nations ; but others think that this style was introduced by Dædalus.

Winckelman supposes that the second epoch of this art commenced in Etruria about the time at which it had reached its greatest perfection in Greece, in the age of Phidias. But this conjecture is not supported by any proofs. The joints are strongly marked, the muscles raised, and the bones distinguishable ; but the whole mien is harsh. In designing the bone of the leg, and the separation of the muscles of the calf, there is an elevation and strength above life. The statues of the gods are designed with more de­licacy. In forming them, the artists were anxious to show that they could exercise their power without that violent distension of the muscles which is necessary in the exer­tions of beings merely human ; but in general their atti­tudes are unnatural, and the actions strained. If a statue, for instance, hold any thing with its fore-fingers, the rest are stretched out in a stiff position.

**II.—GRECIAN SCULPTURE.**

According to ancient history, the Greeks did not emerge from the savage state till a long time after the Egyptians, Chaldæans, and Indians, had arrived at a considerable de­gree of civilization. The original rude inhabitants of Greece were civilized by colonies which arrived among them, at different times, from Egypt and Phoenicia. These brought along with them the religion, the letters, and the arts of their parent countries ; and if sculpture had its origin from the worship of idols, there is reason to believe that it was one of the arts which were thus imported ; for that the gods of Greece were of Egyptian and Phœnician extraction is a fact incontrovertible. The original statues of the gods, however, were very rude. The earliest objects of idola­trous worship have everywhere been the heavenly bodies ; and the symbols consecrated to them were generally pillars of a conical or pyramidal figure. It was not till hero-wor­ship was ingrafted on the planetary that the sculptor thought of giving to the sacred statue any part of the human form ; and it appears to have been about the era of their revolu­tion in idolatry that the art of sculpture was introduced among the Greeks. The first representations of their gods were round stones placed upon cubes or pillars ; and these stones they afterwards formed roughly, so as to give them something of the appearance of a head. Agreeable to this description was a Jupiter which Pausanias saw in Tegeum, in Arcadia. These representations were called Hermes ; not that they represented Mercury, but from the word which signified a rough stone. It is the name which Ho­mer gives to the stones which were used to fix vessels to the shore. Pausanias saw at Pheres thirty deities made of unformed blocks or cubical stones. The Lacedæmonians represented Castor and Pollux by two parallel posts ; and a transverse beam was added, to express their mutual affec­tion.

If the Greeks derived from foreign nations the rudiments of the arts, it must redound much to their honour, that in a few centuries they carried them to such wonderful perfec­tion as entirely to eclipse the fame of their masters. It is by tracing the progress of sculpture among them that we are to study the history of this art ; and we shall see its origin and successive improvements correspond with nature, which always operates slowly and gradually.

The great superiority of the Greeks in the art of sculp­ture may be ascribed to a variety of causes. The influence of climate over the human body is so striking, that it must have fixed the attention of every thinking man who has reflected on the subject. The violent heats of the torrid zone, and the excessive cold of the polar regions, are unfa­vourable to beauty. It is only in the mild climates of the temperate regions that it appears in its most attractive

charms. Perhaps no country in the world enjoys a more serene air, less tainted with mist and vapours, or possesses in a higher degree that mild and genial warmth which can unfold and expand the human body into all the symmetry of muscular strength, and all the delicacies of female beauty, in greater perfection, than the happy climate of Greece ; and never was there any people that had a greater taste for beauty, or were more anxious to improve it. Of the four wishes of Simonides, the second was to have a handsome figure. The love of beauty was so great among the Lace- dæraonian women, that they kept in their chambers the statues of Nereus, of Narcissus, of 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 veil than that of 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 Greeks 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, sought 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. 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 the 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 artists to be 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 Themistoclee, 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 Winckelman, 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 this cause. 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 until 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.