Dan. Nor was the reverence paid to the ox confined to Scythia, to Egypt, and to Asia. It extended much farther. The ancient Cimbri, as the Scythians did, carried an ox of bronze before them on all their expeditions. Mr Bromley also informs us, that as great respect was paid to the living ox among the Greeks as was offered to its symbol among other nations.

The emblem of the serpent, continues Mr Bromley, was marked yet more decidedly by the express direction of the Almighty. That animal had ever been considered as em­blematical of the supreme generating power of intelligent life. And was that idea, says he, discouraged, so far as it went to be a sign or symbol of life, when God said to Moses, “ Make thee a brazen serpent, and set it on a pole, and it shall come to pass that every one who is bitten, when he. looketh on it, shall live ?” In Egypt the serpent surround­ed Isis and Osiris, the diadems of their princes, and the bonnets of their priests. The serpent made a distinguish­ed figure in Grecian sculpture. The fable of Echidne, the mother of the Scythians, gave her figure terminating as a serpent to all the "founders of states in Greece ; from which their earliest sculptors represented in that form the Titan princes, Cecrops, Draco, and even Ericthonius. Beside the spear of the image of Minerva, which Phidias made for the citadel of Athens, he placed a serpent, which was supposed to guard that goddess.

In Egypt, as well as in Scythia and India, the divinity was represented on the leaves of the tamara or lotus. Pan was worshipped as a god in that country, as well as over the east. Their sphinxes, and all their combined figures of animal creation, took their origin from the mother of the Scythians, who brought forth an offspring that was half a woman and half a serpent. Their pyramids and obelisks arose from the idea of flame, the first emblem of the su­preme principle, introduced by the Scythians, and which even the influence of Zoroaster and the Magi could not re­move.

We are told that the Bacchus of the Greeks is derived from the Brouma of the Indians ; that both are represent­ed as seated on a swan swimming over the waves, to indi­cate that each was the god of humid nature ; not the god of wine, but the god of waters. The mitre of Bacchus was shaped like half an egg; an emblem taken from this cir­cumstance, that at the creation the egg from which all things sprung was divided in the middle. Pan also was re­vered among the Scythians ; and from that people were de­rived all the emblems by which the Greeks represented this divinity.@@\*

To form conclusions concerning the origin of nations, the rise and progress of the arts and sciences, without the aid of historical evidence, by analogies which are sometimes accidental, and often fanciful, is a mode of reasoning which cannot readily be admitted. There may indeed, we ac­knowledge, be resemblances in the religion, language, man­ners, and customs, of different nations, so striking and so numerous, that to doubt of their being descended from the same stock would savour of scepticism. But historical theories must not be adopted rashly. We must be certain that the evidence is credible and satisfactory before we pro­ceed to draw any conclusions from it. We must first know whether the Scythian history itself be authentic, before we make any comparison with the history of other nations. But what is called the Scythian history, every man of learn­ing knows to be a collection of fables. Herodotus and Jus­tin are the two ancient writers from whom we have the fullest account of that warlike nation ; but these two his­

torians contradict each other, and both write what cannot be believed of the same people at the same period of their progress. By Strabo@@’ and Herodotus@@’ they are represented as the most savage of mortals, delighting in w ar and blood­shed, cutting the throats of all strangers who came among them, eating their flesh, and making cups and pots of their skulls. It is not conceivable that such savages could be sculptors ; or that, even supposing their manners to have been such as Justin represents them, a people so simple and ignorant could have imposed their mythology upon the Chaî­dæans, Phoenicians, and Egyptians, whom we know by the most incontrovertible evidence to have been great and po­lished nations so early as in the days of Abraham.

Taking for granted, therefore, that the Scythians did not impose their mythology on the eastern nations, and that the art of sculpture, as well as idolatrous worship, prevailed first among the Chaldæans, we shall endeavour to trace the pro­gress of this art through some other nations of antiquity, till we bring it to Greece, where it was carried to the highest perfection to which it has yet attained. We shall then fol­low out the art in its decline and subsequent revivals in modern times.

The first intimation that we have of the art of sculpture is in the book of Genesis, where we are informed, that when Jacob, by the divine command, had returned to Canaan, his wife Rachel carried along with her the teraphim or idols of her father. These we are assured were small, since Rachel found it so easy to conceal them from her father, notwith­standing his anxious search. We are ignorant, however, how these images were made, or of what materials they were composed. The first person mentioned as an artist of eminence is Bezaleel, who formed the cherubim which co­vered the mercy-seat.

1. EGYPTIAN, PHŒNICIAN, AND ETRURIAN SCULPTURE.

The Egyptians practised the art of sculpture very exten­sively; and the mιmber and variety of their works remain­ing, from the most rude to the most perfect in execution, give us reason to believe we have specimens of their earliest as well as latest productions. Two circumstances appear to have obstructed the progress and advancement of the art in Egypt. First, the persons of the Egyptians were not possessed of the graces of form, elegance, or symmetry ; and consequently they had no perfect standard on which to model their taste. They resembled the Chinese in the cast of their face, and in the clumsy rounding of their con­tours. Secondly, they were confined by their laws to the principles and practices of their ancestors, and were not per­mitted to introduce any innovations. Their statues were always formed in the same stiff attitude, with the arms hang­ing perpendicularly down the sides. So far were they from attempting any improvements, that in the time of Hadrian the art continued in the same rude state as at first ; and when their slavish adulation for that emperor induced them to place amongst the objects of their worship the statue of his favourite Antinous, the same inanimate stiffness in the attitude of the body and position of the arms was ob­served.

Notwithstanding the attachment of the Egyptians to an­cient usages, Winckelman thinks he has discovered two dif- ferent styles of sculpture, which prevailed at different periods. The first of these ends with the conquest of Egypt by Cam­byses ; the second begins at that time, and extends be­yond the reign of Alexander the Great. In the first style, the lines which form the contour are straight, and pτoject-

@@@, It would be tedious to follow our author through the whole of this subject; and were we to submit to the labour of collecting and arranging his scattered materials, we should still view his system with some degree of suspicion. It is drawn, as he informs us, from the work of M. D'Ancarville, entitled *Recherches sur l'Origine, l'Esprit, et les Progrès, des Arts de la Grice.*

@@@’ Lib. vii.

@@@, Lib. iv. can. 62.