

ANCIENT
ART AND ITS REMAINS;

OR A

MANUAL OF THE ARCHEOLOGY OF ART.

BY C. O. MÜLLER,

Author of "The History and Antiquities of the Doric Race." "A Scientific System of
Mythology." &c

NEW EDITION—WITH NUMEROUS ADDITIONS

BY F. G. WELCKER.

TRANSLATED FROM THE GERMAN

BY JOHN LEITCH.

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TO
THE RIGHT HONOURABLE
SIR ROBERT PEEL, BART., M.P.,
WITH
SINCERE ADMIRATION
OF
HIS VIRTUES AND TALENTS,
BY
THE TRANSLATOR.

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TRANSLATOR'S PREFACE.

IN this Translation I have endeavoured to avoid, as much as possible, the introduction of new words; but, in the original, various technical terms occur, with which, notwithstanding their novelty to the English reader, I could not dispense; because their rejection would occasion, in some measure, a sacrifice of sense, or a disturbance of the system pursued by the author,—as in *Tectonics* and *Architectonics* for example. I may also mention the word *sculpture*. It is not, I believe, in use in our language, but as *sculptura* designates a particular branch of ancient art, I did not hesitate to Anglicise it. It may be proper also to explain, that throughout the work a distinction is kept up between *column* and *pillar*, the former denoting the circular supporting member of the different orders of architecture, the latter the square pier. The words *formative* and *plastic*, likewise, are employed as convertible epithets, except in a few instances where the latter is used in its original and more restricted sense; in these, however, its meaning may be discovered from the context.

The most learned of my readers will be most ready to make allowance for the difficulties of my task, which were greatly enhanced, at least in the notes, by the author's desire to express his ideas in the briefest possible manner. By the perhaps too unsparing use of ellipsis he has frequently rendered his meaning obscure or ambiguous. In some instances I was enabled to discover the sense by my recollection of the monuments described, in many others by reference to the author's sources, and in some cases I have derived considerable benefit from the suggestions of Professor Donaldson, whose valuable works on the architectural remains of Greece and Italy are so frequently referred to by Müller, and to whom I take this opportunity of offering my warmest thanks for his obliging assistance. Nevertheless I cannot flatter myself that I have always succeeded in overcoming the difficulties I have had to encounter, and, in glancing over the work, I still find passages which I should have wished to amend.

It would certainly have been desirable to have the references throughout the work verified, but I was withheld from making this addition to my labour, by their immense number, my other engagements, and the difficulty of getting access to the works referred to, many of which are not to be found in any of our public libraries. However, I have in numerous instances consulted the authorities quoted, when I wished to clear up any doubt or obscurity; and on such occasions I have very rarely discovered any inaccuracy in the citation. When I was aware of any foreign work having been translated into English I transferred the reference to the translation.

The present work will probably be followed by Müller and Oeslerley's "Monuments of Ancient Art," when the original work, which is now in course of publication at Göttingen, will have been completed. It is intended as a companion to this Manual, and contains numerous plates illustrating the different periods of art, according to the system here pursued.

LONDON, 22 WELBECK STREET,
July, 1847.

The present edition of this work, besides containing all the additions in the last German edition, which were partly derived from the manuscripts of the lamented author, and in great part contributed by the Editor, Professor Welcker of Bonn, is enriched with a considerable number of additions which that eminent archæologist was so obliging as to transmit to me while the translation was passing through the press. It will be easy to distinguish his share in the work, as his contributions are all enclosed within brackets. The paragraph on Nineveh was written before the publication of Capt. Layard's work, and his discoveries, therefore, are not mentioned. I very recently requested from Mr. Welcker a supplementary notice of them, which I would have appended to the book, but he thinks it better to be silent until he can obtain a more connected and leisurely view of those important discoveries, and be thus enabled to treat the subject in a more complete and satisfactory manner.

The additions, which are with very few exceptions confined to the notes, amount altogether to several thousands, and this edition is nearly a fourth larger than the last.

J. L.

ROTHESAY, *May 1850.*

AUTHOR'S PREFACE.

As the book which I now present for a second time to the public, has been found useful in its earlier form, I have allowed the latter to remain on the whole unaltered, and have even marked several new paragraphs (§. 75*. 157*. 241*. 324*. 345*. 345**.) so as that the previous arrangement might not be disturbed by them. I am indeed aware that much other information on inscriptions, coins, and the topographical references of monuments might be expected in a Manual of Archæology; but I have been forced by my plan to exclude everything whereby our knowledge of the formative art in antiquity was not immediately advanced, and have been obliged, therefore, for example, to treat coins merely as highly important remains of ancient art, but not as monuments of the political life and commerce of the ancients—the chief consideration, and which has been still too little brought into view, in this study. On the other hand, I am in like manner convinced, that far more can be done than this Manual attempts, in the exposition of the internal principles by which the artists were guided, consciously or unconsciously, in the development of their ideas. However, I have also, in this new edition, adhered to the opinion that its object should be nothing more than to collect the sum and substance of the previous treatment of the science, and, therefore, that it should only communicate the most certain and evident observations on these questions, which have not yet been sufficiently examined in their higher connexion. I have considered it my duty to practise a similar self-denial in regard to the mythology of art, on which my views still differ widely from those which are held, for the most part, by the present generation of archæological inquirers. If, as they assert, the sculptors of antiquity sought consciously and designedly to express in their works certain fundamental ideas of heathendom, which are therefore to be interpreted, so to speak, as hieroglyphics of a physical theology, we ought not, in my opinion, to expect from the artists of the best era of Greek art a greater knowledge of their hereditary faith than we should from any person among the people; but every thing else was, with the creative spirits among the artists, an activity as free and peculiar to them, dependent only on the requirements of their art, as the development of any mythus into a Sophoclean tragedy. In whatever way this question, which ought to receive in our time a thorough investigation, may be decided, the adherents of this doctrine cannot bring against the present Manual the reproach

that it gives little information regarding an ancient system of theology which can be discovered alone from works of art.

But I have so much the more endeavoured to complete, define more precisely, and arrange more accurately the facts which should find a place in my book. The great additions to our knowledge of ancient art during the last few years have not been patched on, in notices hastily raked together, but have, with continued attention, been interwoven with the whole. The numerous criticisms to which the work has been subjected on the part of various learned archaeologists, have also been carefully turned to account. But, altogether, I may say that the labour attending this second edition has been scarcely less than that which was at first expended on the entire work.

I cannot flatter myself that I have always hit the proper medium between scantiness and superfluity of materials. Those who possess a knowledge of the subject will readily discover the principles which I laid down for myself as to the facts and monuments which the work should embrace; but in many cases, however, I might be guided merely by a subjective, sometimes by a momentary feeling. My task was rendered more difficult from the circumstance that I intended my book to form at the same time a basis for oral expositions and a Manual for the private student, as a separation of the two objects might not be advisable in the present state of our studies. Hence there is more matter given in this book than can be developed and exhausted in an academical course of a hundred lectures; and although, perhaps, it might be made the basis of archæological prelections of very different kinds, yet each lecturer might still employ a free and independent method of his own; indeed, the author himself has latterly found it the best plan to anticipate in the first or historical part what it is most important to know on the technics, forms and subjects of ancient art, without being the less convinced on that account that the systematic arrangement of the second part is of essential advantage to the study.

GOTTINGEN, *January 1835.*

EXPLANATION OF ABBREVIATIONS AND METHODS
OF CITATION.

- C. A. stands for *Catalogus Artificum* (by Sillig).
C. I. — *Corpus Inscriptionum Græcarum* (by Böckh).
D. N. — *Doctrina Numorum* (by Eckhel).
D. A. K. — *Denkmäler der Alten Kunst*, see page 18.
G. — *Galérie, Galeria*. G. M. — *Galérie Mythologique* (by Millin).
g. — gens (in the so-called family coins).
Inst. — *Instituto di Corrispondenza Archeologica*, see page 17.
M. — *Museum, Musée, Museo*.
M. I. Mon. In. — *Monumenti Inediti, Monumens inédits*.
N. — *Numi*. N. Brit. — *Veterum popul. et regum numi, qui in Museo Britannico asservantur* (by T. Combe).
N. II. — *Naturalis Historia* (by Pliny).
N. Pomp. — *Pompeiana, New Series* (by Sir W. Gell).
No. — Number (in the enumeration of Monuments).
Ol. — *Olympiad*.
P. gr. — *Pierres gravées*.
PCL. M. PCL. — *Il Museo Pio-Clementino*, see page 17.
V. — *Villa*.

In the titles of books B. denotes Berlin, F. Firenze, L. London, N. Napoli, P. Paris, R. Roma, V. Venezia.

In the Mythological Division the single initial letters constantly denote the deity named at the beginning and in the heading of the Section.

The figures accompanying the Letter L. denote the numbers of the antiquities in the *Musée Royal* in the Louvre according to the *Description* of 1830. (see p. 288.), those with the antiquities of Dresden, the numbers in the *Catalogue* of 1833 (see p. 292.), and those marking the antiquities of Munich are taken from the *Description* of the *Glyptotheca* by Klenze and Schorn. The antiquities in the *British Museum* are sometimes quoted by the numbers which they had in the year 1822.

R. with a number cites the remark on the paragraph; the number alone refers to the division of the §. itself. The Remarks always belong to that division of the §. which has the corresponding No. on the margin.

Bouill. The work of Bouillon the painter (see p. 17.) is, for the sake of brevity, always quoted so as that the numbers of the plates run on from the beginning to the end of each volume.

Micali's Engravings (see p. 160.) are always quoted in the new and enlarged form of the work, if the earlier edition is not expressly mentioned.

Mionnet's Empr. refers to the impressions of coins enumerated in the Catalogue d'une Collection d'Empreintes. Paris an. 8., and which are in the archaeological collection of Göttingen, together with numerous additional impressions from the same hand. The latter are quoted by the numbers which they bear in Mionnet's Description de Médailles antiques Grecques et Romaines. Mionnet Pl. denotes the volume of engravings which accompanies the Description.

In the enumeration of monuments of one kind a semicolon between the references denotes the difference of the monument. For example two different statues are indicated by M. PCl. ii, 30.; M. Cap. iii, 32. one and the same by M. PCl. i. 12. Bouill. i, 15.

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INTRODUCTION.

A. THEORETICAL PORTION.

1. ANALYSIS OF THE IDEA OF ART.

§. 1. ART is a representation, that is an activity by means 1
of which something internal or spiritual is revealed to sense.—
Its only object is to represent, and it is distinguished by its 2
being satisfied therewith from all practical activities which
are directed to some particular purpose of external life.

2. Because the exercise of art is aimless it is often called, especially
among nations of a practical turn of mind, a sport, *ludus*. Useful in
contradistinction to fine art is mere handicraft.

2. The more immediate determination in art depends espe- 1
cially on the kind of connexion between the internal and the
external, the representing and the represented. This con- 2
nexion must absolutely be one imparted of necessity in the
nature of man, not assumed from arbitrary regulation. It is 3
not a subject of acquisition, although it may exercise greater
or less influence on different natures and different stages of
civilization.

3. The spiritual significance of a series of tones, the character and
expression of a countenance, are not learned, although more strongly
and delicately felt by one than another. Nature herself has established
this sympathy of the mind with sensible forms, and on it all art depends.

3. At the same time this correspondence in art is so close 1
and intimate that the internal or spiritual momentum imme-
diately impels to the external representation, and is only com-
pletely developed in the mind by the representation. Hence 2
the artistic activity is from the very beginning in the soul
directed to the external manifestation, and art is universally
regarded as a *making*, a *creating* (art, *ποίησις*).

1. The artistic representation, according to Kant, Kritik der Urtheil-
kraft, s. 251, is a representation properly so called, *ὑπεροπὸς πρὸς αἴσθησιν*, *exhibitio*,
and not a *characterism* like language which is only a means for the re-
production of notions, and does not immediately represent them.

1 4. The external or representing in art is a sensible form.
 2 Now the sensible form which is capable of expressing an
 3 the external senses in the world of reality. But as even ordinary vision, and much more every artistic exercise of sight, is at the same time an activity of the fancy, the form-creating fancy in general must be designated as the chief faculty of representation in art.

3. "The painter really paints with the eye; his art is the art of seeing with regularity and beauty. Seeing is here entirely active, quite a formative activity." Novalis ii. s. 127. The difference, therefore, between imitative and freely-creative art is not so distinct as it may appear.

5. The creative fanciful conception of the artistic form is accompanied by a subordinate but closely connected activity—the representation of the form in the materials—which we call execution.

For example, the representation of the musical tone by song or instruments, of the form of an organic body in stone or by colours. The less the artistic activity is developed, the less is the execution separate from the creation of the form, and the fashioning in the materials *seems* to be the first, the original object.

6. To the internal or represented in art—the spiritual life whose corresponding and satisfying expression is the artistic form, the soul of this body—we apply the term *artistic idea*, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form.

Even a work of art copied from nature has still, however, its internal life in the artistic idea, that is, in the mental emotion to which the contemplation of the object gave rise.

7. The artistic idea is never an idea in the ordinary sense (Die Kunstidee ist niemals ein Begriff), inasmuch as the latter is a frame into which different phenomena may fit, whereas the artistic idea must stand in the most intimate agreement with the altogether particular form of the work (§. 3), and therefore must itself be altogether particular; hence also the idea of a work of art can never be rendered in a thoroughly satisfactory manner by language, which is merely the expression of ideas or notions.

This idea has no expression except the work of art itself. Representation of notions in art (for example, truth) is only apparent. A notion is not represented by a work of art, but rather a sum of concrete ideas and impressions which lie at the bottom of it. Allegory which indicates notions by external shapes, with the consciousness of their difference, is

a play of the intellect which does not, strictly speaking, lie within the sphere of the artistic activity.

8. The artistic idea is rather an *idea of a peculiar individual kind*, which is at the same time united with a strong and lively feeling of the soul, so that sometimes idea and feeling lie combined in one spiritual condition (an obscure mood), sometimes the idea comes forward more detached, but yet in the creation as well as the adoption of the artistic form the feeling remains predominant.

1. Schiller, in his correspondence with Göthe (vol. vi. Letter 784, p. 34), speaks in an interesting manner of the *obscure total idea* which precedes the production of a work of art, as the germ goes before the plant. Schiller's *Auserlesene Briefe* iii. s. 228.

2. The artistic idea of a simple melody which expresses a certain mood of the soul may be compared with that of a kindred work in sculpture. The music of a dithyramb and a Bacchian group have to represent nigh-related ideas, but the group, even without taking into account the more fixed sensible impression of the artistic forms, represents the idea on which it is based in more perfect development and with greater distinctness.

II. THE SIMPLEST AND MOST GENERAL LAWS OF ART.

9. The laws of art are nothing else than the conditions under which alone the sensibility of the soul can be excited to agreeable emotions by external forms; they determine the artistic form according to the demands of sensibility, and have their foundation therefore in the constitution of the sensitive faculty.

2. This constitution is here merely recognised in its manifestations; the investigation of it belongs to psychology.

10. The artistic form must in the first place, in order to excite a connected emotion in the sensitive faculty, possess a general conformity to laws, which is manifested in the observance of mathematical relations or organic forms of life; without this regularity it ceases to be artistic form.

Music affects us only by incorporating itself with mathematical relations, and sculpture only by investing itself with the organic forms of nature; if they tear themselves away from these they lose the ground on which they can find access to our minds.

11. But this conformity to law is not in itself capable of expressing an internal life; it is only a condition of representation, the boundary of the artistic forms which range to and fro within, modifying, but on the whole preserving this conformity.

This is the relation of the harmonic laws to melody, of the law of equilibrium in rhythm to the multiplicity of measures, of the organic fundamental form to the particular formations of the plastic art; viz. that these laws indeed condition the representation, but do not yet contain any representation in themselves.

12. Whilst this regularity is the first requisite in the artistic form generally, beauty is a more immediate predicate of the artistic form in reference to sensation. We call those forms beautiful which cause the soul to feel in a manner that is grateful, truly salutary and entirely conformable to its nature, which, as it were, produce in it vibrations that are in accordance with its inmost structure.

Although the theory of art, by such a definition, consigns the further inquiry into the nature of the beautiful to aesthetics as a part of psychology; it may be seen, however, even from what has been laid down, how the beautiful severs itself from that which merely pleases the senses, and also why desire and personal interest are shut out from its enjoyment. "I wish some one would try to banish the notion and even the word *beauty* from use, and as is right put *truth* in its most complete sense in its place." Schiller, Briefwechsel II. s. 293.

1 13. As the soul naturally strives after this grateful and salutary emotion in its sensitive life, so the beautiful is certainly a principle of art, without, however, being ever in itself an object of representation, artistic idea in the above sense, as the latter (§. 7) is always an absolutely particular idea and
2 sensation. On the contrary, beauty, carried to the highest point, even stands in direct hostility against every endeavour to produce something particular.

2. Hence the profound apophthegm of Winckelmann (vii. 76), that perfect beauty, like the purest water, must have no peculiarity. It has been disputed whether the beautiful or characteristic is an important principle of art. A thorough destruction of beauty and regularity by exaggerated characterizing is caricature; on the contrary a partial, on the whole self-neutralizing destruction (dissonance, arrhythmy, apparent disproportion in architecture) may become an important means of representation.

14. The sublime and the graceful may be regarded as opposite points in the chain of sensations which is denoted by the beautiful; the former demands from the soul an energy of feeling wound up to the limits of her power, the latter draws her of itself, without any exaltation of her force, into a circle of agreeable sensations.

15. It lies in the notion of a work of art as an intimate combination of an artistic idea with external forms, that it must have a unity to which everything in the work may be referred, and by which the different parts, whether successively or simultaneously existing, may be so held together,

that the one, as it were, demands the other and makes it necessary. The work must be *one* and a *whole*.

