roughly before they attempted to finish any part. When the statue had received its perfect figure, they next pro­ceeded to polish it with pumice-stone, and again carefully retouched every part with the chisel. The ancients, when they employed porphyry, usually made the head and extre­mities of marble. It is true, that at Venice there are four figures entirely composed of porphyry ; but these are the production of the Greeks of the middle age ; some of their noblest works were cast in bronze. They also made statues of basalt and alabaster.

**III ROMAN** sculpture.

1 *Ancient Italian Sculpture.*

The Romans made the conquest of the world so much the passion of their hearts, that they had little enthusiasm to spare for art. They admired the works of Greece, and filled Rome with statues ; but though they inherited the empire, they succeeded not to the genius of that little knot of republics. In their hands sculpture soon degenerated ; it became more vulgar and more absurd every succeeding reign. As they worshipped the gods of Greece, they were content to find them ready made to their hands, and their chief works were statues of their great men, and triumphal co­lumns and arches. Their best and most characteristic sculp­ture was history. The Trajan Column represents, in one continued winding relief, from the base to the summit, the actions of the emperor ; and his statue stood at the top to show him as the consummation of all glory. The Romans, when they conquered Britain, adorned the temples and courts of justice with statues of divinities. These remains are executed with such deficiency of skill as countenances the conjecture, that the gods and altars, as well as the roads of the time, were executed by the soldiers.

Almost the only excellence to which the Romans could lay claim, was their collection of busts. These, from Ju­lius to Galienus, embracing a period of three centuries, ex­hibit a series invaluable in the history of art, and in some instances worthy of comparison with the best works of the kind executed in the earlier ages. The busts are confined to the emperors of Rome ; all others were forbid to be sculptured. The most perfect specimens cease with the reign of Augustus. Towards the close of the first century, forcible and free execution is substituted for purity of de­sign and natural expression. A stiffness and laboured ap­pearance marks the works of the reign of Hadrian. Some traits of good workmanship are observable in the busts of Aurelius. In the times of Severus the art had degenerated, and every subsequent reign shows a farther debasement, till all traces of excellence finally disappear.

2.—*Modem Italian Sculpture.*

The first revival of modern art may be reckoned from the reign of Constantine, when Christianity was established. We will not, in this sketch, dwell on the works of this pe­riod, which indeed do not afford much matter for interest­ing contemplation ; but pass on to the time when indications - of real power and genius first appeared. The most distin­guished restorer of sculpture was Donatello, bom at Flo­rence in 1383. Some of his works, both in bronze and marble, might be placed beside the best productions of an­cient Greece without discredit. His alto-relievo of Two Singing Boys is a superior piece of sculpture. The bronze statue of Mercury by this master, at Florence, is equally remarkable. His marble statue of St George was greatly admired by Michel Angelo, who, after gazing at it for some time in silence, suddenly exclaimed “ March !” A si­milar anecdote is told of this great man, who addressed these words to another work of Donatello’s, Saint Mark, “ Mar­co, perche non mi parli ?” The basso-relievos of the life

of Christ by Donatello abound in noble conceptions, but they were the works of advanced age, and were finished by his scholars.

Lorenzo Ghiberti, born in 1378, showed his great talents at the early age of twenty-three, when he commenced that splendid work, the doors of the Baptistry at Florence. These doors are three in number, all in bronze. The southern door, on the panels of which are sculptured the life of St John the Baptist, is by Andrea da Pisa. The northern and eastern doors are by Ghiberti. On the former is repre­sented the life of our Saviour, and the latter exhibits the principal events recorded in the Old Testament. They oc­cupied Ghiberti for forty years, and are justly considered noble specimens of art. The eastern door was regarded by Michel Angelo as worthy to be the gate of Paradise.

We come now to notice Michel Angelo, the most illus­trious master of modern art, whether regarded as sculptor, painter, or architect. Born in 1474, and living to the ad­vanced age of ninety, this celebrated man was the means of influencing by his mighty genius the efforts of art during the greater part of the sixteenth century. Whatever be the various opinions of Michel Angelo, all unite in ac­knowledging the wondrous power of his works in sculpture. It is only when he has overstrained the muscular energy of his subjects that fault can be found at all. In some in­stances we no doubt find him exaggerated, and deficient in repose. His conceptions were generally vast, almost su­perhuman, and in this spirit they were executed. With him expression and character were primary considerations, and he made ideal beauty and form subservient to his for­cible representations. His works have a strong, marked character of their own ; his thoughts are always elevated, and his figures full of dignity. He is never feeble. If not sublime, he is never insipid. The sentiment of aggrandiz­ing his subject often prevails. His statue of Moses in S. Pietro, in Vincoli, though severely criticised, is a great work. “ The true sublime,” says Forsyth, “ resists all ridi­cule. The offended lawgiver frowns on undepressed, and awes you with inherent authority.” The recumbent statues in the monument of Julian de’ Medicis, in the Medici chapel, of Daybreak and Night, are grand and mysterious, and de­note a mighty mind and hand. The pensive sitting figure of Lorenzo de’ Medicis is finely conceived ; and the Madonna and Child in the same chapel has, in the opinion of Flaxman, “ a sentiment of maternal affection never found in Grecian sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind.” Michel Angelo brought the principles of art to great perfection. “ Anatomy,” says Flaxman, “ the motion and perspective of figure, the complication, grandeur, and harmony of his grouping, with the advantages and facility of execution in painting and sculpture, besides his mathema­tical and mechanical attainments in architecture and build­ing, which, together with the many and prodigious works he accomplished, demonstrate how greatly he contributed to the restoration of art.”

Giovanni di Bologna, a Frenchman by birth, was one of the most celebrated of Michel Angelo’s scholars. His Venus coming from the Bath, both standing and kneel­ing, are remarkable for delicacy and grace ; and his Mercury is beautifully conceived and finely executed. Benvenuto Cellini obtained celebrity for his group of Perseus and Medusa. Bernini enjoyed great reputation in his day, but his Apollo and Daphne seems his only work of distin­guished merit, although he has been also esteemed for the ease and nature of his portraits. His larger works were considered by Flaxman as remarkable for presuming airs, affected grace, and unmeaning flutter.

Sculpture continued to flourish in Italy during a portion of the seventeenth century, but after that it rapidly declin­ed. An illustrious man, however, was destined to raise it