Phryne also appears to have been a model to the painters and sculptors. But Socrates, in his conversation with Parrhasius, says, that when a perfect beauty was to be pro­duced, the artists joined together the most striking beau­ties which could be collected from the finest figures. We know that Zeuxis, when he was going to paint Helen, unit­ed in one picture all the beauties of the most handsome women of Crotona.

The Grecian sculptors, who represented with such suc- ' cess the most perfect beauty of the human form, were not regardless of the drapery of their statues. They clothed their figures in the most proper stuff, which they wrought into that shape which was best calculated to give effect to their design.

The vestments of women in Greece generally consisted of linen cloth, or some other light stuff, and in later times of silk, and sometimes of woollen cloth. They had also gar­ments embroidered with gold. In the works of sculpture, as well as in those of painting, one may distinguish the linen by its transparency and small united folds. The other light stuffs which were worn by the women were generally of cotton produced in the isle of Cos ; and these the art of statuary was able to distinguish from the linen vestments. The cotton cloth was sometimes striped, and sometimes em­bellished with a profusion of flowers. Silk was also employ­ed ; but whether it was known in Greece before the time of the Roman emperors cannot easily be determined. In paintings it is distinguishable by changing its colour in dif­ferent lights, to red, violet, and sky-blue. There were two sorts of purple ; that which the Greeks called the colour of the sea, and Tyrian purple, which resembled lac. Woollen garments are easily known by the amplitude of their folds. Besides these, cloth of gold sometimes composed their drapery. But it was not like the modem 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 deshabile ; 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, which 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, (listened their robe to their side by a cincture, in the same way as the high priest of the Jews fastened his, and 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 cestus 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 ιr. the beautiful statue of Leucothoe at the Villa Albani.

The colour of vestments peculiar to certain statues is too curious to be omitted. To begin with the figures or the gods, the drapery of Jupiter was red, that of Neptune is supposed by Winckelman to have been sea-green. The same colour also belonged to the Nereids and the 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, but she sometimes had a white veil. Pallas was robed in a flame-coloured mantle. In a painting of Herculanum, 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 the head, they used the comer 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 *Prafica ;* but Winckelman 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 the Villa Albani has two soles, and other statues had no less than five.

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 artist flourished fifty 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. 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 enclosed 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 energetical, 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 wτiters, that in this style were preserved some cha­racters of the ancient manner, such as the straight lines, the squares, and angles. The ancient masters, being the legislators of proportions, and 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.

Phidias, the great master of this art, was born at Athens in the seventy-third Olympiad, about 488 years B. c. He was the contemporary of Socrates, Plato, Xenophon, and other eminent men, and was engaged by Pericles to super­intend the decoration of the temple of Minerva and other public works. “ His superior genius,” says Flaxman, “ in addition to his knowledge of painting, which be practised previous to sculpture, gave a grandeur to his compositions, a grace to his groups, a softness to fieβh, and flow to dra­peries, unknown to his predecessors, the character of whose