III. DIVISION OF ART.

16. The division of art is especially dependent on the nature of the forms by means of which it represents, although it is not to be doubted that even artistic ideas, in intimate agreement with artistic forms, are of different kinds in different arts, at their first dawning. Now, all forms to which belongs a definite conformity to laws, are fitted to become artistic forms, particularly the *mathematical* forms and proportions, on which depend in nature the figures of the celestial bodies and their systems, and the forms of mineral bodies; and, 2dly, the *organic* shapes in which life on our earth is more largely and highly developed. In this way art appears, as it were, a second nature which repeats and renews her processes.

17. In connexion herewith we note the circumstance, that the more obscure and undeveloped the conception contained in the artistic idea, the more do the mathematical relations suffice for its representation; but the clearer and more definite that conception becomes, the more are the forms borrowed from more highly and largely developed organic nature. Now, as the scientific intellect completely penetrates only those mathematical relations, and, on the other hand, can never resolve organic life in the same degree into comprehension, so also the artistic fancy appears only in those forms freely creative, independent of external nature, whereas in the latter it is more fettered and altogether confined to the observation of what is externally present.

1. Rhythmic, music and architecture, which operate by mathematical proportions, represent ideas of a more obscure description—which are less developed and articulate. The fundamental forms of the universe, but not of any individual life, are forms of the same kind in time and space. The forms of vegetative life (landscape-painting) admit of more distinctness of conception; but those of the highest animal life in the greatest degree (historical painting, sculpture). We even find that the animal kingdom is not shut out from the enjoyment of artistic forms of the first kind; there are musical and architectonic, but no plastic instincts. Every art fails when it would employ its forms otherwise than agreeably to their destination; music, for instance, when it *paints*.

18. Every form presupposes a quantity, which may be either given in time or in space, in succession or co-existence. Time only comes to view and separate measurable quantity by movement. And indeed movement is so much the more

to be regarded as a pure time-magnitude, the less that which belongs to space—the moving body and the line of movement —comes into consideration. Such a pure time-magnitude is the musical tone in reality, which, as such, rests altogether on the degree of rapidity in the regular vibrations of the sounding body. The art which obtains the most perfect expression of artistic ideas from the succession and combination of these quicker or slower vibrations is music.

3. *Musice est exercitium arithmetice occultum nescientis se numerare animi*, Leibnitz. Kant (p. 217) limits too much this correct observation when he maintains that Mathematics is merely the *conditio sine qua non* of the musical impression, but “has not the slightest participation in the charms and mental emotions to which music gives rise.” With the musical tone, which alone cannot make itself manifest, *sound* is necessarily combined in production; that is the wave of sound striking on the ear, which is evidently formed differently in different instruments, and is not defined in a purely quantitative and measurable, but in a really qualitative manner.

1 19. The musical tone may be called a disguised time-magnitude, inasmuch as the difference of tones, which is but quantitative in reality, is, from the constitution of our sense, changed ere it reaches the mind into an apparently qualitative difference. On the other hand, the tones again are determined in their duration by another species of artistic forms in which the quantitative, the measuring of a time-magnitude distinctly presents itself to the mind,—in which we have the consciousness of measuring and counting. The art which expresses its ideas by this kind of measures is rhythmic, which can never by itself alone appear as an art, but must enter into combination with all arts that represent by movement.

2. Rhythmic measures tones and movements of bodies. Moreover the notion of rhythm finds application also in the arts which represent in space, and here denotes a simple easily comprehended relation of quantities to one another. Rhythmic applied to language and conditioned by this material is metric.

1 20. Another series of arts with time conjoins space, with the measure of movement its quality or kind and manner. Man can only realize such a representation in time and space 2 simultaneously by the movement of his own body. This series of arts reaches its highest point in mimic orchestics, an expressive art of dancing in which, besides the rhythm of the movement, its quality or manner, the beautiful and significant gesture is artistic form. But manifestations of such an 3 artistic activity pervade in greater or less degree, according to the dispositions of individuals and nations, the whole of life, and are combined with various arts.

2. The mimic art in itself, when combined with the oratorical arts, is called *declamation*, among the Greeks *σκημασία, σχηματα*.

3. Every movement and gesture *speaks* to us involuntarily; without design we constantly represent spiritual life. To regulate this involuntary representation was a main point in Greek education. It was expected that by habituating to outward dignity and a noble bearing the mind would be also tuned to *σωφροσύνη* and *καλοκαγαλία*. Gymnastics likewise, especially in the exercise of the Pentathlon, took the form of an artistic representation allied to orcheistics. We find that the arts in which man appears *acting* by voice and gesture were on the whole much earlier developed than the *operative* arts which require an outward material. Only the former, therefore, belonged in Greece to general liberal education. Comp. Wachsmuth Hellen. Alterthumskunde, II, ii. s. 311 ff. But the living plastics of the gymnastic games and choral dances were afterwards promoted and exalted in a surprising manner by sculpture in stone and brass.

21. The arts which exhibit *in space alone* (those of design) cannot, like music, represent by pure (arithmetical) quantity, inasmuch as what belongs to space must always be at the same time defined as figure, and therefore qualitative. They have only two means of representing, viz. by the form that admits of *geometric* definition, and the *organic* corporeal form which is closely combined with the conception of life.

1. Time corresponds to the line in space—leaving out of view its particular direction and inclination—therefore to a thing unsusceptible of external representation and nowhere existing.

2. The organic in its more enlarged sense comprehends the vegetative.

22. Geometric forms may unquestionably even by themselves be cultivated according to artistic laws and become artistic form; however, this species of artistic forms appears, for reasons which lie in the relation of art to the remaining life of men and nations, almost never independent and purely representative, but in general fettered to a creative industry which aims at satisfying a particular want of life (§ 1, 2). From this alliance springs a series of arts which form and perfect vessels, implements, dwellings, and places of assembly, on the one hand indeed agreeably to the end for which they are designed, but, on the other, in conformity with sentiments and artistic ideas. We call this class of artistic activities *tectonics*. Their highest point is *architectonics*, which rises most above the trammels of necessity and may become powerfully representative of deep feelings.

3. I have here tried to introduce the expression *tectonics* to denote a scientific notion which we can scarcely dispense with, although in doing so I did not overlook the fact that among the ancients, masons and joiners indeed, but not workers in clay and metal, were called *τέκτονες* in special use

of the term. I have in this work employed it in the general sense which lies in the etymology of the word. Comp. Welcker, Rhein. Museum für Phil. Bd. ii. s. 453. [E. Curtius in Cotta's Kunstblatt, 1845, s. 41].—Architecture clearly shows what influence may be exercised over the human mind by geometric forms and proportions. But so soon as it leaves the geometrically constructible figure, it appropriates a foreign art, as in animal and vegetable ornaments. Antiquity, with correct sentiment, first admitted the latter in *portable* articles, cauldrons, thrones, and the like. The art of gardening may be called an application of architecture to vegetable life.

- 1 23. The peculiar character of these arts rests on the union
of conformity to the proposed end with the artistic representation, two principles which are still but little distinguished from each other in the simpler works of the kind; but in
2 the higher problems they always stand more distinctly apart
without however losing their necessary connexion. Hence the chief law of those arts is that the artistic idea of the work must naturally spring from its destination to satisfy a lively and deep feeling.

1. A vessel for a simple object will, for the most part, be beautiful from the very circumstance that it is fitted for its end; and the intimate dependence of *venustus* and *dignitas* on *utilitas* also in architecture is finely brought out by Cicero de Or. iii, 46. However, in the rites pertaining to the worship the artistic idea naturally first separates itself from external usefulness. The Gothic church is not indebted to utility for its height, the striving upwards of all its parts. Here necessity often gives merely the occasion, and the fancy appears almost freely creative in the composition of geometric forms.

- 1 24. Those arts which represent by the organic natural forms
derived from life, are essentially imitative (§ 17, 2) and depend
on the artistic study of nature, as only the actual, organic,
natural form stands in that necessary and intimate connexion
with spiritual life (§ 2, 3), possesses that universal signifi-
2 cance from which art takes its rise. But the artist is capable
of attaining a conception of the organic form which shall
stand above individual experience, and find therein the fundamen-
tal form of the most exalted ideas.

2. A perfectly developed natural form is just as little furnished by experience as a pure mathematical proportion, but it may be felt out from what has been experienced, and seized in the moment of inspiration. The true and genuine ideality of the best Greek art rests on the striving after such a conception of organism. C. F. von Rumohr speaks with much discernment of the opposite tendencies of the idealists and realists in art and theory. *Italienische Forschungen* i. s. 1—157. [Letters of F. Thiersch and Rumohr in *Creuzer Zur Archäol.* ii. s. 82—99. and *Creuzer* i. s. 59 ff. in direct opposition to Rumohr.]—The combinations of the lower forms of nature with one another and with those of man (griffins,

centaurs, winged figures) are partly justified by religious belief, and they belonged in the best times to *decorative* sculpture. In Arabesque the mathematical ground-lines of buildings and vessels are for purposes of decoration played over in a free manner into vegetable and even animal forms. "A kind of painting which employs all natural forms in fantastic composition and combination, to express allegorical forms merely in an illusive manner." Schorn, *Umriss einer Theorie der bild. Kunst.* 1835. s. 38.

25. Now these arts are distinguished from one another in 1
this, that the one, sculpture or the plastic art, places bodily 2
before us the organic forms themselves (only that the differ- 2
ence of material often makes changes of form necessary in
order to attain a similar impression), and that the other, de- 3
sign or the graphic art, merely produces by means of light 3
and shade the appearance of bodies on a surface, inasmuch as
the eye only perceives corporeal forms by means of light and
shade.

1. Πλαστική, originally used in a more restricted sense (see below, §. 305) had already this wider signification in the later rhetoricians and sophists. Jacobs and Welcker ad Philostr. p. 195.

2. The essentially different impression of the animate and inanimate body forbids a *perfectly true* stereometric representation; different materials, however, admit herein of different degrees of approximation.

3. Design is happily called by Kant the art of illusion (Sinnenschein); however, the eye also transforms every plastic work into a picture, while regarding it from a particular point of view.

26. Colour, so far as regards external possibility, can in- 1
deed be combined with both arts, but in sculpture it operates
with so much the less advantage the more it tries to approach
nature, because in this endeavour to represent the body com-
pletely, the want of life only strikes us the more disagree-
ably; on the other hand it enters quite naturally into com- 2
bination with design, which in itself represents more imper-
fectly, and does not represent bodies, but merely the effects
of light upon them, to which colour itself belongs, and ele-
vates design to the art of painting. Colour, in its nature, 3
effects, and laws, has a great resemblance to sound.

1. Hence the repulsiveness of wax figures; the illusion aimed at is precisely what here revolts. The painted wooden images of elder Greek art did not try to attain this faithful imitation of local colours.

3. Colours also probably only differ quantitatively (according to Euler by the number of vibrations in the ethereal fluid). They form a kind of octave, produce concord and discord, and give rise to sensations similar to those awakened by tones.—Comp. Göthe's *Farbenlehre*, especially the 6th section "Sinnlich sittliche Wirkung der Farben."

27. The relation of sculpture and painting, as regards 1
their capabilities and destination, is already hereby defined

2 in its main features. The plastic art represents the organic form in highest perfection, and justly holds by its apex, the form of man. It must always represent completely and roundly and leave nothing undefined; a certain restrictedness in its subjects, but, on the other hand, great clearness
 3 belongs to its character. Painting, which immediately represents light (in whose wonders it rightly shows its greatness), and in exchange is satisfied with the appearance thereby produced in the corporeal form, is capable of drawing much more into its sphere and making all nature a representation of ideas; it is more suggestive, but does not designate so distinctly.
 4 The plastic art is in its nature more directed to the quiescent, the fixed, painting more to the transient; the latter can also, in that it combines far and near, admit of more movement than the former. Sculpture is therefore better adapted for the representation of character ($\gamma\delta\theta\zeta$), painting
 5 for expression ($\tau\acute{\alpha}\ \tau\acute{\alpha}\delta\eta$). Sculpture is always bound to a strict regularity, to a simple law of beauty; painting may venture on a greater apparent disturbance in detail (§. 13, note), because it has richer means of again neutralizing it in the whole.

5. The pictorial is by moderns often opposed to the beautiful, the plastic never.

The bas-relief (basso-, mezzo-, alto-relievo), whose laws are difficult to determine, hovers between both arts. Antiquity treated it rather in a plastic manner, and modern times, in which painting predominates, often pictorially. Tölken ueber das Basrelief. Berlin 1815. Sculpture (the art of cutting stones and dies) is in general nothing else than the art of producing mediately a relief in miniature.

1 28. The oratorical arts differ more from the others in their forms of representation than these do from one another. They also represent outwardly, sensibly, and follow external laws of form (euphony, rhythmic), but this external representation (the sound striking on the ear) is so little essential and necessary that the enjoyment of the artistic production
 2 is even possible without it. The activity of the poet is certainly more complicated than that of other artists, and it in a manner makes double the way, inasmuch as certain series of spiritual views, images of fancy spring out of the spiritual basis, the artistic idea, and language then proceeds to seize, describe, and communicate these by notions.

2. It cannot, likewise, be denied that every discourse which excites emotions in a satisfactory and agreeable manner bears affinity to a work of art; this holds good not merely of eloquence, properly so called, but also of clear philosophical exposition. Such a production is not, however, on that account, strictly speaking, to be called a work of art.

IV. GENERAL REFLECTIONS ON THE HISTORICAL APPEARANCE OF THE ARTS, ESPECIALLY THE FORMATIVE.

29. The whole artistic activity, in so far as it depends on the spiritual life and habits of a single person, becomes *individual*, on those of an entire nation, *national*. It is determined by both in the artistic ideas as well as in the conception of forms, and is determined in different ways according to the changes in the life of individuals and nations at different times and stages of development. This determination which art thereby receives we call *style*.

3. For example, the Egyptian, the Grecian style; the style of Greek art at particular epochs; that of Phidias, of Praxiteles. He only has a style whose peculiarity is sufficiently powerful to determine energetically his whole artistic activity. The style conditions the conception not merely of the forms but also of the idea, although it has been recently attempted to confine it entirely to fulfilment of the conditions of the material (§. 25, 2). Schorn Umriss, s. 40. defines style: regular beauty, the musical or rhythmical element of form-creation. On the other hand, manner is a false blending of the personal with the artistic activity from indolent habits or morbid tendencies of feeling, whereby the form is always modified in a similar way without regard to the requirements of the subject.

30. The spiritual life which expresses itself in art is connected in the closest manner with the whole life of the spirit, only the constantly active impulse to representation makes the artist. However, art universally stands most especially in connexion with *religious* life, with the conceptions of deity, because religion opens up to man a spiritual world which does not appear externally in experience, and yet longs for an outward representation which it more or less finds in art according to the different tendency of nations.

Thus the exercise of architecture, sculpture, music, poetry, orchestrics, and gymnastics, was connected in Greece with the religious worship by temple, statue, hymn, chorus, *pompæ*, and *agones*.

31. Religion will be the more artistic, and in particular the more plastic, the more its conceptions are representable in an adequate manner in the forms of the organic world. A religion in which the life of deity is blended with that which exists in nature and finds its consummation in man (as the Greek religion was), is doubtless especially favourable to the plastic art. However, even such a religion still recognises at the same time something unrepresentable in deity, something that is not adequate to those forms; and all parts and phases of it do not surrender themselves in the same manner to artistic representation.

3. The religious feeling which dispenses with adequate forms, we call *mystical*; when it seeks external forms they are for the most part designedly strange and deformed.

32. Whilst the genuine artistic form demands an entire correspondence and intimate combination of the spiritual significance with the external representation, the symbol rests on a bolder conjunction of the conceptions of divine beings with outward objects, which can only be explained by the efforts of the religious feeling to gain external aids and resting points for the aspirations of the soul.

Of this description are the animal symbols of Greek deities; only he who is penetrated by the particular feeling and faith sees the divine life in the animal. Religious worship in the strict sense is symbolical; art only links itself to it, and the symbolical becomes subordinate in art the more the latter is developed.

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- 1 33. As the artistic ideas grow out of conceptions which have been formed and established among nations in an historical manner, they are of a *positive* nature; however, all peculiar artistic life would cease if they were completely positive, wherewith would necessarily be connected the establishment of altogether defined, and ever-repeated forms (§. 3.
2 7). Forms of this kind, which are established by regulation or custom, and which set bounds to the free activity of art, are called *types*.

2. A type is adhered to in the imitation without emanating spontaneously from the mind of the artist as the most suitable form. The so-called *ideals of the Grecian gods* are not types; they do not preclude the freedom of the artist; they rather contain the strongest impulse to new genial creations.

34. It is clear from every thing that a people and a time in which a deep and at the same time stirring life, which is more supported than fettered by the positive in religion and customs, coincides with a living and enthusiastic conception of natural forms and with the necessary mastery over the materials, will be favourable to the cultivation of art.

B. LITERARY INTRODUCTION.

35. The arts of design were even in antiquity made a subject of learning and science, although never in that general connexion with which it is at the present day attempted to treat them. We here distinguish the following classes of writers: 1st, Artists who communicated rules of their art

and reflections on works of excellence. 2d, Historical inquirers into the history of artists. 3d, Periegetic authors who described remarkable objects in places famed for art. 4th, Sophists who took occasion for rhetorical compositions from works of art. 5th, Learned collectors.

