the amplitude of their folds. Beſides theſe, cloth of gold ſometimes compoſed their drapery: but it was not like the modern fabric, conſiſting of a thread of gold or of ſilver ſpun with a thread of ſilk; it was compoſed of gold or ſilver alone, without any mixture.

The veſtments of the Greeks, which deſerve particu­lar attention, are the tunic, the robe, and the mantle.

The tunic was that part of the dreſs which was next to the body. It may be ſeen in ſleeping figures, or in thoſe in diſhaille; as in the Flora Farneſe, and in the ſtatues of the Amazons in the Capitol. The youngeſt of the daughters of Niobe, who throws herſelf at her mother’s ſide, is clothed only with a tunic. It was of linen, or ſome other light ſtuff, without ſleeves, fixed to the ſhoulders by a button, ſo as to cover the whole breaſt. None but the tunics of the goddeſs Ceres and comedians have long ſtraight ſleeves.

The robes of women commonly conſiſted of two long pieces of woollen cloth, without any particular form, at­tached to the ſhoulders by a great many buttons, and ſometimes by a claſp. They had ſtraight ſleeves which came down to the wriſts. The young girls, as well as the women, faſtened their robe to their ſide by a cinc­ture, in the ſame way as the high-prieſt of the Jews faſtened his, as it is ſtill done in many parts of Greece. The cincture formed on the ſide a knot of ribbons ſometimes reſembling a roſe in ſhape, which has been particularly remarked in the two beautiful daughters of Niobe. In the younger of theſe the cincture is ſeen paſſing over the ſhoulders and the back. Venus has two cinctures, the one paſſing over the ſhoulder, and the other ſurrounding the waiſt. The latter is called *ceſlus* by the poets.

The mantle was called *peplon* by the Greeks, which ſignifies properly the mantle of Pallas. The name was afterwards applied to the mantles of the other gods, as well as to thoſe of men. This part of the dreſs was not ſquare, as ſome have imagined, but of a roundiſh form. The ancients indeed ſpeak in general of ſquare mantles, but they received this ſhape from four taſſels which were affixed to them; two of theſe were viſible, and two were concealed under the mantle. The mantle was brought under the right arm, and over the left ſhoulder; ſometimes it was attached to the ſhoulder by two buttons, as may be ſeen in the beautiful ſtatue oſ Leucothoe at Villa Albani.

The colour of veſtments peculiar to certain ſtatues is too curious to be omitted. To begin with the fi­gures of the gods. — The drapery of Jupiter was red, that of Neptune is ſuppoſed by Winkelman to have been ſea-green. The ſame colour alſo belonged to the Ne­reids and Nymphs. The mantle of Apollo was blue or violet. Bacchus was dreſſed in white. Martianus Capella aſſigns green to Cybele. Juno’s veſtments were ſky-blue, ſhe ſometimes had a white veil. Pallas was robed in a flame-coloured mantle. In a painting of Herculaneum, Venus is in flowing drapery of a gol­den yellow. Kings were arrayed in purple; prieſts in white; and conquerors ſometimes in ſea-green.

With reſpect to the head, women generally wore no covering but their hair; when they wiſhed to cover their head, they uſed the corner of their mantle. — Sometimes we meet with veils of a fine tranſparent texture. Old women wore a kind of bonnet upon their head, an example of which may be ſeen in a ſtatue in the Capitol, called the Praefica, but Winkelman thinks it is a ſtatue of Hecuba.

The covering of the feet conſiſted of ſhoes or ſandals. The ſandals were generally an inch thick, and compoſed of more than one ſole of cork. Thoſe of Pallas in Villa Albani has two ſoles, and other ſtatues had no leſs than five.

Winkelman has aſſigned four different ſtyles to this art. The *ancient* ſtyle, which continued until the time of Phidias; the *grand* ſtyle, formed by that celebrated ſtatuary; the *beautiful,* introduced by Praxiteles, Apelles, and Lyſippus; and the *imitative* ſtyle, practiſed by thoſe artiſts who copied the works of the ancient maſters.

The moſt authentic monuments of the ancient ſtyle are medals, containing an inſcription, which leads us back to very diſtant times. The writing is from right to left in the Hebrew manner; a uſage which was aban­doned before the time of Herodotus. The ſtatue of Agamemnon at Elis, which was made by Ornatas, has an inſcription from right to left. This artiſan flouriſhed 50 years before Phidias; it is in the intervening period therefore between theſe two artiſts, that we are to look for the ceſſation of this practice. The ſtatues formed in the ancient ſtyle were neither diſtinguiſhed by beauty of ſhape nor by proportion, but bore a cloſe reſemblance to thoſe of the Egyptians and Etrurians @@(b); the eyes were long and flat; the ſection of the mouth not horizontal; the chin was pointed; the curls of the hair were ranged in little rings, and reſembled grains incloſed in a heap of raiſins. What was ſtill worſe, it was impoſſible by inſpecting the head to diſtinguiſh the ſex.

The characters of this ancient ſtyle were theſe: The deſigning was energetic, but harſh; it was animated, but without gracefulneſs; and the violence of the expreſſion deprived the whole figure of beauty.

The grand ſtyle was brought to perfection by Phi­dias, Polycletus, Scopas, Alcamenes, Myron, and other illuſtrious artiſts. It is probable, from ſome paſſages of ancient writers, that in this ſtyle were preſerved ſome characters of the ancient manner, ſuch as the ſtraight lines, the ſquares and angles. The ancient maſters, ſuch as Polycletus, being the legiſlators of propor­tions, lays Winkelman, and of conſequence thinking they had a right to diſtribute the meaſures and dimenſions of the parts of the human body, have un­doubtedly ſacrificed ſome degree of the form of beauty to a grandeur which is harſh, in compariſon of the flow­ing contours and graceful forms of their ſucceſſors.— The moſt conſiderable monuments of the grand ſtyle are the ſtatues of Niobe and her daughters, and a fi-

@@@(b) This is a proof additional to thoſe that will be found in the articles to which we have referred, that the Greeks received the rudiments of the art of ſculpture from the nations to which they were confeſſedly in­debted for the elements of ſcience.