figures was stiff rather than dignified ; their forms either meagre or turgid ; the folds of drapery parallel, poor, and resembling geometrical lines, rather than the simple but ever-varying appearances of nature.” Quintilian says of Phidias, “ his Athenian Minerva, and Olympian Jupiter at Elis, possessed beauty which seemed to have added some­thing to religion, the majesty of the work was so worthy of the divinity.” The greatest work of this chief of sculptors was the Jupiter at Elis, sixty feet in height, formed of ivory, enriched with the radiance of golden ornament and pre­cious stones, and justly esteemed one of the seven wonders of the world.

The third style of Grecian sculpture was the graceful or beautiful. Praxiteles and Lysippus introduced this style. Being more conversant than their predecessors with the sweet, the pure, the flowing, and the beautiful lines of na­ture, they avoided the square forms, which the masters of the second style had too much employed. They were of opinion that the use of the art was rather to please than to astonish, and that the aim of the artists should be to raise admiration by giving delight. The artists who cultivated this style did not, however, neglect to study the sublime works of their predecessors. They knew that grace is consistent with the most dignified beauty, and that it possesses charms which must ever please ; they knew also that these charms are enhanced by dignity. Grace is infused into all the move­ments and attitudes of their statues, and it appears in the delicate turns of the hair, and even in the adjusting of the drapery. Every sort of grace was well known to the an­cients; and great as the ravages of time have been amongst the works of art, specimens are still preserved, in which can be distinguished dignified beauty, attractive beauty, and a beauty peculiar to infinite.

Praxiteles, a native of Magna Græcia, was born about 364 years b. c. He excelled in the highest graces of youth and heauty. “ None,” says a judicious writer on sculpture, “ ever more happily succeeded in uniting softness with force,—elegance and refinement with simplicity and purity : his grace never degenerates into the affected, nor his deli­cacy into the artificial. Over his compositions he has thrown an expression spiritual at once and sensual ; a volup­tuousness and modesty which touch the most insensible, yet startle not the most retiring.” Among the known works of this master are his Satyr, Cupid, Apollo the Lizard-killer, and Bacchus leaning on a Fawn. The famous Venus of Gnidos was also his work. This statue seems to offer the first idea of the Venus de’ Medicis, the statue which still “ enchants the world,” and “ fills the air around with beauty,” and which is probably the repetition of another Venus of Praxiteles.

Lysippus of Sicyon, the younger, the contemporary and rival of Praxiteles, it is believed worked only in metal. Al­though he is said to have executed upwards of six hundred works, not one remains. The Tarentine Jupiter, sixty feet high, was one of his great works. He excelled in the know­ledge of symmetry, and many of his works were finished with the utmost delicacy and truth. He was so great a favourite with Alexander, that he alone was allowed to make casts of the prince. It gives us some idea of the high consideration in which his works were held by the Romans, that even Tiberius trembled in his palace at an insurrection of the people, occasioned by the removal from one of the public baths of a figure by Lysippus.

The works that remain to us of ancient art sufficiently at­test the excellence of the Greeks in sculpture. We can only allude very briefly to some of the most celebrated of these productions. The Apollo Belvidere, believed to be the Apollo of Calamis mentioned by Pliny, has with justice been deemed one of the most admirable works of Grecian art. This statue “ breathes the flame with which 'twas wrought,” as if the sculptor had left a portion of his own soul within the

marble, to half-animate his glorious creation. The Dying Gladiatoris another greatly-valued work,finely designed, full of truth, and admirably executed. The Fawn of the Flo­rence Gallery, so wonderfully restored by Michel Angelo, is an exquisite and characteristic representation. The Fight­ing Gladiator, and several of the statues of Venus, Diana, Mercury, and Bacchus, are expressive productions of the best days of Grecian sculpture. These precious monuments of art, the ancient groups, display the sentiment, heroism, beau­ty, and sublimity of Greece, existing as it were before us. The Laocoon, animated with the hopeless agony of the fa­ther and sons, is the work of Apollodorus, Athenodorus, and Agesander of Rhodes. The groups of Dirce, Hercules, and Antæus, Atreus, Orestes, and Electra, and Ajax sup­porting Patroclus, are examples of fine form, character, and sentiment. The group of Niobe and her youngest daugh­ter, by Scopas, is an exquisite specimen of art, replete with heroic beauty and exalted passion. The group of the Wrestlers is a representation of difficult but harmonious composition ; and that of Cupid and Psyche shows much elegance combined with graceful proportion.

The Elgin Marbles, now the property of the British na­tion, belong to a period in the history of Grecian sculpture when the art had reached its highest excellence. “ These marbles,” we quote from the Library of Useful Knowledge, “ chiefly ornamented one edifice, dedicated to the guardian deity of Athens, raised at the time of the greatest political power of the state, when all the arts which contribute to humanize life were developing their beneficial influence. Many of the writers of Athens, whose works are the daily text-books of our schools, saw in their original perfection the mutilated marbles which we cherish and admire. The Elgin collection has presented us with the external and ma­terial forms in which the art of Phidias gave life and reality to the beautiful mythi which veiled the origin of his native city, and perpetuated in groups of matchless simplicity the ceremonies of the great national festival. The lover of beauty, and the friend of Grecian learning, will here find a living comment on what he reads ; and as in the best and severest models of antiquity we always discover something new to admire, so here we find fresh beauties at every visit, and learn how infinite in variety are simplicity and truth, and how every deviation from these principles produces sameness and satiety.”

Clay was the first material employed in statuary. An instance of this may be seen in a figure of Alcamenes in bas-relief in the Villa Albani. The ancients used their fingers, and especially their nails, to render certain parts more delicate and lively ; and hence arose the phrase *ad unguem factus homo,* an accomplished man. It was the opinion of Count Caylus, that the ancients did not use mo­dels in forming their statues. But to disprove this, it is only necessary to mention an engraving on a stone in the cabinet of Stosch, which represents Prometheus engraving the figure of a man, with a plummet in his hand to measure the proportions of his model. The ancients as well as the moderns made works in plaster ; but no specimens remain except some figures in bas-relief, of which the most beauti­ful were found at Baiæ.

The works made of ivory and silver were generally of a small size. Sometimes, however, statues of a prodigious size were formed of gold and ivory. The colossal Minerva of Phidias, which was composed of these materials, was twenty-six cubits in height.

The Greeks generally hewed their marble statues out of one block, though they afterwords worked the heads sepa­rately, and sometimes the arms. The heads of the famous group of Niobe and her Daughters have been adapted to their bodies after being separately finished. It is proved by a large figure representing a river, which is preserved in the Villa Albani, that the ancients first hewed their statues