1. There were ancient writings, *commentarii*, of architects on particular buildings erected by them, originating probably in reports (comp. Corp. Inscr. n. 160), by Theodorus of Samos (?) about Ol. 45, Chersiphon and Metagenes (?) about 55, Ictinus and Carpion, 85, Philo, 115, and others in Vitruvius vii. Præf. The *Νεώ Ποίησις* which was ascribed to the ancient Theodorus or Philo, contained, according to a fragment (in Pollux x, 52, 188. comp. Hemsterh.), general instruction in sacred architecture; ὁπλοσύγη of Philo. M. Vitruvius Pollio, engineer under Cæsar and Augustus, De Architectura libri x. Publ. by L. Marini, 1837, Annali d. Inst. Archeol. viii. p. 130. Bullett. 1837. p. 188. The artists Antigonus, Menæchmus, Xenocrates, after Alexander, and others. De Toreutice, Plin. Elench. auctor. xxxiii. Pasiteles (a. v. 700) wrote *mirabilia opera*. Scientific painters, Parrhasius (Ol. 95), Euphranor (107), Apelles (112), and others. wrote on their art (Pl. El. xxxv). Writings by painters and sculptors, Euphranor, Silanion (114) on symmetry, Plin. xxxv, 40, 25. Vitruvius vii. Præf. Laas *περὶ λίστων γλυφῆς*, Bekker Anecd. Gr. p. 1182.

2. Οἱ πολλοὶ παραμυθίσαντες σπουδῆ τὰ ἐς τοὺς πλάστας, Paus. v, 20, 1. Historians, treating of particular epochs, quote from these the contemporary artists. On the connoisseurship of the ancients, see §. 184, 6.

3. The first source are the *Ciceroni*, ἐξικηταὶ, περιηγηταὶ, μυσταγωγοί, οἱ ἐπὶ θανάματιν (see Cic. Verr. iv, 59. Mystagogi Jovis Olympiæ et Minervæ Athenis, Varro ap. Non. p. 419), who lived by mythi and anecdotes of art (Lucian Philops. 4). Comp. Facius Collectan. 198. Thorlacius De gustu Græcorum antiquitatis ambitioso, 1797. Böttiger Archæol. der Mahlerei, 299.—Periegetic authors: the searching and comprehensive Polemon, ὁ περιηγητής, στήλουόπας, about Ol. 138, Heliodorus on Athens, Hegesandrus, Alctas on Delphi, and numberless others. See L. Preller Polemonis Perieg. fragm. Lpz. 1838. Pausanias the Lydian, under Hadrian and the Antonines, an accurate and very intelligent writer, but who must be altogether conceived as a *periegetes*, Ἑλλάδος περιηγησεως, β. 1.

4. Descriptions of pictures by the rhetorician Philostratus (about 220 p. C.) and the son of his daughter, the younger Philostratus. In opposition to Welcker Passow Zschr. f. A. W. 1836. s. 571., from ignorance of ancient art. [Kayser in his ed. of Philostr. 1844, in the proœmium to the Pictures.] Ἐκφράσεις of Libanius (314—390) and other rhetoricians. Comp. Petersen's four Programmes De Libanio, Havniæ 1827, 1828. The most ingenious of the kind are some writings of Lucian. Of a kindred description are the greater part of epigrams on works of art, regarding which see Heyne, Commentat. Soc. Gott. x. p. 80 sqq.

5. M. Terentius Varro De novem Disciplinis, among these De Architectura. Plinius Nat. Hist. xxxiii—xxxvii. (Cod. Bamberg. Schorn's Kunstblatt 1833. N. 32—51). J. Chr. Elster Proleg. ad exc. Pliniana ex. l. xxxv. Programme by Helmstädt 1838.

1 36. The modern treatment of ancient art since the love for classic antiquity was revived, may be divided into three periods.

2 I. The *artistic*, from about 1450 to 1600. Ancient works of art were taken up with joy and love, and collected with zeal. A noble emulation was kindled therein. There was little interest felt in them as historical monuments; enjoyment was the object. Hence the restorations of works of art.

2. Henrici Commentatt. vii. de status ant. mutilatis recentiori manu reffectis. Viteb. 1803 sqq. 4to. Works of art were at no time during the middle ages entirely disregarded; Nicola Pisano (died 1273) studied ancient sarcophagi (Cicognara, Storia della Scult. i. p. 355); nothing was done, however, towards guarding and preserving. The history of the destruction of ancient Rome does not even close with Sixtus IV. (died 1484; comp. Niebuhr's Kl. Schriften 433); however, they went to work in a more and more sparing spirit. Gibbon's 71st cap. "Prospect of the Ruins of Rome in the fifteenth century." Collections began as early as Cola Rienzi, that aper of antiquity (1347), with Petrarca (died 1374; coins); more considerable ones with Lorenzo di Medici (1472-92, statues, busts, but especially gems; see Heeren Gesch. der Classischen Literatur ii. 68); even earlier at Rome, as Eliano Spinola's under Paul II. Poggius (d. 1459) only knew about five statues in Rome, according to his work De fortunæ varietate urbis Romæ, edited by Dom. Georgi 1723. On Poggius Florent. De varietate fortunæ, see Heumann, Pœcile ii. p. 45 sq. Zeal of the popes Julius II. and Leo. X. Raphael's magnificent plan for laying open ancient Rome. (Raphael's Letter to Leo X. in Bunsen's Beschreibung der Stadt Rom. i. 266. Leo's Commission to Raphael, P. Bembo, Epistolæ, no. 21). Michael Angelo's, Benvenuto Cellini's enthusiasm for antiques. By far the greatest number of antiques, especially statues, were found between 1450 and 1550. Giovanni Agnolo Montorsoli, about 1532, the principal restorer (on the Apollo Belvedere, Laocoon). Numerous palaces were filled with them (comp. Fiorillo's History of Painting, i. 125 sqq. ii. 52 sqq.). Ostentation took the place of genuine love for art. Restoration was practised in a mechanical manner.

1 37. II. The *antiquarian*, from about 1600 to 1750. The antiquary, who was at first principally employed as nomenclator of the statues to be erected, gradually attained more importance; however, those who were most distinguished for their knowledge of antiquity did not give themselves much
 2 concern about art. The endeavours to explain ancient works of art, although not without merit, were generally too much applied to what was external and trifling, and as they did not proceed from an accurate knowledge of Grecian life, were
 3 busied in false directions. That period also attended to the making collections known, at first negligently, but gradually with more care and skill.

2. Rome was the central point of these studies; hence the early in-

terest in the topography of Rome (from Fl. Biondo 1449 downwards; comp. §. 258, 3); but hence also the mania for always interpreting ancient works of art from Roman history:—Andr. Fulvius Raphael's contemporary, was the first that took the name of antiquary.—Hadr. Junius (1511—1575). Fulv. Ursinus (1529—1600). Jacques Spon (with Wheler in Greece 1675) subdivides the whole materials in a rough way into Numismato-Epigrammato-Architectono-Icono-Glypto-Toreumato-Biblio-Angeiography. *Miscellanea antiquit.* Lugd. Bat. 1685. *Recherches Curieuses d'Antiquité* contenues en plusieurs dissertations—par. M. Spon. Lyon 1683. A similar treatment prevails in the writings of Laur. Beger, *Thesaurus Brandenburg.* Berl. 1696. In Montfaucon's *Antiquité expliquée et représentée en figures*, 1st pt. 1719, 2d ed. 1722. 5 vols. f. (Supplement in 5 vols. 1724), art is merely employed to present to view the externals of ancient life. This antiquarian spirit also prevails in Ernesti's *Archæologia Literaria* (ed. alt. by G. H. Martini. Leipz. 1790), and Christ's *Abhandlungen über die Litteratur und Kuntswerke, vornehmlich des Alterthums* (edited by Zeune. Leipz. 1776). Works of art were only regarded as monuments of commemoration like inscriptions. Notices of discoveries from a Manuscript of Ghibroti, *Bullett. d. Inst.* 1837, p. 67.

3. The earlier works with engravings of statues are at the present day only of importance in regard to the history of their preservation and restoration. At first *insignium virorum imagines* were in especial request (after coins and busts). Of more value are Engravings by Agostino Veneto (de' Musis) after drawings by Marc. Ant., Bartsch Peintre graveur xiv. p. 176. *Lafrerii Speculum Rom. magnitudinis Romæ* [plates engraved singly from 1544—75, Aldroandi statue di Roma 1556.] *Ant. statuarum urbis Romæ icones. R. ex typis Laur. Vaccarii* 1584. T. ii. 1621 ex typis Gott. de Scaichis. *Cavaleriis Antiquæ statuæ urbis Romæ* (1585), Boissard's *Antiqu. Romanæ*, 6 vols. f. 1579—1627. Franc. Perrier's *Segmenta nobil. signorum et statuarum* (1638), and *Icones et segmenta illustr. e marmore tabularum* (1645). *Insigniorum statuarum urbis Romæ icones* by Io. Iac. de Rubeis (1645). *Signorum vet. icones* by Episcopius (Jan de Bischoep). Gio. Batt. Rossi *Antiq. statuarum urbis Romæ i. et ii. lib.* 1668 f. Sandrart's *Teutsche Academie der Bau-Bild-und Malereikunst.* 4 vols. f. Nürnberg 1675—76. The designs and engravings of Pietro Santi Bartoli, mostly accompanied with explanations by G. P. Belloni, the Columnæ, Lucernæ, the Pitture, the *Admiranda Romanorum antiquitatis* (an excellent collection of reliefs, first ed. by Jac. de Rubeis, second by Domen. de Rubeis R. 1693, especially valuable) and others form an epoch. *Raccolta di statue antiche da Domen. de Rossi, illustr. di Paolo Aless. Maffei.* R. 1704. *Statuæ insigniores* by Preisler, 1734. *Ant. Franc. Gori* (the Etruscan antiquary's) *Museum Florentinum*, 6 vols. fo. 1731—1742. *Recueil des Marbres antiques—à Dresde* by le Plat. 1733 (bad). *Antiche statue, che nell' antisala della libreria di S. Marco e in altri luoghi pubblici di Venezia si trovano*, by the two Zanettis, 2 vols. fo. 1740. 43. Mich. Ang. Causei (de la Chausse) *Romanum Museum.* R. 1746, a motley antiquarian collection. (*Grævii Thesaur. T. v. xii.*). [Prange *Magazin der Alterth.* Halle 1783 f.] Of the works on architectural remains especially: *Les restes de l'ancienne Rome*, drawn and engraved by Bonavent. d'Overbeke. Amsterd. 1709. 3 pts. fo.

1 38. III. The *scientific*, 1750—. This age enjoyed the advantage of the greatest external aids, to which belonged the excavation of the buried cities skirting Vesuvius, a more accurate knowledge of the architectural monuments and localities of Greece, and the discovery and acquisition of most important sculptures from Grecian temples; moreover, a more widely-extended knowledge of Egypt and the East, and—
2 latest of all—the unexpectedly great discovery of Etruscan tombs. On the other hand, we are indebted to this period for the design of a history of ancient art which emanated from the great mind of Winckelmann; as well as numerous attempts to investigate more deeply the art of the Greeks both philosophically and historically; and also a more circum-spect explanation of art, and built on more accurate bases.

1. The excavation of Herculaneum begun in 1711, but not recommenced till 1736.—Stuart (1751, at Athens) and Revett's *Antiquities of Athens*, the first vol. Lond. 1762. Undertakings of the Society of Dilettanti founded in 1734 (Ionian antiquities 1769-97. Uned. *Antiq. of Attica* 1817). Investigations of English, French, and other travellers: Chandler, Choiseul-Gouffier, Cockerell, Sir W. Gell, Leake, Dodwell, Pouqueville, von Stackelberg, Brönsted; the French expedition to the Morea.—Discovery in Ægina in 1811. at Phigalia in 1812. Acquisition of the Elgin collection (1801) for the British Museum 1816.—The Egyptian expedition 1798.—The sepulchres of Vulci 1828.

2. Winckelmann, born 1717, died 1768, went in 1755 from Dresden to Rome. *Antiquario della camera apostolica*. The *Monumenti inediti* 1767 form an epoch in archæological interpretation. The *History of Art* 1764. Principal edition of his works at Dresden 1808-20, 8 vols. (by Fernow, H. Meyer, Schulze, Siebelis). Notes by C. Fea [New ed. Dresden, 2 vols. 4to. 1829-1847].—Count Caylus, his contemporary, distinguished for technical knowledge and taste, *Recueil d'Antiq. Egyptiennes, Etrusques, Grecques et Romaines* 1752-67, 7 vols. 4to. Lessing (1729-81) tried to reduce the peculiarities of Grecian art to precise notions, sometimes one-sided: *Laocoon, or on the Limits of Painting and Poetry*, 1766. Heyne (1729-1812) completed Winckelmann's work, especially in the chronological department (*Antiquar. Abhandl.; Comment. Soc. Gott.; Opusc. Academ.*), and made archæology, after attempts by Christ (died 1756), a subject of philological instruction. *Akad. Vorlesungen ueber die Archäol. der Kunst*. Braunschweig 1822. Ennio Quirino Visconti, a learned and tasteful illustrator of art, especially in the *Museum Pio Clem.* His labours in France and England. Publication of his works at Milan 1818-19. Minor works collected and published by Labus. Zoëga, distinguished for depth and solidity. *Bassirilievi Antichi*. 1807, sq. Millin's writings invaluable for the diffusion of a knowledge of works of art and for popularizing it. Göthe's exertions for the preservation of a genuine love for ancient art. *Propylæon; Kunst und Alterthum*. Böttiger's services to learned archæology, Hirt's chiefly, but not merely, for architecture, Welcker's, Millingen's and others for the illustration of art. Symbolical method of explanation (Payne Knight, Christie, Creuzer). H. Meyer's (W. K. F.) *Geschichte der bildenden Künste bei den Griechen*

von ihrem ersten Ursprunge bis zum höchsten Flor. 1824 [with engravings 1825, and a General View in Tables 1826, fol.], a further development of Winckelmann's views [3 parts publ. by Riemer 1836.]. An attempt at a new system: Thiersch, ueber die Epochen der bildenden Kunst unter den Griechen (2d edit. 1829). Compare Wiener Jahrb. xxxvi—xxxviii.—Die Geschichte der bildenden Künste bei den Alten von A. Hirt. Berl. 1833.

The publication of antiques in single or different museums by means of engravings is going on and becoming more complete. Museum Capitolinum T. i—iii. 1748—55, by Gio. Bottari, T. iv. by Nic. Foggini. Galleria Giustiniana, R. 1631, 2 vols. fo. Barbault les plus beaux Monumens de Rome Ancienne, R. 1761, fo., and other works by him. Giambatt. Piranesi's (till 1784) and his son Francesco's sumptuous works on Roman architecture. Raccolta d'antiche Statue, Busti, Bassirilievi ed altre sculpture restaurate da Bartol. Cavaceppi, R. 3 vols. 1768—72. Monum. Mattheiana (bad engravings) 3 vols. fo. 1779, with expl. by Rudolph Venuti and Gio. Chr. Amaduzzi. Il Museo Pio-Clementino descritto da Giambatt. Visconti, T. i. 1782, da Eun. Quir. Visc. T. ii—vii. 1784—1807. Museo Chiaramonti, by Fil. Aur. Visconti and Gius. Ant. Guattani, T. i. 1808. [T. ii. by A. Nibby 1837, in fol. and 4to.] Guattani's Monum. Inediti (1784—89, 1805, in 4to) and Memorie enciclopediche Romane 1806—17, 4to. Augusteum; Dresden's Antike Denkmäler von W. G. Becker, 3 vols. fo. 1804—11. [Corrections and additions by W. A. Becker 1837—8.] Principal works on the antiquities collected at Paris by Napoleon: Musée François publ. par Robillard-Péronville et P. Laurent, P. 1803—11. Text by Croze-Magnan, Visconti and Emm. David. As a continuation Musée Royal publ. par H. Laurent [One antique always accompanied by 3 pictures]. Musée des Antiques dessiné et gravé par B. Bouillon, peintre, avec des notices explicatives par J. B. de Saint Victor. Paris, 3 tomes, 1812—1817.—Specimens of ancient Sculpture by the society of Dilettanti. London 1809 [vol. ii. 1835]. Ancient Marbles of the British Museum by Taylor Combe, 6 parts, 1812—1830 [7, 8. 1839]. Ancient unedited monuments by James Millingen, 1822 (a model of a work). Monumens Inédits d'Antiquité figurée recueillis et publiés par Raoul-Rochette, 2 vols. fo. 1828, 1829. Antike Bildwerke zum erstenmale bekannt gemacht von Eduard Gerhard, begun in 1827 [ended in 1839. E. Braun, Ant. Marmorwerke zum erstenmal bekannt gemacht, 1. 2. decade Lpz. 1843 fo. By the same, Zwölf Basreliefs aus Pallast Spada u. s. w. Rom. 1845. fol. comp. Bullett. 1846. p. 54]. The establishment of the Istituto di Correspondenza archeologica (Gerhard, Panofka, the Duc de Luynes) forms an epoch in regard to the rapid circulation of archaeological intelligence and ideas. Monumenti Inéditi, Annali and Bullettini dell'Istituto from 1829 downwards. [1846, 18 vols. of the Ann. and the same number of the Bull. Also Nouvelles Annales de la Section Française 1836. 1838. 2 vols. 8vo. with 24 pl. fol.] Memorie dell'Inst. Fasc. i. 1832. [2. 3. Bullettino Napoletano since 1842 entirely the work of Avellino, in 4to, confined to the monuments of the kingdom; Gerhard's Archäol. Zeit 4to from 1843, Révue Archéol. P. 1844 up to this time, 3 vols. 8vo.]

39. The main object of this Manual is to reduce to scientific order the materials contained in archaeological literature, and which have been sufficiently illustrated by special under-

takings, strictly confining itself to the arts of design among the ancients.

