gure of Pallas, to be ſeen in Villa Albani; which, how­ever, muſt not be confounded with the ſtatue which is modelled according to the firſt ſtyle, and is alſo found in the ſame place. The head poſſeſſes all the charac­ters of dignified beauty, at the ſame time exhibiting the rigidneſs of the ancient ſtyle. The face is defective in gracefulneſs; yet it is evident how eaſy it would have been to give the features more roundneſs and grace. The figures of Niobe and her daughters have not, in the opinion of Winkelman, that auſterity of appear­ance which marks the age of the ſtatue of Pallas. They are characterized by grandeur and ſimplicity: ſo ſimple are the forms, that they do not appear to be the tedious productions of art, but to have been created by an inſtantaneous effort of nature.

The third ſtyle was the graceful or beautiful. Lyſippus was perhaps the artiſt who introduced this ſtyle. Being more converſant than his predeceſſors with the ſweet, the pure, the flowing, and the beautiful lines of nature, he avoided the ſquare forms which the maſters of the ſecond ſtyle had too much employed. He was of opinion that the uſe of the art was rather to pleaſe than to aſtoniſh, and that the aim of the aitiſt ſhould be to raiſe admiration by giving delight. The artiſts who cultivated this ſtyle did not, however, neglect to ſtudy the ſublime works oſ their predeceſſors. They knew that grace is conſiſtent with the moſt dignified beauty, and that it poſſeſſes charms which muſt ever pleaſe: they knew alſo that theſe charms are enhanced by dignity. Grace is infuled into all the movements and attitudes of their ſtatues, and it appears in the de­licate turns of the hair, and even in the adjuſting of the drapery. Every ſort of grace was well known to the ancients; and great as the ravages of time have been amongſt the works of art, ſpecimens are ſtill preſerved, in which can be diſtinguiſhed *dignified* beauty, *attractive* beauty, and a beauty *peculiar to infants. A* ſpecimen of dignified beauty may be ſeen in the ſtatue of one of the muſes in the palace of Barberini at Rome; and in the garden of the pope, on the Quirinal is a ſtatue of an­other muſe, which affords a fine inſtance of attractive beauty. Winkelman ſays that the moſt excellent mo­del of infant beauty which antiquity has tranſmitted to us is a ſatyr of a year old, which is preſerved, though a little mutilated, in Villa Albani.

The great reputation of Praxiteles and Apelles raiſed an ardent emulation in their ſucceſſors, who deſpairing to ſurpaſs ſuch illuſtrious maſters, were ſatisfied with imitating their works. But it is well known that a mere imitator is always inferior to the maſter whom he attempts to copy. When no original genius appears, the art muſt therefore decline.

Clay was the firſt material which was employed in ſtatuary. An inſtance of this may be ſeen in a figure of Alcamenes in bas-relief in Villa Albani. The an­cients uſed their fingers, and eſpecially their nails, to ren­der certain parts more delicate and lively: hence aroſe the phraſe *ad unguem factus homo,* “an accompliſhed man.” It was the opinion of count Caylus that the ancients did not uſe models in forming their ſtatues. But to diſprove this, it is only neceſſary to mention an engraving on a ſtone in the cabinet of Stoſch, which repreſents Prometheus engraving the figure of a man, with a plummet is his hand to meaſure the proportions of his

model. The ancients as well as the moderns made works in plaſter; but no ſpecimens remain except ſome figures in bas-relief, of which the moſt beautiful were **found at Baia.**

The works made oſ ivory and ſilver were generally of a ſmall ſize. Sometimes, however, ſtatues of a pro­digious ſize were formed of gold and ivory. The coloſſal Minerva of Phidias, which was compoſed of theſe materials, was 26 cubits high. It is indeed ſcarcely poſſible to believe that ſtatues of ſuch a ſize could en­tirely conſiſt oſ gold and ivory. The quantity of ivory neceſſary to a coloſſal ſtatue is beyond conception. M. de Pauw calculates that the ſtatue of Jupiter Olympus, which was 54 feet high, would confirme the teeth of 300 elephants.

The Greeks generally hewed their marble ſtatues out oſ one block, though they after worked the heads ſeparately, and ſometimes the arms. The heads of the famous group of Niobe and her daughters have been adapted to their bodies after being ſeparately finiſhed. It is proved by a large figure representing a river, which is preſerved in Villa Albani, that the ancients firſt hewed their ſtatues roughly before they attempted to finiſh any part. When the ſtatue had received its per­fect figure, they next proceeded to poliſh it with pumice- ſtone, and again carefully retouched every part with the chiſel.

The ancients, when they employed porphyry, uſually made the head and extremities of marble. It is true, that at Venice there are four figures entirely compoſed oſ porphyry; but theſe are the productions of the Greeks oſ the middle age. They alſo made ſtatues of baſaltes and alabaſter.

Without expreſſion, geſture, and attitude, no fi­gure can be beautiful, becauſe in theſe the graces al­ways reſide It was for this reaſon that the graces are always repreſented as the companions of Venus.

The expreſſion of tranquillity was frequent in Gre­cian ſtatues, becauſe, according to Plato, that was conſidered as the middle ſtate of the ſoul between pleaſure and pain. Experience too ſhows that in general the moſt beautiful perſons are endowed with the ſweeteſt and moſt engaging manner. Without **a** ſedate\ tran­quillity dignified beauty could not exiſt. It is in this tranquillity, therefore, that we muſt look for the com­plete diſplay of genius.

The moſt elevated ſpecies of tranquillity and repoſe was ſtudied in the figures of the gods. The father of the gods, and even inferior divinities, are repreſented without emotion or reſentment. It is thus that Homer paints Jupiter ſhaking Olympus by the motion of his hair and his eyebrows.

Shakes his ambroſial curls, and gives the nod,

The ſtamp of fate and ſanction of the god.

Jupiter is not always exhibited in this tranquil ſtate. In a bas-relief belonging to the Marquis Rondini he ap­pears ſeated on an arm-chair with a melancholy aſρect, The Apollo of the Vatican repreſents the god in a fit of rage againſt the ſerpent Python, which he kills at a blow. The artiſt, adopting the opinion of the poets, has made the noſe the feat of anger, and the lips the feat of diſdain.

To expreſs the action of a hero, the Grecian ſculptors