preſerved, ten of which are depoſited in the cabinet of the grand duke of Florence. But though the Carthaginians were a colony of Phenicians, we cannot from their works judge of the merit of their anceſtors.

The Perſians made no diſtinguiſhed figure in the arts of deſign. They were indeed ſenſible to the charms of beauty, but they did not ſtudy to imitate them. Their dreſs, which conſiſted of long flowing robes conceal­ing the whole perſon, prevented them from attending to the beauties of form. Their religion, too, which taught them to worſhip the divinity in the emblem of fire, and that it was impious to repreſent him under a human form, ſeemed almoſt to prohibit the exerciſe of this art, by taking away thoſe motives which alone could give it dignity and value; and as it was not cuſtomary among them to raiſe ſtatues to great men, it was impoſſible that ſtatuary could flouriſh in Perſia.

The Etrurians or ancient Tuſcans, in the opinion of Winkelman, carried this art to ſome degree of perfec­tion at an earlier period than the Greeks. It is ſaid to have been introduced before the ſiege of Troy by Dedalus, who, in order to eſcape the reſentment of Minos king of Crete, took refuge in Sicily, from whence he