Other literary aids. Millin *Introduction à l'étude des Monumens antiques*, 1796 and 1826. Gurlitt's *General Introduction* in his archaeological works, edited by Corn. Müller, pp. 1—72. Joh. Phil. Siebenkees *Handbuch der Archäologie*. Nürnberg 1799, 2 vols. (not very critical). Chr. Dan. Beck *Grundriss der Archäologie*. Leipz. 1816 (not completed). Böttiger *Andeutungen zu vierundzwanzig Vorlesungen über die Archäologie*, Dresd. 1806. Gio. Batt. Vermiglioli *Lezioni elementari di Archæologia*, Tom. 1, 2. Milano 1824. (Archæology as the knowledge of monuments). N. Schow *Laerebog i Archæologia*. Kiøbenh. 1825. Champollion Figeac *Resumé complet de l'Archéologie*, 2 vols. P. 1826. (In German by Mor. Fritsch. Lpz. 1828.) Nibby *Elementi di Archeologia*, R. 1828 (mostly topography). R. Rochette *Cours d'Archéologie*. P. 1828 (twelve lectures). Fr. C. Petersen *Allgem. Einleitung in das studium der Archäol.* Translated from the Danish by Friedrichsen. Lpz. 1829. A. von Steinbüchel *Abriss der Alterthumskunde*. Vienna 1829 (also mythology and geographical numismatics), with a large antiquarian atlas. [A. W. Schlegel *Leçons sur l'histoire et la théorie des beaux arts trad. par Couturier*, P. 1830.] Levezow on Archæol. criticism and interpretation, a treatise in the Berl. Acad. der Wiss. 1833. B. 1834.—The *Denkmäler der Alten kunst* von K. O. Müller und K. Oesterley, begun in 1832, stands in connexion with this manual. [After Bd. ii. heft 2. continued by Wieseler, heft 3. 1846. The manual is made use of by Ross in his *Ἐργασειδίων τῆς ἀρχαιολογίας τῶν τεχνῶν, διανομῆ πρότεν. Ἀθήνησι* 1841. 1st part. Böttiger's *Kl. Schriften Archäol. u. antiq. Inhalts gesammelt von Sillig* 3 bde. 1837—38. Fr. Creuzer's *deutsche Schr.* 2 Abth. *Zur Archäol. oder zur Gesch. u. Erkl. der a. K.* 1. 2. Th. 1846. Th. 3. 1847.] These lectures were late of publication, and should not indeed have been published at all.

HISTORY OF ART IN ANTIQUITY.

THE GREEKS.

FIRST PERIOD, TILL ABOUT THE 50th OLYMPIAD (580 A. C.).

I. GENERAL CONDITIONS AND MAIN FEATURES OF THE DEVELOPMENT OF ART.

40. Of all the branches of the Indo-Germanic race, the Greeks were that in which sensible and spiritual, internal and external life were found in the finest equipoise; hence they appear to have been from the first most peculiarly fitted for the independent cultivation of artistic forms, although it required a long process of development and many favourable circumstances before this feeling for art, which showed its activity so early in poetry and mythology, could be also transferred to external matters and ripen into sculpture.

41. This people from a very early age dwelt in Greece Proper, in Lower Italy, and partly also on the coast of Asia Minor, as a settled agricultural nation founding fixed habitations with temples and citadels (πόλεις). These settlements belonged, for the most part, to the original tribe of Pelasgians.

"Αργός, the name of several Pelasgian countries; Λάρισσα (also Λάσσα according to Hesychius, from λᾶξ), the name of citadels. Γόργυς in Crete (τείχιόεσσα, Il. ii, 646) was also called Larissa and Κρημυρία. The citadel of Mycenæ was about 1,000 feet in length, that of Tiryns 220 yards, according to Sir W. Gell.

42. Even in the heroic period which rested on the dominion of Hellenic races, especially those of a warlike character, a certain splendour of life was unfolded in the houses of the Anaktes, which was partly derived from the close connexion with Asia Minor, and thereby with the further East. In the construction of their dwellings and the workmanship of their furniture it was exhibited in a style of architectonics and tectonics which aimed at magnificence (§. 22).

2. The city of Sipylos (Cyclopean Ruins, Millin's Magas. Encyclop. 1810, v. p. 349. Raoul-Rochette, Hist. de l'établ. des Col. Grecques, iv. p. 384), was the ancient seat of the Tantalidæ. The Heraclidæ (properly speaking, the Sandonidæ) of Lycia were an Assyrian dynasty. Gold, silver, ivory, Pontic metals (Alybe) came early to Greece. Phœnician commerce. The gold-abounding Mycenæ and Orchomenos Minyeios (Il. ix, 381. Minyas, son of Chryses).

1 43. Through the so-called return of the Heraclidæ, the Dorians, descending from the mountains of Northern Greece, became the most powerful tribe in that country. They were a race in which the Hellenic sense of strict order and due proportion appears to have been most cultivated, with a predominant tendency to the earnest, the dignified and the solemn. From this disposition sprang the Doric temple-architecture as a refinement and exaltation of earlier architectonic undertakings, in complete harmony with the Dorian political life, the Dorian musical mode, and the Dorian festal dances and songs. It was not till about the end of the period that by the side of the Doric was unfolded the richer and sprightlier Ionic, which in like manner corresponded to the genius of the Ionian race, which was more effeminate and volatile, and more exposed to the influence of oriental manners and art.

1. The Dorian migration 80 years after Troy, 328 before the 1st Ol. The Ionian migration to Asia 140, 268.

1 44. The plastic art, on the contrary, appears throughout this entire period to have been merely occupied, partly in ornamenting vessels (*ἀντιόαγγεον*), partly in manufacturing idols for the services of religion, wherein it was not the object to represent externally the notion of the deity which floated before the mind of the artist, but only to reproduce an accustomed figure. The plastic art, therefore, long remained subordinate to a mechanical activity directed to the attainment of external objects, and the genuine spirit of sculpture existed only in the germ. That feeling for what is significant and beautiful in the human form, and which was so deeply rooted in the Greek mind, found its gratification in the food afforded to it by the orchestric arts. Design, therefore, long continued rude and ill-proportioned.

2. ARCHITECTONICS.

1 45. The giant-walls of the Acropoleis must be regarded as the oldest works of Greek hands. By posterity, which could not conceive them to be the works of man, they were 2 called in Argolis Cyclopean walls, but doubtless they were

for the most part erected by the Pelasgians, the aboriginal but afterwards subjugated inhabitants; hence they are also found in great numbers in Arcadia and Epirus, the chief countries of the Pelasgians.

1. Τίρυνς τειχιόεσσα H. ii, 559. ἐπίκηρυμον τείχος Pherecydes Schol. Od. xxi, 23. Τιβύθιον πλίθευμα Hesych. Γᾶ κυκλωπεΐα Argolis in Eurip. Orest. 953. Κυκλώπεια οὐράνια τείχη Electra 1167. Κυκλώπων θυμέλαι Iph. Aul. 152. Κυκλώπια πρόθυρα Εὐρύσθεω: Pindar Fr. inc. 151. Κυκλώπειον τριχῶν Sophocles in Hesych. s. v. κύκλους. Turres Cyclopes inven. Arist. in Plin. vii, 57. On their supposed origin (from Curetis, Thrace, Lycia): ad Apollod. ii, 2, 1. Ὀλύμπια ἀρχαία τείχη Hesych.

2. Πελασγικὸν or Πελαργικὸν τείχος in Athens. [Göttling in the Rhein. Mus. f. Philologie 1843, iv. s. 321, 480. The same Die Gallerien und die Stoa von Tirynth, Archäol. Zeit 1845, N. 26. Taf. 26. Expéd. de la Morée H. p. 72.] Ten Cyclopean ruins in Argolis ("Ἄργος Πελασγόν.) On the age and fortification of Lycosura in Arcadia, Pausan. viii, 38. Dodwell ii. p. 395. Sir W. Gell; City walls, pl. 11. On the very numerous Epirotic walls (Ephyra) Pouqueville Voyage dans la Grèce, T. i. p. 464 sqq. and elsewhere, Hughes' Travels, ii. p. 313.

46. The enormous, irregular, and polygonal blocks of these walls are not, in the rudest and most ancient style, connected by any external means, and are entirely unhewn (ἀεργαί), and the gaps are filled up with small stones (at Tiryns); in the more improved style, on the contrary, they are skilfully hewn and fitted to one another with great nicety (at Argos and partly at Mycenæ), from whence resulted the most indestructible of walls. The gates are mostly pyramidal; 2 regular towers could not be easily employed. This mode of 3 building passed through various intermediate stages into the square method, which was in later times the prevailing one, although it is not to be denied that in all ages polygonal blocks were occasionally employed in substructions.

1. In the first and ruder style the main thing was the quarrying and removing of stones with levers (μοχλεύειν πέτρους Eurip. Cycl. 241. conf. Od. ix, 240). The Cyclopean walls of Mycenæ, on the contrary, were formed, according to Eurip. Here. Fur. 948 (Nonnus xli, 269), by means of the measuring-line and stone-axe, φαίνοι καυόνι καὶ τύκεις ἤρμισσμένα. The stones were larger than ἀμαξιαί. The walls of Tiryns from 20 to 24½ feet thick.

2. In the gates the jambs and lintels are mostly single blocks, the stone-door was mortised in the middle. In regard to towers, an angular one is to be found at the termination of a wall at Mycenæ, and it is said that there was a semicircular one at Sipylus. In the walls of Mycenæ and Larissa, and especially at Tiryns (in Italy also), are to be found gable-shaped passages formed of blocks resting against each other. [Göttling, das Thor von Mykenæ. N. Rhein. Mus. i. S. 161. The gateway of Mycenæ, cleared away in 1842, is 5 paces in breadth, and proportionately long; there are wheel tracks visible in the smooth slabs of the floor.] The

coursing of the stones too has often somewhat of the form of an arch. At Nauplia there were *σπήλαια καὶ ἐν αὐτοῖς αἰκοδόμητοὶ λαβύρινθοι* called Cyclopeia, Strab. viii. p. 369, 373. Probably quarries used as places of burial.

Cyriacus of Ancona (1435) *Inscriptiones seu Epigr. Græca et Lat. reperta per Illyricum, etc.* Romæ 1747 (MS. in the Barber. Library). Winckelmann *Anmerk. über die Baukunst.* Th. i. §. 357, 535. Petit-Radel in the *Magasin Encyclop.* 1804. T. v. p. 446. 1806. T. vi. p. 168. 1807. T. v. p. 425. 1810. T. v. p. 340. (Controversy with Sickler, *Mag. Enc.* 1810. T. i. p. 242. T. iii. p. 342. 1811. T. ii. p. 49, 301.) in the *Moniteur* 1812, No. 110, in the *Musée-Napoléon*, T. iv. p. 15, in *Voyage dans les principales villes de l'Italie*, P. 1815, and the *Ann. dell' Inst.* i. p. 345. *Comp. Mémoires de l'Institut Royal*, T. ii. *Classe d'hist.* p. 1. Raoul-Rochette *Hist. de l'établ. des col. Gr.* T. iv. p. 379 sqq., and *Notice sur les Nuraghes de la Sardaigne.* Paris 1826. *Rapport de la 3e Classe de l'Institut an 1809.* *Rapport fait à la Cl. des Beaux Arts 14 Août 1811.* W. Gell *Argolis.* L. 1810. *Probstücke von Städtewauern des alten Griechenlands.* München 1831. *Dodwell's Classical Tour.* His Views and descriptions of Cyclopean or Pelasgic remains in Greece and Italy, with constructions of a later period. L. 1834 fo. 131 pl. [Petit-Radel *Les Murs Pélasg. de l'It.* in the *Memorie d. Inst. archeol.* i. p. 53. *Rech. sur les mon. Cycl. et descr. de la coll. des modèles en relief composant la galerie Pelasg. de la bibl. Mazarine par Petit-Radel, publiées d'après les MSS. de l'auteur.* P. 1841. 8vo.] Squire in *Walpole's Memoirs*, p. 315. Leake, *Morea*, T. ii. p. 349, 368, 377, &c. Hirt in *Wolf's Analecta*, v. i. p. 153. *Gesch. der Baukunst* Bd. i. s. 195. pl. 7.—With regard to those of Italy, §. 166. Sacredness of building with *ἀργοὶ λίθοι* in altars. In like manner *Exod.* xx. 25. *Deut.* xxvii. 5.

- 1 47. The taste for magnificence which manifested itself in
the erection of these walls, was also displayed in the con-
struction of the extensive and spacious palaces of the princes
2 in the heroic times [*Βασιλεία* in Pausanias] which were built
3 for the most part on the acropoleis; it was here united with a
great love for bright metal ornaments—a characteristic fea-
ture in the architecture of the heroic times.

2. Homer's description of Odysseus' palace is certainly correct as a general poetical picture. *Comp.* Voss, *Homer*, v. iv. pl. 1, Hirt. i. p. 209, pl. 7. "*Εργασ, ἀύλη* with altar of *Ζεὺς Ἐργεῖος*, colonnades, *αἴθουσα* against the house, *πρόθυρον*, large *μέγαρον* with rows of pillars, *θάλαμοι* or more secret chambers. The upper portion of the house for the women, the *ὑπερῶνα*, did not extend, like our stories, over the entire ground-floor. The house of Odysseus on the acropolis of Ithaca, discovered by Gell (Ithaca, p. 50 sq.); Goodisson. however, did not discover anything. Many isolated buildings around. In Priam's house fifty *θάλαμοι* *ξέστοιο λίθοιο* of the sons, opposite to them in the aula twelve *τέγροι* *θαλ.* ζ. λ. of the sons-in-law beside each other. *Il.* vi. 243, [not less poetical invention, as may be seen from the mythic numbers, than in the palace of Alcinous].

3. *Τοῖς δ' ἦν χάλκεα μὲν τευχεα, χάλκεοι δὲ τε οἴκοι* Hesiod E. 152. *Χάλκου τε στεροπῆν καὶ δάματα ἠχρήντα χρυσῷ τ' ἠλεκτρον τε καὶ ἀργύρου ἦν*

ἐλέφαντος. Od. iv. 72. Χάλκῃσι μὲν γὰρ τοίχοι ἐληλαδατ' ἔνθα καὶ ἔνθα ἐς
 μυχὸν ἐξ οὐδοῦ· περὶ δὲ θορυγῶδες κυάνοιο. χρύσειαι δὲ θύραι πυκινὸν ὄμιον ἐντός
 ἔεργον ἀργύρεοι δὲ σταθμοὶ ἐν χάλκῃ ἔστασαν οὐδ' ἀργύρεον δ' ἐφ' ὑπερθύριον,
 χρυσῆν δὲ κορώνην, in the fairy palace of Alcinoüs, Od. vii. 86, ἐλέφαντόδετοι
 ὄμοιοι in Asia, Eurip. Iph. Aul. 583. Comp. §. 48. Rem. 2. 3. §. 49, 2.

48. The most remarkable of these princely fabrics of the 1
 heroic ages were the treasuries, dome-shaped buildings
 which seem to have been destined for the preservation of
 costly armour, goblets, and other family heir-looms (κεϊμήλια).
 Similar to these generally subterranean buildings were the 2
 οὐδοὶ of many ancient temples, cellar-like and very massive
 constructions, which likewise served in an especial manner for
 the preservation of valuable property. Finally, corresponding 3
 forms were not unfrequently given to the thalami, secret
 chambers for the women, and even to the prisons of that
 early period.

1. Thesaurus of MINYAS (Paus. ix, 38. Squire in Walpole's Memoirs,
 p. 336. Dodwell i. p. 227) of white marble, 70 feet in diameter. Views, pl.
 13;—of ATREUS and his sons at Mycenæ (Paus. ii, 16.), one of which was
 opened by Lord Elgin (s. Gell, Argolis, t. 4—6. Squire, p. 552. Dodwell
 ii. p. 236. Views, pl. 9, 10. Descr. de la Morée, ii, 66 sqq. Pouqueville iv.
 p. 152; above all Donaldson, Antiq. of Athens: Supplement, p. 25). Dia-
 meter and height about 48 feet. The ruins of three others are to be seen
 there. Leake, Morea, ii. p. 382 sqq. Views, pl. 11. [Comp. §. 291 R. 5, and
 also Col. Mure on the royal tombs of the heroic age in the Rhein. Mus.
 1838. vi. S. 240, who makes a striking comparison with the dungeon of
 Antigone in Sophocles, α μνημῖον καταγυιον according to Aristophanes of
 Byzantium in substance. Col. Leake, Peloponnesiaca, a suppl. 1846.
 p. 258, opposed to his view. But it receives a strong confirmation from a
 tomb at Caere, together with which Canina (Cere ant. tv. 3—5. 9) also gives
 a representation of that at Mycenæ, see p. 94, also Em. Braun, Bull. 1836,
 p. 57. 58. 1838. p. 173, and Abeken, Bull. 1841. p. 41, and Mittelitalien
 s. 234.]—of Hyrieus and Augeas built by the Minyans Trophonius and
 Agamedes (Orchomenus, p. 95. Comp. the Cyclian Eugammon in Proclus).
 —Thesaurus (of Menelaus) discovered by Gropius not far from Amyclæ;
 [W. Mure, Tour in Greece, ii, 246, Tomb of Menelaus, who was buried
 according to tradition at Amyclæ, or of Amyclas, of the ancient Amy-
 clæean kings:] traces at Pharsalus. Autolycus, son of Dædalion (the In-
 genious), πλεῖστα κλέπτων ἐθηταύριζεν, Pherecyd. Fragm. 18 st. Od. xix, 410.

