paſſed into Italy, where he left many monuments of his art. Pauſanias and Diodorus Siculus inform us, that ſome works aſcribed to him were to be ſeen when they wrote, and that theſe poſſeſſed that character of majeſty which afterwards diſtinguiſhed the labours of Etru­ria.

A character ſtrongly marked forms the chief diſtinction in thoſe productions of Etruria which have descend­ed to us. Their ſtyle was indeed harſh and overchar­ged; a fault alſo committed by Michael Angelo the ce­lebrated painter of modern Etruria; for it is not to be ſuppoſed that a people of ſuch rude manners as the Etrurians could communicate to their works that vividneſs and beauty which the elegance of Grecian manners inſpired. On the other hand, there are many of the Tuſcan ſtatues which bear ſo cloſe a reſemblance to thoſe of Greece, that antiquarians have thought it pro­bable that they were conveyed from that country or Magna Græcia into Etruria about the time of the Ro­man conqueſt, when Italy was adorned with the ſpoils of Greece.

Among the monuments of Etrurian art two different ſtyles have been obſerved. In the firſt the lines are ſtraight, the attitude ſtiff, and no idea of beauty ap­pears in the formation of the head. The contour is not well rounded, and the figure is too ſlender. The head is oval, the chin piked, the eyes flat, and looking aſquint.

Theſe are the defects of an art in a ſtate of infancy, which an accompliſhed maſter could never fall into, and are equally conſpicuous in Gothic ſtatues as in the pro­ductions of the ancient natives of Florence. They reſemble the ſtyle of the Egyptians ſo much, that one is almoſt induced to ſuppoſe that there had once been a communication between theſe two nations; but others think that this ſtyle was introduced by Dedalus.

Winkelman ſuppoſes that the ſecond epoch of this art commenced in Etruria, about the time at which it had reached its greateſt perfection in Greece, in the age of Phidias; but this conjecture is not ſupported by any proofs. To deſcribe the ſecond ſtyle of ſculpture among the Etrurians, is almoſt the ſame as to deſcribe the ſtyle of Michael Angelo and his numerous imita­tors. The joints are ſtrongly marked, the muſcles raiſed, the bones diſtinguiſhable; but the whole mien harſh. In deſigning the bone of the leg, and the repa­ration of the muſcles of the calf, there is an elevation and ſtrength above life. The ſtatues of the gods are deſigned with more delicacy. In forming them, the artiſts were anxious to ſhow that they could exerciſe their power without that violent diſtenſion of the muſcles which is neceſſary in the exertions of beings merely human; but in general their attitudes are unnatural, and the actions ſtrained. If a ſtatue, for inſtance, hold any thing with its fore-fingers, the reſt are ſtretched out in **a** ſtiff poſition.

According to ancient hiſtory, the Greeks did not emerge from the ſavage ſtate till a long time after the Egyptians, Chaldeans, and Indians, had arrived at a conſiderable degree of civilization. The original rude inhabitants of Greece were civilized by colonies which arrived among them, at different times, from Egypt and Phenicia. Theſe brought along with them the religion, the letters, and the arts of their parent coun­

tries: and if ſculpture had its origin froth the worſhip of idols, there is reaſon to believe that it was one of the arts which were thus imported; for that the gods of Greece were of Egyptian and Phenician extraction is a fact incontrovertible; (ſee Mysteries, Mytho­logy, Philology, ſect. 7. Philosophy, n⁰ 19, and Titan.) The original ſtatues of the gods, however, were very rude. The earlieſt objects of idolatrous worſhip have everywhere been the heavenly bodies; and the ſymbols conſecrated to them were generally pillars of a conical or pyramidal figure. It was not till hero-worſhip was engrafted on the planetary, that the ſculptor thought of giving to the ſacred ſtatue any part of the human form (ſee Polytheism, n⁰ 19, 23); and it appears to have been about the era of their revolution in idolatry that the art of ſculpture was introduced among the Greeks. The firſt repreſentations of their gods were round ſtones placed upon cubes or pillars; and theſe ſtones they afterwards formed roughly, ſo as to give them ſomething of the appearance of a head. Agreeable to this deſcription was a Jupiter, which Pau­ſanias ſaw in Tegeum, in Arcadia. Theſe repreſenta­tions were called *Hermes;* not that they repreſented Mercury, but from the word *herma,* which ſignified a rough ſtone. It is the name which Homer gives to the ſtones which were uſed to fix veſſels to the ſhore. Pauſanias ſaw at Pheres 30 deities made of unformed blocks or cubical ſtones. The Lacedemonians repre­ſented Caſtor and Pollux by two parallel poſts; and a tranſverſe beam was added, to expreſs their mutual af­fection.

If the Greeks derived from foreign nations the rudi­ments of the arts, it muſt redound much to their ho­nour, that in a few centuries they carried them to ſuch wonderful perfection as entirely to eclipſe the fame of their maſters. It is by tracing the progreſs of ſculpture among them that we are to ſtudy the hiſtory of this art; and we ſhall ſee its origin and ſucceſſive improve­ments correſpond with nature, which always operates ſlowly and gradually.

View of Grecian Sculpture.

The great ſuperiority of the Greeks in the art of ſculpture may be aſcribed to a variety of cauſes. The influence of climate over the human body is ſo ſtriking, that it muſt have fixed the attention of every thinking man who has reflected on the ſubject. The violent heats of the torrid zone, and the exceſſive cold of the polar regions, are unfavourable to beauty. It is only in the mild climates of the temperate regions that it appears in its moſt attractive charms. Perhaps no country in the world enjoys a more ſerene air, leſs taint­ed with miſts and vapours, or poſſeſſes in a higher de­gree that mild and genial warmth which can unfold and expand the human body into all the ſymmetry of muſcular ſtrength, and all the delicacies of female beauty in greater perfection, than the happy climate of Greece; and never was there any people that had a greater taſte for beauty, or were more anxious to improve it. Of the four wiſhes of Simonides, the ſecond was to have a handſome figure. The love of beauty was ſo great among the Lacedemonian women, that they kept in their chambers the ſtatues of Nereus, of Narciſſus, of