It will now be proper to give a particular account of the ideas which the Greeks entertained concerning the stand­ard of beauty in the different parts of the human body. And with respect to the head, the profile which they chief­ly admired is peculiar to dignified heauty. It consists in a line almost straight, or marked by such slight and gentle inflections as are scarcely distinguishable from a straight line. In the figures of women and young persons, the fore­head and nose form a line approaching to a perpendicular.

Ancient writers, as well as artists, assure us that the Greeks reckoned a small forehead a mark of beauty, and a high forehead a deformity. From the same idea, the Cir­cassians wore their hair hanging down over their foreheads almost to their eyebrows. To give an oval form to the countenance, it is necessary that the hair should cover the forehead, and thus make a curve about the temples, other­wise the face, which terminates in an oval form in the in­ferior part, will be angular in the higher part, and the pro­portion will be destroyed. This rounding of the forehead may be seen in all handsome persons, in all the heads of ideal beauty in ancient statues, and especially in those of youth. It has been overlooked, however, by modern sta­tuaries. Bernini, who modelled a statue of Louis XIV. in his youth, turned back the hair from the forehead.

It is generally agreed that large eyes are beautiful ; but their size is of less importance in sculpture than their form, and the manner in which they are enchased. In ideal beauty, the eyes are always sunk deeper than they are in nature, and consequently the eyebrows have a greater pro­jection. But in large statues, placed at a certain distance, the eyes, which are of the same colour with the rest of the head, would have little effect if they were not sunk. By deepening the cavity of the eye, the statuary increases the light and shade, and thus gives the head more life and ex­pression. The same practice is used in small statues. The eye is a characteristic feature in the heads of the different deities. In the statues of Apollo, Jupiter, and Juno, the eyes are large and round. In those of Pallas they are also large ; but by lowering the eyelids, the virgin air and ex­pression of modesty are delicately marked. Venus has small eyes, and the lower eyelid being raised a little, gives them a languishing look and enchanting sweetness. It is only necessary to see the Venus de' Medicis to be convinced that large eyes are not essential to beauty, especially if we compare her small eyes with those which resemble them in nature. The beauty of the eyebrows consists in the fine­ness of the hair, and in the sharpness of the bone which covers them ; and masters of the art considered the joining of the eyebrows as a deformity, though it is sometimes to be met with in ancient statues.

The beauty of the mouth is peculiarly necessary to con­stitute a fine face. The lower lip must be fuller than the upper, in order to give an elegant rounding to the chin. The teeth seldom appear, except in laughing satyrs. In human figures the lips are generally close, and a little open­ed in the figures of the gods. The lips of Venus are half open. In figures of ideal beauty, the Grecian artists never interrupted the rounding of the chin by introducing a dimple ; for this they considered not as a mark of beauty, and only to be admitted to distinguish individuals. The dimple indeed appears in some ancient statues, but 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 more 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 modem 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-oscuro. The hair of the Amazons is disposed in this manner. Apollo and Bacchus have their hair falling down their shoulders ; and young persons, until 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 points, 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 Winckelman, 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 the 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 modems 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 sunk, 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.