2. Οὐδός, foundation, socle, hence household, but also a subterranean
 repository; the λάϊνος οὐδός at Delphi was a thesaurus, II. ix. 404, which
 the Minyan architects are said to have built with Cyclopean masses of
 rock (Hymn to the Pyth. Ap. 115. Steph. B. s. v. Δελφοί). [It is stated
 by others as well as L. Ross in his 'Εργχειρίδιον, §. 67, 2, that this is not cor-
 rect.] Even the χάλκῃσι οὐδός of Colonos in Sophocles is also conceived
 as a walled abyss (comp. II. viii, 15. Theog. 811. ὄμοιοι τρεῖς ἄδυτοι with
 treasures, II. in Merc. 247). The ὑψόρηθος θάλαμος of Odysseus, Menelaus,
 Priam, placed deep in the earth and filled with all sorts of valuable things
 (Od. ii, 337. xv, 98. xxi, 8. II. vi, 288), is also a sort of thesaurus. Ac-
 cording to Eurip. Hecabe 1010, a treasury at Ilium was indicated by a

black stone jutting out of the ground. Subterranean store-houses of fruits and other things were also everywhere common, as the *σειροί* for corn in Thrace, Philo Mathem. vett. p. 88. the *favissæ* in Italy, the *λάκκοι* for fruits, wine, and oil at Athens, the German cellars, Tacit. Germ. 16. Phrygians and Armenians even dwelt under the earth (Vitruv. ii. 1, 5. comp. Schol. Nicand. Alexiph. 7. Xenoph. Anab. iv, 5, 25, &c.).

3. To these belong the pyramidal thalamus of Cassandra (Lycophr. 350), the *brazen* one of Danaë, that of Alemene, of the Præetides. Paus. ὄχρυσοὶ παρῆσανδρως comp. Iph. Aul. 738. [The pyramids, not far from the Erasinus and Lernæ, of which Mure gives a drawing, Tour in Græce, ii, 195. as a monument of the heroic period, similar to another in Argolis, Gel. p. 102. and that mentioned by Paus. ii, 36. Comp. L. Ross. Reisen in Peloponnes. S. 142. Stackelberg La Grèce P. 1829. vignette, comp. §. 294 R. 6.]—The brazen cask of the Aloidae (Il. v, 387), and of Eurystheus (Apollod. ii, 5, 1), is conceived as a kind of building. [Welcker Kl. Schr. ii. s. cxv.] In later times also there was used as a prison at Messene (Liv. xxxix, 50. Plut. Philopœmen 19) a thesaurus publicus sub terra, saxo quadrato septus. Saxum ingens, quo operitur, machina superimpositum est.

- 1 49. The Mycenæan treasury, the best-preserved specimen of this so wide-spread and often employed species of building, is constructed of horizontal courses of stone which gradually approach and unite in a closing-stone (*ἀρμονία τοῦ παντοῦ*), and
2 is provided with a pyramidal door skilfully roofed over. It was probably, like many similar buildings, lined with bronze plates, [the holes for] the nails of which are still visible [in horizontal rows]; but on the façade it was decorated in the richest manner with half-columns and tablets of red, green, and white marble, which were wrought in quite a peculiar style, and ornamented with spirals and zig-zags.

1. The door 18 feet high, 11 feet broad below, the lintel *one* stone, 27 feet long, 16 broad (22 and 20 according to Haller in Pouqueville). On the wedges between the single stones of a course, Cockerell in Leake, Morea ii. p. 373. Donaldson, pl. 2.

2. On the fragments of the lining, two plates of which are in the Brit. Mus. Wiener Jahrb. xxxvi. p. 186. Donaldson, pl. 4, 5. [These fragments, found in the neighbourhood (the precise spot unknown), are by others supposed to have been fixed on the walls of the gateway. W. Mure, Tour in Greece, ii, 167. Stackelberg La Grèce places them in the portal. Three fragments of these ornaments also at Munich in the United Collections.]

50. The Greeks of the mythic ages no doubt also employed the same powerful style at an early period in their temples (1), tombs (2), outlets of lakes and canals (3), and even harbours (4).

1. Paus. and others relate many legends regarding the Delphian temple; the brazen one was probably the same with the *αὐτός* (§. 48,

2.) [The small temple on the summit of Ocha above Carystos §. 53. R. 2. belongs to this class.]

2. The tombs of the heroic period had mostly the form of conical hillocks (*tumuli*, *κολῶνας*). Phrygian sepulchres (Athen. xii. p. 625), graves of Amazons (Plut. Theseus, 26). Ancient barrows, Stieglitz, Beitr. s. 17. [Lelegia, barrows as well as hill-forts of the Leleges in Caria and around Miletus, in Strabo.] Greece is still full of such barrows. To the tombs probably belong also [pyramids §. 48. R. 3, and] the labyrinths at Nauplia (§. 46. R. 2), at Cnossus (a *σπῆλαιον ἀντρώπιον* according to Etym. M.), in Lemnos (with 150 columns; *extant reliquie*, Plin.), as chambers in rocks for the dead was an ancient custom of that people. Quarries gave occasion for them. *Λαβύρινθος* is genuine Greek, and is connected with *λαύρα*. Dædalus, as architect in Crete and among the Hesperians (§. 166).

3. The subterranean outlets of the Copaic lake (Katabothra), the gulfs (*ἑσφυσσόμενα*) of Stymphalus and Pheneus, where there was also a canal of Hercules, seem at least to have been completed by the hand of man. [Comp. §. 168. R. 3.]

4. The *χρυσὸς λιμήν* of Cyzicus, a work of the giants (Encheirogastores), or the Pelasgians. Schol. Apoll. i, 987.

51. The Doric temple-architecture, on the other hand, was in its origin clearly connected with the immigration of the Dorians. In it the efforts of the earlier times, which aimed more at splendour and richness, returned to simplicity; and art thereby acquired fixed fundamental forms which were invaluable for its further development.

Dorus himself was said to have built the Heræum at Argos. Vitruv. iv, 1.

52. In this style of architecture everything was suitable 1
to its object, everything in harmony, and for that very reason 2
noble and grand; only stone-building borrowed many forms 3
from the earlier wooden structures, which were long main-
tained especially in the entablature. For instance, the tri- 3
glyphs (as beam-ends) and metopes (as vacant spaces be-
tween) which form the frieze, are to be explained from car-
penry, to which also must be referred the drops under the 4
triglyphs and the mutules (rafter-ends). The great thickness 4
of the columns, and their great diminution as well as their
closeness, have solidity and firmness for their aim. But the
weight which rests upon these supports is also in due propor-
tion to their strength, for the entablature in the older temples
was of considerable height and weight ($\frac{7}{8}$ ths of the height of
the columns). The ample projection of the capital and the 5
great prominence of the corona which clearly expresses the
destination of the roof—to extend widely its protection—
manifest a striving after a decided character of forms; archi-

6 tecture did not yet seek to soften abrupt transitions by inter-
mediate mouldings. The proportions are simple, and the
uniformity of the dimensions which is often observed in indi-
vidual portions satisfies the eye; but, on the whole, the great
horizontal main lines of the architrave and cornice predomi-
7 nate over the vertical lines of the columns and triglyphs,
which are still more brought out by the fluting. The impos-
ing simplicity of the leading forms is agreeably interrupted
by a few small ornamental members (grooves, annulets, drops,
8 nail-heads, according to modern architects). Everywhere the
forms are geometrical, for the most part produced by straight
lines; vegetable ornaments, however, were added in colours
which earlier antiquity preferred of a lively and glaring char-
acter.

2. Wooden temple of Poseidon Hippius at Mantinea, Paus. viii, 10, 2. *Metaponti templum Junonis virgineis columnis stetit*, Plin. xiv. 2. *Οἰνομάου*
ζίου, Paus. v, 20, 3. Oaken column in the Heraeum, v, 16.—The simplest
temples (*σηλαί*) of the primitive ages indeed were merely hollow trees in
which images were placed, as at Dodona (*καίεν δ' ἐν πυρραμνί φηγοῦ*, Hesiod
Schol. Sophocl. Trach. 1169. Fragm. 54. Göttling.) at Ephesus (*καθὸν πρόμ-
υρον ἐνι περὶ ἐκείνης* Dionys. Per. 829. comp. Callim. Hymn to Art. 237), and
Artemis Cedreatis in Arcadia (Paus. viii, 13). Artemis on the tree (Ca-
ryatis) a relief, *Annali d. I. i. tv. c. 1*. The column is developed from
the trunk of the tree. The four-cornered stone is far less advantageous
therefor; only unbroken circles give complete strength. Klenze Aphor-
18 ist. *Bemerkungen* s. 57 ff. is opposed to the derivation of the Doric
temple architecture from wooden buildings. But the cornice and the
mutules point thereto. The principle therefore is established.

3. Eurip. Iphig. Taur. 113 (*εἶδος τριγλύφων ὀπίον κελύς*) presupposes beam-
ends with spaces between. In like manner, Orest. 1366, *πέφενυγα—κεθόρω-
τα πασάδων ὑπὲρ πέρισμα Δωρικῆς τε τριγλύφου*. Wooden triglyphs are
also to be assumed, Bacch. 1216.

3—7. Comp. §. 275—277, 282, 288. The proportion 1 : 1 can be
pointed out in the placing of the columns and in the parts of the enta-
blature.

8. Hittorff de l'Architecture polychrome chez les Anciens. *Ann. d. Inst.*
ii. p. 263. Comp. §. 80. 274. On the painting of temples, reference should
be made to the investigations of the Duke of Luynes in his work on Meta-
pontum, P. 1833 fo. (*Annali V. p. 292*) after painted terracotta fragments,
and to the statements of Semper which embrace all antiquity. *Vorläufige*
Bemerkungen über bemalte Architektur und Plastik bei den Alten. 1834
(comp. Gött. G. A. S. 1389). Kugler ueber die Polychromie der Gr.
Archit. und Sculptur und ihre Grenzen B. 1835 (agreeing mostly with
Gött. Anz.):—H. Hermann *Bem. ueber die Antiken Decorationsmale-*
rien an den Temp. zu Athen in Allegem. *Bauzeitung*, Wien 1836. N.
11. Some ornaments partly painted, drawn at Athens 1835. *Ibid.* 1837
N. 15. Bl. cxviii. Blue triglyphs well preserved, found on the acropolis
(triglyphs on the propylæa and in Ægina also blue) and other coloured
architectural members, *Kunstbl.* 1836. N. 16. Painted terracottas, eave-

tiles, cymas, and portions of cornices, *Ibid.* N. 24. by Ross. The same on Lithochromie, *Kunstbl.* 1837. N. 15. comp. Stackelberg, *Tf.* 5. 6. [Also inscription Steles, at least all those that were crowned with an aëtoma, Ross *Hall, A. L. Z.* 1834. *Intell.* s. 322.] Klenze *Aphor. Bem. auf einer Reise in Griechenland* s. 548 ff. [Against exaggeration Ulrich quotes many passages from the ancients, *Reisen in Griechenland, S.* 72 ff.]

53. The foundation for a richer development of the Doric architecture was laid at Corinth, a city which flourished at an early period by means of its commerce by sea and land. Here originated the decoration of the tympanum with reliefs in clay (for which groups of statues were afterwards substituted) as well as of the eave-tiles with sculptured ornaments, and later also the ornamental form of the cassoons (*ζατυνώματα*, lacunaria). Byzes of Naxos invented the art of cutting marble tiles about the 50th Olympiad.

1. Pindar, *Ol.* 13, 21, together with Böckh's *Expl.* p. 213, in regard to the eagle in the *αἰτῶμα* (comp. the coin of Perge, Mionnet, *Deser.* iii. p. 463). Welcker *Rhein. Mus.* II. s. 482. against the eagle. According to Pliny, xxxv, 12, 43. Dibutades was the *plastes qui primus personis tegularum extremis imbricibus imposuit*, comp. Hirt's *Gesch. der Baukunst*, i. §. 227.—On the lacunaria, §. 283. In reference to these the Spartan asks the Corinthian, Do the trees with you grow four-cornered? *Plut. Lyc.* 13.

2. On Byzes, *Paus.* v, 10. Regarding the skilful junction of the tiles, comp. *Liv.* xlii, 3.

Among the important monuments of the Doric order at this time were the Heraeum of Olympia (Hirt i. s. 228), said to have been built eight years before Oxylus (*Paus.* v, 16. comp. Photius *lex.* p. 194), and the Heraeum of Samos, which formed an epoch, founded by Rhæcus and Theodoros about the 40th Olympiad. *Vitruv.* vii. *Pref.* comp. §. 80. *Rem.* 1, 3.

Ruins. The small temple on Mount Ocha built of large blocks, with pyramidal door, without pillars, Hawkins in *Walpole's Travels.* [M. d. I. iii, 37. *Annali* xiv. p. 5. *Bull.* 1842. p. 169. *Rhein. Mus.* ii. s. 481. An hypæthron, an opening in the roof which was of large stone-flags pushed over one another from all sides. Dodwell discovered more than one hieron in Cyclopean structures in Italy, especially at Cigliano, 50 feet long, of well cut irregular polygons, at Marcellina, at Colle Malatiscolo, *Universel P.* 1829. N. 170. Others later in the country of the Æquicoli. *Bull.* 1831. p. 45 sqq.] The Ruins of the temple (of Pallas Chalinitis?) at Corinth, the monolith pillars of limestone. $7\frac{3}{4}$ moduli high. *Le Roy Mon. de la Grèce*, P. i. p. 42. pl. 25. Stuart, *Antiq. of Athens* vol. iii. ch. 6. pl. 2. comp. *Leake's Morea*, T. iii. p. 245—268. [*Deser. de Morée*, iii. pl. 77. 78. A portion of the temples at Selinus appears to belong to this period. Thiersch. *Epochen*, S. 422 f.]—The small Doric temple of Nemesis at Rhamnus is here referred to, particularly on account of the walls of polygonal blocks. *Uned. Antiq. of Attica*, ch. 7.

54. Beside this Doric style of architecture the Ionic took 1

its place, not gradually and by intermediate stages of transition, but all at once as an essentially different order. The columns had here from the first much more slender and less tapering shafts which were raised upon bases. The ornamented form of the capitals with their projecting portions (the volutes) cannot be deduced from the necessary and useful. The entablature retained only the general divisions of the Doric, and relinquished the closer relations to wooden building; it is, in conformity with the more slender and widely placed supports, much lighter and presents less simple masses than the Doric. Everywhere prevail more rounded and as it were elastic forms (as in the bases and cushions), and more gentle transitions (as between frieze and cornice) whereby the order receives a sprightlier grace without losing what is characteristic in the forms. The ornaments of individual members have been mostly discovered at Persepolis, (§. 244, 6.) [282. R 5] and were perhaps widely diffused in Asia at an early period.

2. The columns in the temple of Ephesus were eight diameters high, Vitruv. iv. 1. 2—4, see §. 275—277.

3. The Ionic capital is an ornamented Doric, on the echinus of which a heading is placed composed of volutes, canal and cushions, which in a similar way is to be found on the upper border of altars, cippi, and monuments, and may have perhaps derived its origin from the suspending of rams' horns. Comp. Hesych. s. v. *κρίως*—*μείζους* *τι* τοῦ *Κορινθίου* *κίονος* (probably the volutes on it). As the ram was a customary offering to the dead, this agrees with the derivation of the Ionic order from grave-pillars, in Stackelberg Apollot. s. 40 ff. R. Rochette, M. I. i. p. 141, 304, carried much too far by Carelli, Diss. eseg. int. all'origine ed al sistema della sacra Archit. presso i Greci. N. 1831. Volute capitals, *σπειροειδέ* *Παλίου*, Marm. Oxon. ii. 48. 19. Perhaps, therefore, *in spiris columnarum* in Pliny is to be referred to the volutes. Example of an Ionic column as a grave-pillar on Attic base, M. Pourtalès pl. 25. Volute altars for instance, Stackelberg Gräber Tf. 18. The Old Ionic base akin to the Pelasgian and Persian. Kugler s. 26. [E. Guhl Versuch ueber das Ionische Kapitäl. Berl. 1845, from Crelles Journal für die Baukunst.]

55. The beginnings of this architecture are probably to be ascribed to very early times, as they are even to be found, out of Ionia, in the treasury of the Sicyonian tyrant Myron at Olympia, which was built soon after the 33d Olympiad; and at the commencement of the following period it at once unfolded itself in full splendour in the temple of Artemis at Ephesus.

In this thesaurus there were two thalami, the one of Doric and the other of Ionic architecture. and at least lined with brass. Paus. vi, 19, 1.

The dome-shaped Skias of Theodorus the Samian at Sparta also deserves notice here, as one of the more remarkable buildings of the time, Paus. iii, 12, 8. Etym. M s. v. *Σκιάς*.

3. TECTONICS.

56. Even the period described by Homer attached great weight to the rich and elegant workmanship of articles of furniture and vessels, &c. such as chairs, bedsteads, coffers, goblets, cauldrons, and warlike weapons. With regard to *wooden utensils* these were hewn out of the rough block with an axe (*τεκταίνειν, πελεκεῖν*), then carefully wrought with finer instruments (*ξέειν*), and afterwards ornaments of gold, silver, ivory or amber were inlaid in bored and depressed portions (*δνοῶν ἐλέφαντι καὶ ἀργύρῳ, δαιδάλλειν*). [*δνοῶν* is to turn, the fixing on of turned pieces gives the variegated effect.]

