Hyacinthus, and of Caſtor and Pollux; hoping that by often contemplating them they might have beautiful children.

There was a variety of circumſtances in the noble and virtuous freedom of the Grecian manners that rendered theſe models of beauty peculiarly ſubſervient to the cultivation of the fine arts. There were no tyrannical laws, as among the Egyptians, to check their progreſs. They had the beſt opportunities to ſtudy them in the public places, where the youth, who needed no other vail than chaſtity and purity of manners, performed their various exerciſes quite naked. They had the ſtrongeſt motives to cultivate ſculpture, for a ſtatue was the higheſt honour which public merit could attain. It was an honour ambitiouſly ſought, and granted only to thoſe who had diſtinguiſhed themſelves in the eyes of their fellow citizens. As the G reeks preferred natural qualities to acquired accompliſhments, they decreed the firſt rewards to thoſe who excelled in agility and ſtrength of body. Statues were often raiſed to wreſtlers. Even the moſt eminent men of Greece, in their youth, fought renown in gymnaſtic exerciſes. Chryſippus and Cle­anthes diſtinguiſhed themſelves in the public games before they were known as philoſophers. Plato appear­ed as a wreſtler both at the Iſthmian and Pythian games; and Pythagoras carried off the prize at Elis, (ſee Py­thagoras.) The paſſion by which they were inſpired was the ambition of having their ſtatues erected in the moſt ſacred place of Greece, to be ſeen and admired by the whole people. The number of ſtatues erected on different occaſions was immenſe; of courſe the number of artiſts muſt have been great, their emulation ardent, and their progreſs rapid.

As moſt of their ſtatues were decreed for thoſe who vanquiſhed in the public games, the artiſts had the op­portunity of ſeeing excellent models; for thoſe who ſurpaſſed in running, boxing, and wreſtling, muſt in ge­neral have been well formed, yet would exhibit different kinds of beauty.

The high eſtimation in which ſculptors were held was very favourable to their art. Socrates declared the artiſts the only wiſe men. An artiſt could be a legiſlator, a commander of armies, and might hope to have his ſtatue placed beſide thoſe of Miltiades and Themiſtocles, or thoſe of the gods themſelves. Beſides, the honour and ſucceſs of an artiſt did not depend on the caprice of pride or of ignorance. The productions of art were eſtimated and rewarded by the greateſt ſages in the general aſſembly of Greece, and the ſculptor who had executed his work with ability and taſte was con­fident of obtaining immortality.

It was the opinion of Winkelman, that liberty was highly favourable to this art; but, though liberty is abſolutely neceſſary to the advancement *of* ſcience, it may be doubted whether the fine arts owe their im­provement to it. Sculpture flouriſhed moſt in Greece, when Pericles exerciſed the power of a king; and in the reign of Alexander, when Greece was conquered. It attained no perfection in Rome till Auguſtus had enſlaved the Romans. It revived in Italy under the pa­tronage of the family of Medici, and in France under the deſpotic rule of Louis XIV. It is the love of beauty, luxury, wealth, or the patronage of a powerful individual, that promotes the progreſs of this art.

It will now be proper to give a particular account of the ideas which the Greeks entertained concerning the ſtandard of beauty in the different parts of the human body. And with reſpect to the head, the profile which they chiefly admired is peculiar to dignified beauty. It conſiſts in a line almoſt ſtraight, or marked by ſuch ſlight and gentle inflections as are ſcarcely diſtinguiſhable from a ſtraight line. In the figures of wo­men and young perſons, the forehead and noſe form a line approaching to a perpendicular.

Ancient writers, as well as artiſts, aſſure us that the Greeks reckoned a ſmall forehead a mark of beauty, and a high forehead a deformity. From the ſame idea, the Circaſſians wore their hair hanging down over their foreheads almoſt to their eyebrows. To give an oval form to the countenance, it is neceſſary that the hair ſhould cover the forehead, and thus make a curve about the temples; otherwiſe the face, which terminates in an oval form in the inferior part, will be angular in the higher part, and the proportion will be deſtroyed. This rounding of the forehead may be ſeen in all handſome perſons, in all the heads of ideal beauty in ancient ſta­tues, and eſpecially in thoſe of youth. It has been overlooked, however, by modern ſtatuaries. Bernini, who modelled a ſtatue of Louis XIV. in his youth, turned back the hair from the forehead.

It is generally agreed that large eyes are beautiful; but their ſize is of leſs importance in ſculpture than their form, and the manner in which they are enchaſed. In ideal beauty, the eyes are always ſunk deeper than they are in nature, and conſequently the eyebrows have a greater projection. But in large ſtatues, placed, at a certain diſtance, the eyes, which are of the ſame colour with the reſt of the head, would have little effect if they were not ſunk. By deepening the cavity of the eye, the ſtatuary increaſes the light and ſhade, and thus gives the head more life and expreſſion. The ſame prac­tice is uſed in ſmall ſtatues. The eye is a characteriſtic feature in the heads of the different deities. In the ſtatues of Apollo, Jupiter, and Juno, the eye is large and round. In thoſe of Pallas they are alſo large; but by lowering the eyelids, the virgin air and expreſſion of modeſty are delicately marked. Venus has ſmall eyes, and the lower eyelid being raiſed a little, gives them a languiſhing look and an enchanting ſweetneſs. It is only neceſſary to ſee the Venus de Medicis to be convinced that large eyes are not eſſential to beauty, eſpecially if we compare her ſmall eyes with thoſe which reſemble them in nature. The beauty of the eyebrows conſiſts in the fineneſs of the hair, and in the ſharpneſs of the bone which covers them; and maſters of the art conſidered the joining of the eyebrows as a deformity, though it is ſometimes to be met with in ancient ſta­tues.

The beauty of the mouth is peculiarly neceſſary to conſtitute a fine face. The lower lip muſt be fuller than the upper, in order to give an elegant rounding to the chin. The teeth ſeldom appear, except in laughing ſatyrs. In human figures the lips are generally cloſe, and a little opened in the figures of the gods. The lips of Venus are half open.

In figures of ideal beauty, the Grecian artiſts never interrupted the rounding of the chin by introducing a dimple: for this they conſidered not as a mark of beau­ty, and only to be admitted to diſtinguiſh individuals. The dimple indeed appears in ſome ancient ſtatues, but