antiquaries ſuſpect it to be the work of a modern hand. It is ſuſpected alſo, that the dimple which is ſometimes found on the cheeks of ancient ſtatues is a mo­dern innovation.

No part of the head was executed by the ancients with mare care than the ears, though little attention has been given to them by modern artiſts. This cha­racter is ſo decisive, that if we obſerve in any ſtatue that the ears are not highly finiſhed, but only roughly marked, we may conclude with certainty that we are examining a modern production. The ancients were very attentive to copy the preciſe form of the ear in taking likeneſſes. Thus, where we meet with a head the ears of which have a very large interior opening, we know it to be the head of Marcus Aurelius.

The manner in which the ancient artiſts formed the hair alſo enables us to diſtinguiſh their works from thoſe of the moderns. On hard and coarſe ſtones the hair was ſhort, and appeared as if it had been combed with a wide comb; for that kind of ſtone was difficult to work, and could not without immenſe labour be formed into curled and flowing hair. But the figures executed in marble in the moſt flouriſhing period of the art have the hair curled and flowing; at leaſt where the head was not intended to be an exact reſemblance, for then the artiſt conformed to his model. In the heads of women, the hair was thrown back, and tied behind in a waving manner, leaving conſiderable intervals; which gives the agreeable variety of light and ſhade, and pro­duces the effects of the claro-obſcuro. The hair of the Amazons is diſpoſed in this manner. Apollo and Bac­chus have their hair falling down their ſhoulders; and young perſons, till they arrived at manhood, wore their hair long. The colour of the hair which was reckon­ed moſt beautiful, was fair; and this they gave without diſtinction to the moſt beautiful of their gods, Apollo and Bacchus, and likewiſe to their moſt illuſtrious he­roes.

Although the ravages of time have preſerved but few of the hands or feet of ancient ſtatues, it is evident from what remains how anxious the Grecian artiſts were to give every perfection to theſe parts. The hands of young perſons were moderately plump, with little cavities or dimples at the joints of the fingers. The fingers tapered very gently from the root to the point, like well-proportioned columns, and the joints were ſcarcely perceptible. The terminating joint was not bent, as it commonly appears in modern ſtatues.

In the figures of young men the joints of the knee are faintly marked. The knee unites the leg to the thigh without making any remarkable projections or cavities. The moſt beautiful legs and beſt-turned knees, according to Winkelman, are preſerved in the Apollo Saurocthones, in the Villa Borgheſe; in the Apollo which has a ſwan at its feet; and in the Bacchus of Villa Medicis. The ſame able connoiſſeur remarks, it is rare to meet with beautiful knees in young per­ſons, or in the elegant repreſentations of art. As the ancients did not cover the feet as we do, they gave to them the moſt beautiful turning, and ſtudied the form of them with the moſt ſcrupulous attention.

The breaſts of men were large and elevated. The breaſts of women did not poſſeſs much amplitude. The figures of the deities have always the breaſts of a virgin, the beauty of which the ancients made to conſiſt in a gentle elevation So anxious were the women to reſemble this ſtandard, that they uſed ſeveral arts to reſtrain the growth of their breaſts. The breaſts of **the** nymphs and goddeſſes were never repreſented ſwelling, becauſe that is peculiar to thoſe women who ſuckle. The paps of Venus contract and end in a point, this being conſidered as an eſſential characteriſtic of perfect beauty. Some of the moderns have tranſgreſſed theſe rules, and have fallen into great improprieties.

The lower part of the body in the ſtatues of men was formed like that of the living body after a profound ſleep and good digeſtion. The navel was conſiderably iunk, eſpecially in female ſtatues.

As beauty never appears in equal perfection in every part of the ſame individual, perfect or ideal beauty can only be produced by ſelecting the moſt beautiful parts from different models; but this muſt be done with ſuch judgment and care, that theſe detached beauties when united may form the moſt exact ſymmetry. Yet the ancients ſometimes confined themſelves to one indivi­dual, even in the moſt flouriſhing age Theodorus, whom Socrates and his diſciples viſited, ſerved as a mo­del to the artiſts of his time. Phryne alſo appears to have been a model to the painters and ſculptors But Socrates, in his converſation with Parrhaſius, ſays, that when a perfect beauty was to be produced, the artiſts joined together the moſt ſtriking beauties which could be collected from the fineſt figures. We know that Zeuxis, when he was going to paint Helen, united in one picture all the beauties of the moſt handſome women of Crotona.

The Grecian ſculptors, who repreſented with ſuch ſucceſs the moſt perfect beauty of the human form, were not regardleſs of the drapery of their ſtatues. They clothed their figures in the moſt proper ſtuff, which they wrought into that ſhape which was beſt calculated to give effect to their deſign.

The veſtments of women in Greece generally conſiſted of linen cloth, or ſome other light fluff, and in latter times of ſilk and ſometimes of woollen cloth. They had alſo garments embroidered with gold. In the works of ſculpture, as well as in thoſe of painting, one may diſtinguiſh the linen by its transparency and ſmall united folds. The other light ſtuffs which were worn by the women @@(a) were generally of cotton pro­duced in the iſle of Cos; and theſe the art of ſtatuary was able to diſtinguiſh from the linen veſtments. The cotton cloth was ſometimes ſtriped, and ſometimes embelliſhed with a profuſion of flowers. Silk was alſo employed; but whether it was known in Greece before the time of the Roman emperors cannot eaſily be deter­mined. In paintings, it is diſtinguiſhable by changing its colour in different lights to red, violet, and ſky-blue. There were two ſorts of purple; that which the Greeks called the *colour oſ the sea,* and Tyrian purple, which reſembled lac. Woollen garments are eaſily known by

@@@(a) Men ſometimes wore cotton, but all who did ſo were reckoned effeminate.