2. See the description of Odysseus' bed, *Od. xxiii, 195* (Comp. *Il. iii, 391*), of the chair which the *τέκτων* Icmalius made for Penelope, *Od. xix, 56*, also the *χηλός καλή, δαιδάλλειν* in the tent of Achilles, *Il. xvi, 221*, and that which Arete gave to Odysseus, *Od. viii, 424*. *Τεκταίνειν* also of ships, regarding the workmanship of which, comp. *Od. v, 244*; the Trojan *τέκτων Ἀρμονιδῆς* is distinguished in this art (*Il. v, 60*). *Δνοῶν* signifies to work into a round shape, like *τορνοῶν*, comp. Schneider in the *Lex. s. v. τορνώω*. *Instruments* mentioned in Homer: *πέλεκυς, σκέπαρον, ἀξίνη, πέριτρα, τρύπανον* (with frame, *Od. ix, 383*. Eurip. *Cycl. 460*), *στάθμη*.—Ivory was used on keys, reins, scabbards, (*χιλῆός νεοπρίστου ἐλέφαντος*, *Od. viii, 404*, comp. *πρίστου ἐλέφαντος*, *Od. xviii, 195*; *xix, 564*.) and amber on walls and furniture (Bernstein, Buttman in the *Schr. der Berl. Acad. 1818–19*, *Hist. Cl. s. 38*). [*Mythologus Bd. ii. s. 337*. Comp. Phœnician art, §. 239.]

57. This inlaid work in wood also continued to be a favourite art in post-Homeric ages, and, instead of mere ornaments, compositions with numerous figures were sculptured on wooden utensils. In this manner was the ark (*λαζναξ, κυψέλη*) adorned which the Cypselidæ as tyrants of wealthy Corinth sent as an offering to Olympia.

2. Dio Chrysost. *xi. p. 325*. Reisk. *ὡς αὐτὸς ἑωρακώς εἶην ἐν Ὀλυμπίᾳ ἐν τῷ ὀπισθοδόμῳ τοῦ νεῶ τῆς Ἥρας ὑπόμνημα τῆς ἀρπαγῆς ἐκείνης, ἐν τῇ ξυλίνῃ κιβωτῷ τῇ ἀνατίθεισῃ ὑπὸ Κυψέλου*. It stood in the Heraeum at Olympia, was made of cedar-wood, of considerable size, probably elliptical, as Pausanias says nothing of different sides, and *λαζναξ* applied to Deucalion's and other ships entitles us to suppose such a form. The figures were partly wrought out of the wood, partly inlaid with gold and ivory, in five stripes one above another (*χώραι*), the first, third and fifth of which Pausanias describes as he went round, from right to left, and the second and fourth from left to right. They contain scenes from the heroic mythi, partly referring to the ancestors of Cypselus who came from Thessaly, comp. §. 65, 3. Pausanias, who believes the fables told regarding this chest, imagines it to have been made about the 10th Olympiad, and supposes Eumelus to have been the author of the inscriptions; but Hercules had here his ordinary accoutrements (*Paus. v, 17. ex.*) which he did not receive till after the 30th Olympiad, §. 77, 1. On the inscriptions, Völkel *Archæol. Nachlass. i. s. 158*.—Heyne *ueber den*

Kasten des Kypselos; eine Vorlesung 1770. Descrizione della Cassa di Cipselo da Seb. Ciampi. Pisa 1814. Quatremère-de-Quincy, Jup. Olymp. p. 124. Welcker's Zeitschrift für Gesch. und Ausleg. der Kunst. Th. i. s. 270 ff. Siebelis, Amalthea ii. s. 257. Thiersch Epochen, s. 169. (1829.) [O. Jahn Archäol. Aufs. s. 3. II. Brunn in the Rhein. Mus. v. s. 321. 355 ff.]

- 1 58. With regard to articles of metal, such as Hephæstus, the patron of all smiths (*χαλκῆς*), manufactured in highest perfection, Homer celebrates cauldrons, goblets, tripods, cups, coats of mail, and shields, as partly of native and partly of
2 foreign workmanship. Besides these there are mentioned a great number of metallic and other shining articles which it was the custom to dispose in such a way as to produce a striking effect.

1. Tripods of Hephæstus, II. xviii, 374, and elsewhere. Nestor's cup with two bottoms and four handles (*οὐατα*), on which golden doves were fashioned, Asclepiades *περὶ Νεστορίδος*, Amalthea iii. s. 25. The Cyprian coat of mail (on which were *κυάνεοι ὀράκοντες ἱρισσιν ἐοικότες*), the shield with a Gorgoneion, and the rest of Agamemnon's armour, II. xi, 17 sqq. Shield of Æneas, II. xx, 270. An Egyptian spinning basket, Od. iv, 125. Sidonian craters, II. xxiii, 743. Od. iv, 616. [Comp. §. 240, 4.] Laerces, a *χαλκῆς* and *χρυσόχοος*, gilds the horns of the bulls, Od. iii, 425.

2. METALS. Brass, also iron (*Ἰδαῖοι Δάκτυλοι ἐθρον ἐν οὐρείῃσι νάπαισι ἰόντα σίδηρον, ἐς πύρ τ' ἤνεγκαν καὶ ἀριπρεπέες ἔργον ἔδειξαν*, Phoronis), gold, silver, *κασσίτερος* (probably tin, Latinè *plumbum album*, Beckmann, Gesch. der Erfindungen iv. p. 327 sqq.) lead, *κύανος* (a metallic stuff of dark blue colour), *τίτανος* (gypsum) on the shield of Hercules in Hesiod. Comp. Millin, *Minéralogie Homérique*, (2 éd. 1816.) p. 65 seq. Köpke, *Kriegswesen der Griechen im Heroischen Zeitalter*, p. 39. On the instruments *ἀκμων* (*ἀκμόδετον*), *βασιτήρ*, *σφυρά*, *πυράργρα*, the *Φύσαι* (*ἀκροφύσιοι*), *χόανα* Millin p. 85. Clarac *Musée de Sculpt.* i. p. 6 seq.

- 1 59. On one of these works of art, the Hephæstian shield of Achilles, Homer even describes large compositions of numerous figures; but the very extent and copiousness of such representations, and the little regard that is therein had to what is really susceptible of representation, preclude the idea that he describes human works of similar compass, although indeed it must also be admitted that the working of figures of small
2 size on metal plates was a thing not unheard of. Here the mode of proceeding could have been no other than this; the metal, after being softened and hammered into plates, was wrought with sharp instruments, and then fastened to the ground with nails, studs, or the like.

1. Restorations of the shield of Achilles were attempted some time ago by Boivin and Caylus, and more recently by Quatremère-de-Quincy, Jupiter Olymp. p. 64, *Mém. de l'Institut Royal.* t. iv. p. 102. [Recueil de Dissert. 1817.] and Flaxman for a new silver-work. Comp. Welcker *Zeitschr.* i. p. 553. ad Philostr. p. 631. [Nauwerk, der Schild des Ach. in

neun Darstell. Berlin 1840. Programme on the same by D. Lucas, Emmerich 1842, Marx at Coesfeld 1843, Clemens at Bonn 1844. Comp. H. Brunn in the Rhein. Mus. v. S. 340. On the Hesiodic shield K. Lehrs in Jahns Jahrb. 1840. S. 269 ff.]

2. On the smelting of metal, Il. xviii, 468. Hes. Theog. 862; comp. Schneider s. v. *χράνη*. But works of cast-metal are later as well as the art of soldering. All earlier works were beaten with the hammer (*σφυρήλατα*), and the joinings effected by mechanical means, *δέσμοι* (Il. xviii, 379), *ήλοι* (Il. xi, 634), *περόναι*, *κέντρα* (Paus. x, 16, 1), Æschylus' Seven 525 sqq. *ἐν χαλκῆλάτῳ σάκει—Σφίγγ' ὀμόσσιτον πρὸς μεμηχανευμένῳ γόμφῳ*;—*λαμπρὸν ἔκκορονστον δέμας*. The fastening of metal ornaments on a ground (for example, even the studding of sceptres with golden nails) is the *ἐμπαιστικὴ τέχνη*. See Lobeck on Soph. Ajax, v. 846. p. 357. Athenæus xii. p. 543 sq. *σπίλωνι χρυσῶς ἕλικας ἐμπαισμένῳ*.

60. Working in vessels was brought to much perfection after the Homeric times by means of two great inventions; first that of casting in moulds, which is ascribed to a Samian master Rhœcus, son of Phileas, and his son Theodorus, [not traceable among the Phœnicians, §. 240, 3,] and was no doubt of great advantage to them in the making of craters and other vessels, in which those artists were distinguished.

The history of the ancient Samian School of Artists is very difficult even after Thiersch, Epochen p. 181 (who distinguishes two Theodorus and two Telecles), Hirt, Amalth. i. p. 266 (who rejects both distinctions), Meyer Kunstgesch. Anm. p. 26, Sillig in Cat. Art. s. vv. *Rhœcus, Telecles, Theodorus*, Panofka, Sam. p. 51, with the last of whom what follows most nearly agrees. On this point these testimonies are in accordance with each other, viz. Herod. i, 51. iii, 41, 60. Diodor. i. 98. Vitruv. Pref. vii. Plin. vii, 57. xxxiv, 8, 19, 22. xxxv, 12, 43. xxxvi, 13, 19, 3. Paus. iii. 12, 8. viii, 14, 5. x, 38, 3. Amyntas in Athen. xii, 514 F. Diogen. L. ii, 8, 19; only that the history of the Ephesian temple §. 80, Rem. 1. will not allow us, with some in Pliny, to place Rhœcus and Theodorus long before the 30th Olympiad. The following is the greatest possible extension of the genealogy:

Olymp. 35. Rhœcus, son of Phileas, the first architect of the enormous Heræum (Samos therefore was already very rich and powerful; it got its first triremes in the 18th Olympiad; its power seems to have increased particularly about the 30th Olympiad), employed on the Lemnian labyrinth. Invented metal-casting.

Ol. 45.	THEODORUS employed on the Heræum, as well as on the labyrinth. Builder of the Skias, laid the foundations of the Artemisium at Ephesus. Was the reputed inventor of the <i>norma</i> , <i>libella</i> , <i>tornus</i> , <i>clavis</i> . Casts statues from iron.	TELECLES worked in conjunction with his brother.
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Ol. 55.

THEODORUS, no longer architect, merely a worker in metals, made for Cræsus (between 55th and 58th Ol.) a large silver crater, enchased the ring of Polycrates, and made a golden ring which was to be seen in the palace of the Persian kings.

Probably to the works of this school belonged even the brazen cauldron which the Samians on their return from Tartessus dedicated in the Heraeum about the 37th Ol. with the heads of griffins in alto-relievo on the rim, and three kneeling figures seven cubits high as feet. Herod. iv, 152.

61. Secondly. By means of the art of soldering (*κόλλησις*, ferruminatio), i. e. a chemical junction of metals, in which Glaucus of Chios, a contemporary of Halyattes (40, 4—55, 1.) and probably a scholar of the Samian brass-caster, acquired fame, and in like manner proved his skill by ingeniously wrought vessels—especially the stand of a crater at Delphi.

Of Chios according to Herod. Paus. &c., of Samos according to Steph. Byz. s. v. *Αἰζάλλη*. See Sillig s. v. *Glaucus*, with the scholia to Plato, Phæd. p. 108, 18. Bekk. and Heindorf. p. 225. The *κόλλησις σιδήρου* is mentioned in particular as his exclusive invention; that it is *soldering* there can be no doubt from the very clear description of the *ὑποκορητιδίον*, Paus. x, 16, 1. But Glaucus was likewise admired for the art of hardening and softening iron (*σιδήρου στόμωσις καὶ μάλαιξις*). Plut. de def. or. 47. comp. Ramshorn de Statuar. in Græcia Multitud. p. 19 sqq. On the art of soldering, Fea on Winckelm. v. 429 Dresden. Ἐπίτηκτος κρητήρ C. I. i. p. 236.

62. A third handicraft which, on account of the plainness of the vessels which, taken by itself, it produces, has been less noticed than it deserved to be, from its connexion with the plastic art,—is that of pottery, *κεραμεική*. It flourished as an important trade especially at Corinth, Ægina, Samos, and Athens, where the potters from an early period formed a considerable portion of the population.

Homer describes (Il. xviii, 600,) the potter's wheel, the pretty poem *Κάμινος ἢ Κεραμείς*, the furnace which Athena protects and many hostile demons threaten. *Τροχός* of Talus. The handicraft was early exercised at Corinth (Hyperbius, Dibutades, v. Böckh ad Pind. Ol. xiii, 27); in Ægina (Æginet. p. 79, also Pollux vii. 197. Hesych. and Phot. s. v. *Ἡζώ πετρωαία*); in Samos (Samia terra, vasa. Panofka Sam. p. 16); at Athens (Cerameicus, a quarter of the city and suburb); Athena, Hephaestus and Prometheus, the patrons of the handicraft. Coræbus was said to have erected the first workshops, and Hyperbius and Euryalus (Agrolas in Paus.), according to Pliny, the first brick-walls; the earth of Colias was an excellent material; oil-jars were prizes at the Panathenæa, hence the amphora on coins; the potters' market held especially at the festival of the wine-filling, *ἐν τοῖς Νουσι*. According to Scylax p. 54. Huds. the

Phœnicians shipped Attic earthenware as far as Kerne. Comp. Valekenær ad Herod. v. 88, and Wien. Jahrb. xxxviii. p. 272).

63. As the potters in these *officinæ* sought to refine their materials, which nature presented to them of excellent quality, and to give them additional beauty by mixing them, especially with ruddle; so also do we find elegant forms in the oldest vases of Greek manufacture, and the skill of the *plastæ*, in the primitive sense of the word, is displayed in the ears, handles, and other parts added at will.

On the fine clay mixed with sand which is found in Greece. Duc de Luynes De la Poterie Antique. Ann. d. Inst. iv. p. 138. *Dibutadis inventum est, rubricam addere, aut ex rubrica cretam fingere*, [Cod. Bamberg and Isidor. xx, 4, 3, ex rubra creta], Plin. The earth of Colias made an excellent mixture with *μίλτος*, Suidas s. v. *Κωλιᾶδος κρημαῖς*.

4. FORMATIVE ART.

64. The Homeric poems and the mythic accounts which have come to us in other ways agree in this, that no statues were known to early Greece except images of the Gods. And although sculptures adorning vessels and architectural monuments soon made their appearance, a round figure standing by itself, and which was not a religious idol, seems to have remained for a long time unknown in Greece.

1. The golden handmaids of Hephæstus, the golden torch-bearers, and gold and silver dogs which Hephæstus gave to Alcinous to guard his house, can hardly refer to anything real. [A golden dog in the temenos of Zeus in Crete, Anton. Lib. 36, an imitation of the actual watching of temple gates, for example on Mount Eryx, on the Capitol; the golden *lychnuchi* are an imitation of the real, Odys. vii. 91, the simplest invention for candelabra, which is repeated in angels for torch-bearers, by a contemporary of Lor. Ghiberti (Boisseree Gesch. des Doms zu Cöln S. 13) and as is said by Mich. Angelo, a very beautiful work in a church at Florence. The candelabrum of very antique style from Vulci, Cab. Pourtalès pl. 40. p. 112. is after the same idea.] The passage in the Iliad xviii, 590, is with several ancient interpreters to be understood thus: that Hephæstus formed on the shield a dancing place, an orchestra, similar to that which Dædalus constructed at Cnossus for Ariadne (who according to the Cretan custom danced with youths). This is the fundamental signification of *χορός*, comp. Il. iii. 394. Od. viii, 260, together with Eust.; if we adhere to it all difficulties are removed. The later Cretans indeed understood the passage otherwise, Paus. ix, 40; also the younger Philostr. 10. [The antique pedestal of Clitias at Florence (Bullett. 1845. No. 7.) presents the choir of Dædalus in 7 pairs, certainly according to the meaning of the poet. See Rhein. Mus. ii. S. 484.]

2. The Cyclopean lions on the gate of Mycenæ (comp. the legend of the walls of Sardis, Herod. i, 84), are a very remarkable work of architect-

tonic sculpture, of green marble, Dodwell ii. p. 239. in a rude indeed, but simple and natural style. Paus. ii, 16, 4. W. Gell Argol. pl. 8—10. D. A. K. pl. 1, 1. Specimens ii, 3. Descr. de la Morée ii, 60. The Egyptian, Klenze Aphorist. Bem. S. 536 similar. Rather pointing to Persia, Phœnicia and Lydia. [The green marble is only assumed for the sake of the Egyptian hypothesis, very boldly, for the stone is the same as what was quarried quite in the neighbourhood, only it was carefully selected. See also besides Göttling on the gate of Mycenæ in the Rhein. Mus. i. S. 161. W. Mure, Tour in Greece, ii. p. 167 sqq. Annali d. I. archeol. xvii. p. 168. Sufficiently remarkable also is the figure at Sipylos, three leagues from Magnesia, which is hewn out of the rock in alto relievo on a depressed ground, and which was recognised as Niobe by Chishull and given as such by Steuart. Pl. i. (§. 241*. R. 3). MacFarlane also, Constantinople in 1828, L. 1829. gave a drawing on shadow p. 159, but imagined it to be Cybele, which is a mistake, see Bull. 1843, p. 65. Pausanias visited this Niobe i, 21, 5, and mentions viii, 2, 3. the fable of its weeping in summer, which is even referred to in the Iliad. There is a large cleft in the rocky precipice which is nearly perpendicular, and water issuing from it trickles down upon the figure. It is in a sitting posture, with the hands placed over one another, and the head a little inclined to one side, both suitable to the expression of grief. Mr. Steuart expressly confirms what Pausanias alludes to, viz, that when you go up quite near, you can perceive no trace of the chisel, whereas you can from below, as Mr. MacFarlane states, distinctly see the statue, which is three times the natural size, from a considerable distance, although it is about 200 feet from the ground.] The taste for animal figures and monsters in decoration, manifested itself very early in works of art of the most different kinds. Comp. §. 75, 2; 434, 1.

