pains with dignity. The Ajax of Timomachus is not drawn in the act of destroying the sheep which he took for the Grecian chiefs, but in the moments of reflection which suc­ceeded those of frenzy. So far did the Greeks carry their love of calmness and slow movements, that they thought a quick step always announced rusticity of manners. De­mosthenes reproaches Nicobulus for this very thing ; and from the words he makes use of, it appears that to speak with insolence and to walk hastily were reckoned synony­mous.

In the figures of women the artists have conformed to the principle observed in all the ancient tragedies, and recom­mended by Aristotle, never to make women show too much intrepidity or excessive cruelty. Conformably to this maxim, Clytemnestra is represented at a little distance from the fatal spot, watching the murderer, but without taking any part with him. In a painting of Timomachus representing Medea and her children, when Medea lifts up the dagger they smile in her face, and her fury is immediately melted into compassion for the innocent victims. In another re­presentation of the same subject Medea appears hesitating and indecisive. Guided by the same maxims, the artists of most refined taste were careful to avoid all deformity, choos­ing rather to recede from truth than from their accustomed respect for beauty, as may be seen in several figures of Hecuba. Sometimes, however, she appears in the decre­pitude of age, her face furrowed with wrinkles, and her breasts hanging down.

Illustrious men, and those invested with the offices of dignity, are represented with a noble assurance and a firm aspect. The statues of the Roman emperors resemble those of heroes, and are far removed from every species of flat­tery, in the gesture, in the attitude, and in the action. They never appear with haughty looks, or with the splen­dour of royalty ; no figure is ever seen presenting any thing to them with bended knee except captives, and none ad­dresses them with an inclination of the head. In modem works too little attention has been paid to the ancient cos­tume. Winckelman mentions a bas-relief which was exe­cuted at Rome for the fountain of Trevi, representing an architect in the act of presenting the plan of an aqueduct to Marcus Agrippa. The modern sculptor, not content with giving a long beard to that illustrious Roman, contrary to all the ancient marble statues as well as medals which remain, exhibits the architect on his knees.

In general it was an established principle to banish all violent passions from public monuments. This will serve as a decisive mark to distinguish the true antique from sup­posititious works. A medal has been found exhibiting two Assyrians, a man and woman, tearing their hair ; with this inscription, Assyria. et. Palaestina. ιν. potest, p. r. redac. s. c. The forgery of this medal is manifest from the word *Palaestina,* which is not to be found in any ancient Roman medal with a Latin inscription. Besides, the vio­lent action of tearing the hair does not suit any symbolical figure. This extravagant style has been imitated by some of the modern artists. Their figures resemble comedians οn the ancient theatres, who, in order to suit the distant spectators, put on painted masks, employed exaggerated gestures, and far overstepped the bounds of nature. This style has been reduced into a theory in a treatise on the passions, composed by Le Brun. The designs which ac­company that work exhibit the passions in the very highest degτee, approaching even to frenzy. But these are calcu­lated to vitiate the taste, especially of the young ; for the ardour of youth prompts them rather to seize the extremity than the middle ; and it will be difficult for that artist who has formed his taste from such impassioned models ever to acquire that noble simplicity and sedate grandeur which distinguished the works of ancient taste.

Proportion is the basis of beauty ; indeed there can be

no beauty without it, but proportion may exist where there is little beauty. Experience every day teaches us that knowledge is distinct from taste ; and proportion, therefore, which is founded on knowledge, may be strictly observed in any figure, and yet the figure have no pretensions to beauty. The ancients considering ideal beauty as the most perfect, have frequently employed it in preference to the beauty of nature.

The body consists of three parts, as well as the members. The three parts of the body are the trunk, the thighs, and the legs. The inferior parts of the body are the thighs, the legs, and the feet. The arms also consist of three parts, and these three parts must bear a certain proportion to the whole as well as to one another. In a well-formed man the head and body must be proportioned to the thighs, the legs, and the feet, in the same manner as the thighs are propor­tioned to the legs and the feet, or the arms to the hands. The face also consists of three parts, that is, three times the length of the nose ; but the head is not four times the length of the nose, as some writers have asserted. From the place where the hair begins to the crown of the head are only three fourths of the length of the nose, or that part is to the nose as nine to twelve.

It is probable that the Grecian as well as Egyptian art­ists have determined the great and small proportions by fixed rules, and established a positive measure for the di­mensions of length, breadth, and circumference. This sup­position alone can enable us to account for the great con­formity which we meet with in ancient statues. Winckel­man thinks that the foot was the measure which the an­cients used in all their great dimensions, and that it was by the length of it that they regulated the measure of their figures, by giving to them six times that length. This, in fact, is the length which Vitruvius assigns *(Pes vero alti­tudinis corporis sextœ,* lib. iii. cap. 1). That celebrated an­tiquary thinks the foot is a more determinate measure than the head or the face, the parts from which modern painters and sculptors often take their proportions. This propor­tion of the foot to the body, which has appeared strange and incomprehensible to the learned Huet, and has been entirely rejected by Perrault, is however founded upon ex­perience. After measuring with great care a vast number of figures, Winckelman found this proportion observed not only in Egyptian statues, but also in those of Greece. This fact may be determined by an inspection of those statues the feet of which are perfect. One may be fully convinced of it by examining some divine figures, in which the artists have made some parts beyond their natural dimensions. In the Apollo Belvidere, which is a little more than seven heads high, the f∞t is three Roman inches longer than the head. The head of the Venus de’ Medicis is very small, and the height of the statue is seven heads and a half ; the foot is three inches and a half longer than the head, or precisely the sixth part of the length of the whole statue.

VII. PRACTICE OF SCULPTURE.

We have been thus minute in our account of the Gre­cian sculpture, because it is the opinion of the ablest critics that modern artists have been more or less eminent as they have studied with the greater or less attention the models left us by that ingenious people. Winckelman goes so far as to contend that the most finished works of the Grecian musters ought to be studied in preference even to the works of nature. This appears to be paradoxical ; but the reason assigned for his opinion is, that the fairest lines of beauty are more easily discovered, and make a more striking and powerful impression, by their reunion in these sublime copies, than when they are scattered far and wide in the original. Allowing, therefore, the study of nature the high degree of merit it so justly claims, it must nevertheless be