delineated the countenance of a noble virtuous character repreſſing his groans, and allowing no expression of pain to appear. In deſcribing the actions of a hero the poet has much more liberty than the artiſt. The poet can paint them ſuch as they were before men were taught to ſubdue their paſſions by the reſtraints of law, or the refined cuſtoms of ſocial life. But the artiſt, obliged to ſelect the moſt beautiful forms, is reduced to the neceſſity of giving ſuch an expreſſion of the paſſions as may not ſhock our feelings and diſguſt us with his production. The truth of theſe remarks will be ac­knowledged by thoſe who have ſeen two of the moſt beau­tiful monuments of antiquity; one of which repreſents the fear of death, the other the moſt violent pains and ſufferings. The daughters of Niobe, againſt whom Diana has diſcharged her fatal arrows, are exhibited in that ſtate of ſtupefaction which we imagine muſt take place when the certain proſpect of death deprives the ſoul of all ſenſibility. The fable preſents us an image ot that ſtupor which Eſchylus deſcribes as ſeizing the Niobe when they were transformed into a rock. The other monument referred to is the image of Laocoon, which exhibits the moſt agonizing pain that can affect the muſcles, the nerves, and the veins. The ſufferings of the body and the elevation of the ſoul are expreſſed in every member with equal energy, and form the moſt ſublime contraſt imaginable. Laocoon appears to ſuffer with ſuch fortitude, that, whilſt his lamentable ſituation pierces the heart, the whole figure fills us with an ambitious deſire of imitating his conſtancy and magna­nimity in the pains and ſufferings that may fall to our lot.

Philoctetes is introduced by the poets ſhedding tears, uttering complaints, and rending the air with his groans and cries; but the artiſt exhibits him filent and bear­ing his pains with dignity. The Ajax of the celebra­ted painter 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 that 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. Conforma­ble 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 inverted with offices of dignity, are repreſented with a noble aſſurance and 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 action. They never appear with haughty looks, or with the ſplendor 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 modern works too little attention has been paid to the ancient *coſlume.* Winkelman mentions a bas-relief, which was lately 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. in. 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, which was called by the ancients *parenthyrsis* has been imitated by moſt of the modern artiſts. Their figures reſemble comedians on the ancient theatres, who, in order to ſuit the diſtant ſpectators, put on paint­ed maſks, employed exaggerated geſtures, and far over­leaped 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 degree, 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 empaſſioned models ever to acquire that noble ſimplicity and ſedate gran­deur “which diſtinguiſhed the works of ancient taſte.

Proportion is the baſis of beauty, and there can be no beauty without it; on the contrary, 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 part of the body are the thighs, the legs, and the feet. The arms alſo conſiſt of three parts. 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