- 1 65. Leaving out of consideration the external circumstances, dependent on defective technical knowledge, which opposed great obstacles to the development of sculpture, it was the entire character of their fancy, in so far as it occupied itself with the life of gods and heroes, which at that
- 2 period impeded its cultivation among the Greeks. The fancy of the Greeks, such as it presents itself in epic poetry, was still so much busied in depicting the wonderful and gigantic, the conceptions of the gods had yet attained so little sensible distinctness, that poetry must have been much better
- 3 adapted to the representation of them than sculpture. In the plastic art of this period grotesque representations of forms of terror (such as the Gorgoneion) occupied a considerable rank; by these was art, still in a state of rudeness, first enabled to excite interest.

2. The plastic talent which creates material forms cannot certainly fail to be recognised even as early as Homer: but it was only by means of epic poetry that it was gradually developed.—The forms of the gods are gigantic; their appearances not unfrequently spectral; the shapes in which they present themselves cannot in many cases be conceived in a definite manner. The epithets are for the most part less plastic than significant. In the *ἡερόφοιτίς* 'Ερηνύς, in the Harpies floating along in the

wind, we must not call up to our imaginations the later forms of art. The deeds likewise of the heroes are often unplastic, above all, those of Achilles. Homer has no touches borrowed from works of art, like later poets.

Herein probably lies the cause of the remarkable phenomenon that the sculptures adorning the shield of Achilles and elsewhere in Homer never contain mythic subjects, but such as are taken from civil and rural life (a circumstance overlooked by those who explained the two cities to be Eleusis and Athens), excepting perhaps the two figures of Ares and Athena, altogether of gold, and towering over the people (for Eris and Kudoimos metamorphosed themselves into human shapes). The shield of Hercules, although in part more rudely conceived and more fantastically decorated, yet in many points comes much nearer to actual works of art, especially to the ancient vase paintings, as well as the coffer of Cypselus, as in the dragon-form in the middle, Ker, the battle with the Centaurs, Perseus and the Gorgons, the boars and lions. The further development of what is said respecting the shield of Hercules, I have given in Zimmermann's Zeitschr. f. Alterthumswiss. 1834. N. 110 ff. Comp. §. 345**. R. 5.

3. The Gorgon mask already floated before Homer and Hesiod from sculpture, such as the Cyclopean Gorgonion at Argos (Paus. ii, 20, 5) to which many representations on ancient coins, vases and reliefs may come pretty near. See Levezow Ueber die Entwicklung des Gorgonen-Ideal. B. 1833. S. 25 f. §. 397, 5, contested by Duc de Luynes, Ann. d. Inst. vi. p. 311. Similar in kind was the terrific form of the dragon (*δράκωντος φάβος*) on the shield of Hercules (Hesiod 144), and the lion-headed Phobos of Agamemnon's shield on the coffer of Cypselus (Paus. v, 19, 1. comp. II. xi, 37), on which generally a crude symbolism prevailed, as in the lameness of Death and Sleep, the terrific Ker (Paus. v, 19, 1, comp. with Shield 156, 248), and the strange figure of Artemis, §. 363. Eave tiles adorned with Gorgon masks at Selinus and other places. According to Plin. xxxiv, 12, 43, Dibutades was the *plastes qui primus personas tegularum extremis imbricibus imposuit*, comp. Hirt's Gesch. der Baukunst i. S. 227. L. Ross in the Kunstbl. 1836. No. 57.

66. Now, with regard to the image of a deity, it did not 1
by any means from the beginning claim to be a resemblance
(*εικόν*) of the god, but was only a symbolical sign (§. 32) of his
presence, for which the piety of old times required so much
the less external manifestation, the more it was inwardly filled
with belief in that presence; hence nothing is more common
than to find rude stones, stone pillars, wooden stakes and the
like set up as religious idols. All these things were converted 2
into objects of adoration, less from the form than from the
consecration (*ἰδρυσις*). If the sign was executed in a more 3
costly and ornamental style in honour of the deity, it was
called an *ἄγαλμα*, as were also cauldrons, tripods, and other
ornaments of temples.

1. Ἄγαροι λίθαι especially in the case of great deities of nature, the

Eros of Thespie, and the Charites at Orchomenus. Paus. ix, 27, 1. 35, 1. comp. vii, 22, 3.

"*Ερμαία*, heaps of stones, by which, at the same time, the roads were cleaned; here the simple piety of primitive times attained two objects at once. Eust. on the Od. xvi, 471. Suidas "*Ερμαίων*. E. Otto De Diis Vialibus, c. 7. p. 112 sq. Stones sprinkled with oil at the *trivium*, Theophrast. Char. 16, comp. Casaub. The Zeus *καππώτας* in Laconia, Paus. iii, 22. Jupiter lapis as a Roman god of adjuration.

The THIRTY PILLARS at Pharæ as statues of so many gods, Paus. vii, 22, 3. More on such stone pillars in Zoëga, De Obeliscis, p. 225 sqq.

In the temple of the Charites at Cyzicus there was a triangular pillar which Athena herself had presented as the first work of art, Jacobs, Anthol. Pal. 1. p. 297. n. 342. Böckh, Expl. Pind. p. 172.

Apollo Agyieus *κίων κωνοειδής* among the Dorians at Delphi and Athens, Dorians i. p. 321. Oxford. It appears on coins of Ambracia, and Apollonia and Oricus in Illyria. Millingen, Ancient Coins 1831. pl. 3, 19. 20. D. A. K. 1, 2. *Ἀγυιεύς* according to many belonging to Dionysus. Harpocr. v. *ἀγυιᾶς*. Artemis Patroa, Paus. ii, 9, 6.

The stele on the tomb, a *ξέστος πέτρος*, was an *ἀγάλμα* 'Αἴδα, Pind. N. x, 67. The Tropæon was a *βρέτας Διὸς τροπαίου*, Eurip. Welcker Sylloge Epigr. p. 3.

Lances as ancient statues of gods (Cæneus Parthenopæus in Æschylus) Justin. xliii, 3. Agamemnon's *Skeptron* or *ὄδρον* worshipped at Chæronæa, Paus. ix, 40, 6. In the same way the trident represents Poseidon (Böttiger Amalth. ii. S. 310), the *κηρυκεῖον* Hermes; such *ἀγάλματα* we must fancy the *κοινοβωμία* in Æschylus' *Ἰκετ.* 219.

Hera at Argos a *κίων* (Phoronis in Clem. Strom. i. p. 418), and at Samos a *σανίς* (Callimachus in Euseb. Præp. Ev. iii, 8), in like manner Athena at Lindos a *λεῖον ἔδος*, that is, an unwrought smooth beam. According to Tertullian, Apol. 16. Pallas Attica and Ceres Raria a *rudis palus*. Dionysus (*περικλιόνος*) at Thebes a column overgrown with ivy, Clem. Strom. i. p. 348. Sylb. Hermes-Phallus at Cyllene, Paus. vi, 26, 3. Comp. Artemidorus i. 45. Reiff p. 257. The Dioscuri at Sparta two upright beams with two pieces of wood across (*δόκανα*), Plut. De Frat. Am. 1 p. 36. The Icarian Artemis a *lignum indolatum*, Arnob. Adv. Gentes vi. 11. &c. Comp. below: The Phœnicians §. 240.

2. On the *ἰδρύεσθαι* (erecting, entwining with wool, and anointing, together with an oblation or sacrifice) Vandale De oraculis, p. 624. Comp. §. 68, 1. 83, 2. 422, 6.

3. On *ἀγάλμα* Ruhnken ad Timæum, 2. (Koch Obs. p. 1), Siebelis Paus. 1. p. xli. Barker's Stephan. s. v.

67. In order to place the sign in a closer relation to the deity, single, especially significant, portions were added to it—heads of characteristic form, arms holding attributes, and phalli in the case of the generative gods. In this way originated the herma which long remained the principal work of sculpture in stone.

The making of herma pillars (*πεπερωμένος ἐργασία*) had perhaps, like the worship of Hermes, its home in Arcadia, Paus. viii, 31, 4. 39, 4. 48, 4.

(περισσῶς γὰρ δὴ τι τῶ στήματι τούτῳ φαίνονται μοι χαίρειν οἱ Ἀρχαῖοι); but was cultivated at an early period by the kindred Athenians (Thuc. vi, 27), from whence Pausan. (i, 24. iv, 33), derives the four-cornered hermæ. Ἐρμογλυφεία at Athens the quarter of the workers in stone (λιθοζόοι, Lucian's Dream 7). The head wedge-bearded (σφηνοπώγων. Artemid. ii, 37); instead of arms (ἄκρολοι, *trunci*), at the most, projections for suspending garlands (D. A. K. 1, 3); the phallus must not be wanting (which the Ἐρμομοπιῖται περιέκοψαν, comp. especially Aristoph. Lysist. 1093; Plutarch An Seni 28); a mantle often thrown round (Paus. viii, 39, 4. Diog. Laert. v, 82). They stood on the streets at cross-ways, hence with several heads (for example the three-headed Hermes of Procleides at Ancyra, called by Aristophanes τριφάλης, Philochorus p. 45, Siebelis; the four-headed one of Telesarchides in the Cerameicus, Eust. ad Il. xxiv, 333. Hesych. s. v. Ἐρμηῆς), also as a finger-post with the numbers of the stadia (with the C. I. n. 12. comp. Anthol. Pal. ii. p. 702. Planud. ii, 254). Comp. Sluiter Lect. Andocid. c. 2. p. 32 sq. Gurlitt Archæol. Schriften, s. 193. 214. below §. 379, 2.

A similar manner of representing Dionysus was early introduced, as in the Lesbian Διον. Φαλλήν of olive-wood (Paus. x, 19. Euseb. Præp. Ev. v, 36. Lobeck Agl. p. 1086). Dionysian hermæ §. 383, 3. D. A. K. 1, 5. In this manner was also formed the brazen column of the Amycleean Apollo with helmeted head and weapons in its hands. We have still to mention the Πραξιόδομοι Σεαί as head images (Gerhard's Bildw. Prodrömus S. 64. 107. [Dionysus as a mask head §. 345*, 3. 383, 3. and in like manner other Bacchian dæmons, Zoega Bass. 16.]

68. On the other hand the carvers in wood ventured at an early period to make entire images (ζῴονα), particularly of those deities whose attributes required a complete figure for a basis, such as Pallas. Images of this kind were even in later times regarded as the most sacred; numberless wonderful legends explained often merely their form, for instance the brandished lance, the kneeling posture, the half-closed eyes. Their appearance was frequently odd and ludicrous, particularly from being overloaded with attributes. In the simplest style their feet were not separate, and the eyes were denoted by a streak; there was afterwards given them a striding attitude with eyes slightly opened. The hands, when they carried nothing, lay close to the body.

1. *Ξείωνον* Siebelis, Paus. i. p. xlii. Ἐδος, a temple image, a ἰδρυμένον (in the stricter sense a sitting one. C. I. i. p. 248. 905). Welcker Sylloge, p. 3. το τῆς Ἀθηναίας Ἐδος Isocr. de antid. 2. Ἐδοξοῖν Ruhnken ad Tim. p. 93. (Koch Obs. p. 16).

The Trojan palladium, a δειπείης according to Apollod. iii, 12, 3, (comp. Diod. Fragm. n. 14. p. 640. Wess.) brandished a lance in the right hand, and held in the left a distaff and spindle. However, the term was in other cases only applied to Pallas armed with the Ægis and raising her shield and spear, such as she always appears at the theft by Diomed, the outrage on Cassandra and elsewhere (§. 415. D. A. K. 1, 5-7). Particularly antique on the vase in R.-Rochette M. I. pl. 60. Comp. Millingen Anc. Un. Mon. Ser. ii. p. 13. At Athens too the image of Athena Polias

on the acropolis was not called the palladium, but that in the southern part of the city which was reputed to have come from Troy. See Æschylus' Eumenides with illustrative essays by the author of this Manual, p. 72. English Trans. Sitting images of Athena were distinguished from it; there was also in Troy one of this sort according to Iliad vi, 92. Comp. Strab. xiii. p. 601. Eust. on the Il. *ibid.*

2. Comp. the legends of the ludicrous figure of the Delian Leto (Athen. xiv, 614), and the image of Hera ridiculed by the Proetides (Acusilaus in Apollod. ii, 2. 2), probably that cut out of wild pear-tree by Peirasus (Thiersch, Epochen s. 20). On Dædalus' images Paus. ii, 4: ἀποπώτερα μὲν τὴν ὄψιν. ἐπιπρόσπει δὲ ὄμως τι καὶ ἐνδεῶν τούτοις.

3. Σκέλη συμβεβηκότα, σύμποδα of the ancient statues Apollod. *ibid.* Æginet. p. 110; hence the διαβεβηκότα of Dædalus appeared to be alive. Gedike on Plato's Menon, p. 72. Buttman.—Νεῖρες παρατεταμέναι. Diod. i, 98. καθεμίεναι καὶ ταῖς πλευραῖς κεκολλημέναι iv, 76.—The ὄμματα μεμυκότα, which Dædalus opened (Diod. iv, 76. Suidas s. v. Δαίδαλον ποιήματα. Schol. ad Plat. p. 367 Bekk.) are often explained by crimes which the deity did not wish to behold, as the Pallas at Siris, Lycophr. 988. Strab. vi. p. 264. Comp. Plut. Camill. 6.

69. But in these idols the principal thing was, that they gave opportunity for manifold services and attentions of a human description. These wooden figures were washed, polished, painted, clothed, and had their hair dressed; they were decorated with crowns and diadems, necklaces and ear-pendants: they had their wardrobe and toilette, and in their whole character had decidedly more resemblance to puppets (manequins) than to works of cultivated plastic art.

The custom of decking out the gods in this way came from Babylon to Italy. The Capitolian deities had a regular corps of servants for the purpose (Augustin De C. D. vi, 10). The colours of the wooden images were glaring, often significant. Kugler Polychrom. Sculpt. S. 51. Klenze Aphorist. Bemerk. s. 235, painted terracotta of Baron Haller, S. 257. Plut. Qu. Rom. 98. τὸ μέλιτινον. ἃ τὰ παλαιὰ τῶν ἀγάλματων ἐχρῶζον. Dionysus as well as his Bacchantes Hermes and Pan were painted red (Paus. ii, 2. 5. vii, 26, 4. viii, 39, 4. Voss on Virgil ii. p. 514), and Athena Sciras white (Aθ. Σκίρας λευκὴ χροίαται. Schol. Arist. Wasps 961). At Rome Jupiter was given by the censors *miniandus*. The countenances often gilt, as the Amyclean Apollo was with Cræsus' gold. Comp. Paus. iii, 10. 10, with Siebelis' remarks.

On the draped temple images, Quatremère-de-Quincy, Jup. Ol. p. 8 sq. Pallas had the peplos at Troy, Athens, and Tegea (according to coins), Hera at Elis. Asclepius and Hygieia at Titane. Paus. ii. 11, 6. Record regarding the wardrobe of Artemis Brauronia at Athens (Ol. 107, 4—109, 1. (C. I. n. 155. χιτῶνα ἀμόργινον περὶ τῷ ἔθει—ἱματιον λευκὸν παραλουροῖς, τούτο τὸ λήτινον ἔθος ἀμπέχεται—ἀμπέχονον, ΑΡΤΕΜΙΔΟΣ ΙΕΡΟΝ ἐπιγυροῦσθαι. περὶ τῷ ἔθει τῷ ἀρχαίῳ and so forth. Even in the later period of the emperors purple mantles were hung around statues, Vopisc. Probus 10. Saturninus 9. Libanius i. p. 324. R. Plynteria at Athens was the festival of the washing of Athena's drapery, the 25th of

Thargelion (Πραξιεργία). Kallynteria the festival of the cleansing of the statue, on the 19th (comp. Bekker's Anecd. i. p. 270, where Καλλυοντήρια is to be inserted). On these occasions were employed the λουτροῖδες and πλουτροῖδες (comp. Alberti ad Hesych. ii. p. 498), and the κατασπίπτρας. Etym. M. Λουτρα of Pallas at Argos only with oil *without anointing and the mirror* (Callim. Hymnus 13 sqq. with Spanheim, and du Theil Mém. de l'Ac. des Inscr. xxxix. p. 327). The Ἡρσιῖδες were the λουτροφόροι of Hera at Argos (Etym. M., Heysch.), her draping festival was called Ἐνδυμάτια (Plut. De Mus. 9), the drapery πατος. Hesych.

The Samian Hera is an example of a completely draped statue, represented as the bride of Zeus *nubentis habitu* (Varro in Lactantius Inst. i, 17), *verua* under the hands, on coins (D. A. K. 2, 8), and in a terracotta in the possession of a private gentleman at Cambridge. Probably the work of Smilis §. 70.

Other religious statues (D. A. K. 10—14): Hera as goddess of marriage on the frieze of Phigalia, the goddess Chryse of Lemnos in Millingen Peint. de Div. Coll. 50. 51, Artemis Lusia ibid. pl. 52, Artemis Alpheioia Maisonneuve Introduction à l'étude des Vases pl. 30. comp. §. 414. 3, the Lydo-Grecian Artemis images of Ephesus (on the kind of wood Vitruv. ii. 9. Plin. xvi, 79), Magnesia and other cities, with the rods under the hands (Holstenius Epist. de Fulcris s. Verubus Dianæ Ephesiæ). Comp. §. 365. 2. A stone copy of the Xoanon of Nemesis found at Rhamnus. in the British Museum (xv. 307. 1821). Uned. Antiq. of Att. ch. 7. pl. 2.

