this inestimable man. Like the greatest of modern painters, he delighted to trace, from the actions of familiar life, the lines of sentiment and passion, and, from the populous haunts and momentary peacefulness of poverty and want, to form his inestimable groups of childhood and maternal tender­ness, with those nobler compositions from holy writ, as beneficent in their motive as they were novel in design.” The classical productions of Flaxman are now known far and wide, and they have given the world a high idea of the genius of England. “ Michel Angelo and Flaxman,” ob­serves an excellent critic, “ are the only two sculptors who, with genius for the minute as well as the grand, have dared sometimes to be remiss, and leave sentiment to make its way without the accompanying graces of skilful labour.” His workmanship was certainly sometimes slovenly, and his dra­peries heavy. The monuments he executed are not his ablest works. His illustrations of Homer, Æschylus, and Dante, are worthy of the great originals ; and the engravings from these works have given Flaxman an European reputa­tion. The mind of this great artist was essentially poetical, and his genius was, in the strictest sense of the words, ori­ginal and inventive.

We must touch lightly on the living artists of this coun­try. It is satisfactory to think that ours is not an age in which sculpture is retrograding in Britain. The splendid genius of Chantrey has nobly sustained the reputation Flax­man earned for us. His statues, now very numerous, are works of decided excellence ; whilst his busts are the most admirable productions of that kind in the world. Westma- cott has also shared largely in public favour. Several of his monuments and other works are ably executed. We do not name other artists of rising fame. Their merit, if they truly possess any, will be duly appreciated, for a cor­rect taste in works of sculpture is every day becoming more generally diffused in Britain.

V FRENCH, SPANISH, AND GERMAN SCULPTURE.

Our sketch would be imperfect did we not allude to the sculpture of France, Spain, and Germany. In France, the art began to be practised with success about the middle of the sixteenth century. Gougon finished the famous Foun­tain of the Innocents in 1550. The works of Cousin evince genius ; and Pilon has been admired for energy in his pro­ductions. Jacques D’Angouleme, a contemporary of Mi­chel Angelo’s, possesses merit. Giovanni di Bologna, of whom we have previously spoken, filled his country with the principles of his master. Sculpture flourished in France during the reign of Louis XIV. Voltaire says of one of the artists of this time, Girandon, “ il a égalé tout ce que l’an­tiquité a de plus beau.” This is great praise, and scarcely merited, although his designs are noble and his taste cor­rect. An example of his style is well seen in his Tomb of Richelieu. Puget is also much esteemed by his country­men. The succeeding artists of France were followers more or less of the styles of Girandon and Puget. The art may be said to be in a flourishing state at present.

A great number of names have been recorded by Spa­nish writers as eminent in sculpture. The greater part of them seem to have been employed in ornamenting the churches of Spain, and few are known from their works in other countries. Berruguete, one of the best artists of Spain, studied under Michel Angelo at Rome, and adorned Madrid, Saragossa, and other towns, with his works, which exhibit much of the grandeur and expression of ancient art. After him Paul de Cespedes was celebrated as a sculptor of great skill. In the eighteenth century Philip de Castro became a distinguished sculptor, and contributed greatly to spread the principles of correct taste in Spain.

Prior to the seventeenth century, Germany appears to have made little progress in sculpture. Ranchmuller pre­

ceded Schluter of Hamburg, who repaired to Rome, and attached himself to the manner of Michel Angelo. Mes­serschmidt executed many excellent pieces of sculpture in Vienna. In later times Ohnmacht, Sonnenschein, Nahl, and the two Shadofs, have distinguished themselves as artists. The Spinning Girl of the Younger Shadof is an exquisite piece of sculpture. The Germans promise to advance ra­pidly in sculpture, from the enthusiasm they show in ac­quiring the true principles of the art.

VI OF EXPRESSION, ACTION, AND PROPORTION IN SCULPTURE.

Without expression, gesture, and attitude, no figure can be beautiful, because in these the graces always reside. It was for this reason that the graces are always represented as the companions of Venus.

The expression of tranquillity was frequent in Grecian statues, because, according to Plato, that was considered as the middle state of the soul between pleasure and pain. Experience, too, shows that in general the most beautiful persons are endowed with the sweetest and most engaging manner. Without a sedate tranquillity, dignified beauty could not exist. It is in this tranquillity, therefore, that we look for the complete display of genius.

The most elevated species of tranquillity and repose was studied in the figures of the gods. The father of the gods, and even inferior divinities, are represented without emo­tion or resentment. It is thus that Homer paints Jupiter shaking Olympus by the motion of his hair and his eye­brows. Jupiter, however, is not always exhibited in this tranquil state. In a bas-relief belonging to Rondini he appears seated on an arm-chair with a melancholy aspect. The Apollo of the Vatican represents the god in a fit of rage against the serpent Python, which he kills at a blow. The artist, adopting the opinion of the poets, has made the nose the seat of anger, and the lips the seat of disdain.

To express the action of a hero, the Grecian sculptors delineated the countenance of a noble virtuous character repressing his groans, and allowing no expression of pain to appear. In describing the actions of a hero, the poet has much more liberty than the artist. The poet can paint them such as they were before men were taught to subdue their passions by the restraints of law or the refined customs of social life. But the artist, obliged to select the most beautiful forms, is reduced to the necessity of giving such an expression of the passions as may not shock our feelings and disgust us with his production. The truth of these re­marks will be acknowledged by those who have seen two of the most beautiful monuments of antiquity, one of which represents the fear of death, the other the most violent pains and sufferings. The daughters of Niobe, against whom Diana has discharged her fatal arrows, are exhibited in that state of stupefaction which we imagine must take place when the certain prospect of death deprives the soul of all sensibility. The fable presents us an image of that stupor which Æschylus describes as seizing the daughters of Niobe when they were transformed into a rock. The other monument referred to is the image of Laocoon, which exhibits the most agonizing pain that can affect the muscles, the nerves, and the veins. The sufferings of the body and the elevation of the soul are expressed in every member with equal energy, and form the most sublime contrast ima­ginable. Laocoon appears to suffer with such fortitude, that, whilst his lamentable situation pierces the heart, the whole figure fills us with an ambitious desire of imitating his constancy and magnanimity in the pains and sufferings that may fall to our lot.

Philoctetes is introduced by the poets as shedding tears, uttering complaints, and rending the air with his groans and cries; but the artist exhibits him silent, and bearing his