70. The carvers in wood exercised their art, as most others 1
were carried on in early antiquity, in families and races,
after the manner of their fathers. and in a plain and unpre-
tending spirit: hence very few names of individuals come into 2
view. The name of Dædalus denotes the activity of the Attic 2
and Cretan, and Smilis that of the Æginetan artists. The 3
name of the Telehines is still more mythical and obscure. 4

2. Δαίδαλος (§. 50. 64. 68), the mythic ancestor of the race of Dædalidae (comp. the Hephestiadae) at Athens, to which Socrates also belonged. Son of Μητιών. Εὐπλάγμοσ. Παλάμαων. At the same the father of Cretan art. On his wooden images, especially Paus. ix, 40, 2; Schol. Eurip. Hec. 838 (821) there were several in Crete (Κρητικὰ ξύλλα. Paus. i, 18, 5). Reputed works of Dædalus in Libya (Scylax, p. 53 Huds.). His inventions, according to tradition, were chiefly instruments for working in wood (comp. §. 56. 2): Serra, ascia, perpendiculum, terebra, ichthyocolla, as well as malus antennæque in navibus, Plin. vii, 57. DÆDALIDE: (besides Talus and Perdix) ΕΞΘΕΟΣ of Athens, maker of a sitting image in wood. of Athena at Erythræ, of another consecrated by Callias at Athens, of an ivory one at Tegea, probably only about the 55th Olympiad. Comp. Welcker Kunstblatt 1830. St. 49. Inscription with Ἐνδοῖος ἐποίησεν found at Athens, Bullett. 1835. p. 212. [R. Rochette Supplément au Catal. des Artistes, p. 203.] LEARCHUS of Rhegium (therefore after Ol. 14), whose brazen Zeus at Sparta was of hammered pieces rivetted together, Paus. iii, 17. Dipœnus and Scyllis §. 82.

3. Σμίλις (from σμίλι) appears to have wrought under Procles (140 years after the Trojan war) in Samos, about Ol. 40 in Lemnos at the

Labyrinth with Rhœcus and Theodorus. Images of Hera especially. Æginet. p. 97.

4. The *Τελεχίδες* (Mulciber) also appear to have been an ancient guild of smiths and image-makers at Sicyon, Crete and Rhodes, from whom the weapons and images of the gods are derived (Zeus, Hera, Apollo Telchinus at Rhodes). Pindar alludes to the Dædalid life of their statues and the evil fame of their sorceries, *Ol.* vii, 50. Comp. Böckh and Dissen. *Welcker Prometh.* s. 182. *Hoeck Creta i.* s. 345. *Lobeck Aglaoph.* p. 1181. All these guilds and races figure not unfrequently in fable as malicious enchanters.

Some carved images were also attributed to Epeius of Panopeus (a Minyan city) the master who made the *δοῦρεῖος ἱππός*.—The Samian brothers Telecles and Theodorus executed a carved statue of Apollo Pythæus at Samos of two pieces of wood, as was pretended, apart from each other, whence it was inferred that they wrought by a fixed Ægyptian canon. *Diodor.* i, 98.

- 1 71. In the last century of this period metal statues of the gods made their appearance,—probably not without impulse from Asia Minor,—such as the Zeus of the Dædalid Learchus (§. 70. rem. 2), some few works of the Samian school, but
2 especially the colossal Zeus of beaten gold which was consecrated at Olympia (about *Ol.* 38) by Cypselus or Periander, and for which the wealthy inhabitants of Corinth were obliged to sacrifice a considerable portion of their property, [if this is not an invented tradition].

1. There lay a virgin of brass on the tomb of a Phrygian king. *Epigr.* *Homer.* 3. *Comp.* §. 240.—Of the Samian school Pausanias could only discover in brass a statue of Night at Ephesus by Rhœcus, a very rude work, x, 38, 3.

2. The Cypselid work is called *κόλοσσός, ἐμμεγέθης ἀνδριάς, ἀγαλμα, Ζεὺς, χρυσοῦς, σφυρηλατός, ὀλόσφυρος* (not plated). The following are particularly instructive passages: *Strab.* viii. p. 353, 378, the authors in Photius and Suidas, s. v. *Κυψελιδῶν*, the *Schol. Plat. Phædr.* p. 20, 1. *Bekk.* *Comp. Schneider Epim. ad Xen. Anab.* p. 473.

- 1 72. Images of the gods were also produced in the workshops of the potters, although less for the service of the temples than for domestic worship and sepulture. Many such, manufactured by Attic workers in clay (*πηλοπλαστικοί*), of great simplicity and rudeness, are still found in the tombs at
2 Athens. Figures and reliefs of earth were also made at an early period as ornaments for houses and public porticoes, especially at Corinth and in the Attic *Cerameicus*. [Stamped silver money was introduced by Pheido §. 98.]

1. *Ἡγήλοιοι θεοί*, particularly Hephaestus, *Schol. Arist. Birds* 436. *Juven.* x, 132. *Attic Sigillaria*, *Walpole's Memoirs*, p. 324. pl. 2. [D. A. K. 1 *Tf.* 2. n. 15.] Zeus and Hera of Samos, *Gerhard Ant. Bildw.* i, 1. *Comp.*

Hirt *Gesch. der. Bild. Kunst bei den Alten*, S. 92. Four painted clay figures of Gaea Olympia in a sarcophagus at Athens. Stackellb. *Gräber* Taf. 8. Similar ones, *Kunstsbl.* 1836, No. 24. Gerhard *Ant. Bildw.* 95—99. [The shapeless clay figures from Athens and Samos with which may be compared rude little figures of marble from Paros, Ios, Naxos and Thera, may have come down from the Carians and other anti-Hellenic inhabitants, and partly, judging from their resemblance to the Sardinian idols, such as those in Walpole, from the Phœnicians, to whom also point the animal figures of the finer *πίθαι* in the tombs of Thera, Melos, &c. Comp. L. Ross on Anaphe in the *Schr. der Bair. Akad. Philos. Kl. ii*, 2. §. 408.]

2. Tradition of the first clay relief (*τύπος*) by Dibutades, *Plin.* xxxv, 43. *Protypa*, [*prostypa*] *ectypa* bas- and haut-reliefs. Chalcosthenes made unburnt statuary (*cruda opera*, *Plin.* 45) in the Ceramicus of Athens; and Pausanias saw there on the roof of the king's hall *ἀγάλματα ὀπτῆς γῆς*. i, 3, 1. comp. 2, 4.

5. BEGINNINGS OF PAINTING.

73. Painting was still later than sculpture in becoming 1 an independent art in Greece, partly because the Grecian 2 worship stood in little need of it. Although Homer several 3 times mentions garments inwoven with figures, he does not 4 however speak of any kind of paintings but “the red-cheeked ships” and an ivory horse-ornament, which is painted purple by a Mæonian or Carian damsel. For a long time all painting 4 consisted in colouring statues and reliefs of wood and clay.

1. In opposition to Ansaldo, *De Sacro ap. Ethnicos Pietar. Tabular. Cultu. Ven.* 1753, see Böttiger *Archæol. der Malerei*, S. 119. Empedocles of Aphrodite, p. 309. *τῆν ὄψιν εὐσεβέσσιν ἀγάλμασιν ἰλάσκοντες, γραπτοῖς τε ζωοῖσι*. Comp. Böckh *C. I.* ii. p. 663.—*Πύνακτες* were hung on statues of the gods as votive tablets, *Æschyl.* *Ἰκετ.* 466, in like manner on sacred trees, *Ovid Met.* viii, 744. Comp. Tischbein's *Vaseng.* i, 42. *Millin Mon. Inéd.* i, 29. [on wells *M. d. I.* iv, tv. 18.] Painters of these *πινάκισιν*. *Isocr. de antid.* 2.

2. The diplax of Helen with the combats of the Trojans and Achæans around it, *Il.* iii, 126. The Chlœna of Odysseus with a dog and a roe (these, however, are rather to be conceived as ornaments of the *περόνη*), *Od.* xix, 225.

3. The *Φάλαρα* of Agésilas painted at Ephesus, *Xen. Hell.* iii, 4, 17. iv, 1, 39. correspond to the *Ἰππον παρήμιον* described in the *Iliad* iv, 141. Ephesus was always half Lydian. *Aristoph. Clouds* 600.

74. The first advances in painting are ascribed by the Greek artistic traditions to the Corinthians and Sicyonians; and they even mention by name, without much credibility however, the individual inventors of outline drawing and monochrome painting.

Plin. xxxv, 5. 11. 34. *Linearis pictura* by Cleantes of Corinth. [Eucheir, Böckh Metrol. S. 208.] *Spargere lineas intus*, Ardices of Corinth, Telephanes of Sicyon. Monochrome paintings by Cleophantus of Corinth, Hygiemon, Deinias, Charmadas, Enmarus of Athens, *qui primus in pictura marem feminamque discrevit* [figuras omnes imitari ausus] (by brighter colouring).

Bularchus' († Ol. 16, 1) *Magnetum excidium* (vii, 39), *Magnetum prælium* (xxxv, 34), for which Candaules paid its weight in gold, must be rejected as a misconception of Pliny (Candaules for instance father of Xanthus), the more so as the destruction of Magnesia by the Trerians, mentioned by Archilochus (the only one known), did not take place till the time of Ardys, after the 26th Olympiad. Comp. Heyne, *Artium tempora*, Opusc. Acad. V. p. 349. *Antiq. Aufs.* i. s. 114. [Welcker *Kl. Schr.* i. S. 439.]

For the History of Painting, Caylus, *Mémoires de l'Ac. des Inscr.* T. xix. p. 250. Hirt, *Sur la peinture des Anciens*, *Mém.* v. *Mémoires de Berlin* 1803. p. 149. Levesque, *Sur les Progrès successifs de la peinture chez les Grecs*. *Mém. de l'Inst. Nat. Littérat.* T. i. p. 374. J. J. Grund *Mahlerei der Griechen* i. s. 72 ff. 234 ff. Böttiger *Ideen zur Archäol. der Malerei* i. Dresden 1811. Meyer's *Kunstgeschichte*, S. 37.

- 1 75. At Corinth, also, the city of potters (§. 62), painting was early united with the fabrication of vases, so that the connexion of Corinth with Tarquinii which already existed, according to the story of Demaratus, in the 30th Olympiad, might have likewise been the means of conveying
- 2 to Etruria the antique style of vase-painting. The manufacture of vases was from an early period divided into two main branches: the light yellow vases without gloss, of broader and more depressed forms, with red, brown, and violet figures, which for the most part represent animal shapes of an arabesque character; and the dark yellow vases, which were better varnished and of a more tasteful form, with black figures chiefly of a mythological nature; both were fabricated
- 3 in Greece as well as Italy. The oldest of these painted vases furnish, by the rudeness and clumsiness of their figures, the most distinct idea of the stages through which the art of design must have passed before it could arrive at an established and regular national style.

1. The most ancient colour, according to Pliny, xxxv, 5. *testa trita*. According to Pliny, Cleophantus or Eucheir and Eugrammus (potters and pottery-painters) accompanied Demaratus. *Kunstbl.* 1835. St. 88. F. Osann *Revision der Ansichten über Ursprung u. Herkunft der gemalten Gr. Vasen*. Giessen, 1847, from the *Memoirs of the Ges. f. Wissensch. u. K.* there. Tombs of Phaneromeni near Corinth, antique vases, black figures on red ground; Hercules' battle with the centaurs, Dejanira.

2. To the first sort, which are also improperly called Egyptian vases, belongs the vase found at Corinth (*Dodwell Class. Tour* ii. p. 197. *Maison-neuve Introd.* pl. 56. *D. A. K.* 3, 18), which from the written char-

acters (C. I. n. 7) may be assigned to about the 50th Olympiad; besides monstrous animal figures there is painted here a boar chased by heroes. Comp. §. 321.

3. A few examples of the black figures in a disproportioned style: the warrior going to battle, Millingen Collect. de Coghill, pl. 36; Dionysus with two Satyrs, and Apollo with two Horæ, pl. 37 (D. A. K. 3, 16. 17); Dionysus, Hermes and the Horæ sitting on chairs, pl. 38.

75.* Particular attention is due, at the same time, to the exaggerated character in forms and gestures exhibited in subjects derived from the Dionysian cycle, and which take up a large portion of ancient vase-painting. From the peculiar feelings which were connected with this worship emanated, in the formative as well as the musical arts, grand and elevated productions on the one hand, and works of a grotesque and caricature-like character on the other. The latter sort naturally found acceptance first in the infancy of art; however, they probably contributed not a little to a freer and bolder movement in art.

SECOND PERIOD.

FROM THE 50TH TO THE 80TH OLYMPIAD (580—460 YEARS BEFORE CHRIST).

I. THE CHARACTER OF THE PERIOD IN GENERAL.

76. About the 50th Olympiad several external circumstances arose which were advantageous to art: closer intercourse with the rulers and people of Asia and Egypt; greater commercial wealth [§. 98]; the endeavours of the tyrants to occupy the attention, the hands and the wealth of their subjects by means of splendid works.

1. Cresus, Ol. 55, 1.—58, 3, his consecrated gifts at Delphi. Greeks served with Nebuchadnezzar the Chaldean, Ol. 44. Psammetichus king by the assistance of the Ionians and Carians, 27, 2. Amasis the Philhellene, 52, 3.—63, 3. Naueratis, Hellenion.

2. Flourishing trade of Corinth, Ægina, Samos, Miletus, Phocæa. Gold, which was scarce in Greece, now became gradually more plentiful. Athenæus vi. p. 231 sqq. Böckh, Pub. Econ. of Athens i. p. 6 sqq. Lewis.

3. Cypselidæ, Ol. 30, 3.—49, 3. Theagenes of Megara about the 40th

Ol. Polycrates 53, 3, till about 64, 1. "Ἐργα Πολυκράτεια Arist. Pol. v, 9, 4. Pisistratus 55, 1.—63, 2; his sons till 67, 3.

- 1 77. Deeper causes lay in the progressive development of Grecian life itself. Epic poetry, which put the field of mythology into a state of cultivation for the plastic art, had well nigh exhausted its subject about the 50th Olympiad. Out of it grew up lyric and dramatic poetry side by side with
2 sculpture. Gymnastics and orchestics, arts which were exercised with the greatest zeal, but which the Homeric age knew not yet in that state of improvement to which they were carried by the Doric race, had reached their zenith nearly about the fiftieth Olympiad; they left behind, on the one hand, a lively enthusiasm for the beautiful and significant in the human form, and, on the other, awakened the desire to perpetuate by statues the remembrance especially of the strength and valour of victorious combatants.

1. The Hesiodic bards come down to about the 40th Ol. Pisander, Ol. 33—40, made Hercules with the lion's hide and club, as the plastic art afterwards represented him. Dor. i. p. 451. The epic materials were already transformed into lyric by Stesichorus (50).

2. Hellenic nudity began at Olympia on the race-course (in the wrestling games later) with Orsippus the Megarian, Ol. 15. C. I. i. p. 553; but it emanated especially from Crete and Sparta. Ἄγῶνες στεφανίται (in Homer there are merely *χορηματίται*) [this word generally misunderstood] at Olympia since the 7th Ol. Gymnastics flourished in an especial manner at Sparta (chiefly 20—50), in Ægina (45—80), with great splendour at Crotona (50—75).

In the time of Thaletas, Sacadas, &c. (Ol. 40—50), the gymnopaedic, hyporchematic, and other kinds of orchestics were already cultivated in a highly artistic manner; the oldest tragedians from the time of Thespis (Ol. 61) were especially masters of the dance. The works of the ancient artists, according to Athen. xiv. p. 629 b. contained much that was borrowed from the ancient art of dancing.

- 1 78. By the forming of athletes art was now first directed to a more accurate study of nature, of which it, however, also very soon took advantage in the representations of gods and
2 heroes. In the temples of the gods, highly animated forms now took, as consecrated gifts, the place of the cauldrons, tripods, &c., which had formerly constituted the principal
3 offerings. However, the imitation of natural forms bore, as it does in every art which begins with industry and love, a severe character, and the connexion with the wooden images of the earlier period hindered in many points the striving after nature and truth.

1. On the study of nature as basis of the development of genuine art, Schorn, Studien der Griech. Künstler, p. 174. who here draws correctly the boundary between art and handicraft.

2. The Delphian temple was formerly, according to Theopompus, Athen. vi. p. 231, only adorned with brazen offerings, not statues, but cauldrons and tripods of brass.

79. Nevertheless this was the period in which art,—if we look more to the internal sway of the spirit of art than to the individual products which come forward into view,—appeared most powerful and performed greatest achievements. The distinct portrayal of ideal *characters*, that leading feature of Greek art above every other, we are chiefly indebted for to this period, and this was attained by it with so much the greater certainty, as it was still far from having acquired the *expression* of transient emotions (comp. §. 27). The gods and heroes now became just as definite plastic forms as they had formerly been poetic personages, and the next period, even when it transformed in accordance with the demands of its spirit, could yet everywhere employ already developed forms as the groundwork.

2. ARCHITECTONICS.

80. By the most extraordinary exertions of the Greek states temple-architecture during this period produced buildings which have never been surpassed, and carried to great perfection both styles, the Doric and the Ionic, conformably to their peculiar destination, imparting to the former a more majestic dignity, and to the latter a more shining elegance. The temples were enlarged in the only way in which it was possible, by placing columns in the interior, wherewith was mostly connected the interruption of the roof by a wide opening (*hypæthron*).

I. THE MOST CELEBRATED BUILDINGS OF THE TIME (NOT EXTANT).

1. The temple of Artemis at EPHESUS. Cræsus (Herod. i, 92) and other kings and cities of Asia Minor contributed (Plin. xvi, 79. xxxvi, 21. Liv. i, 45. Dionys. iv, 25). Theodorus the son of Rhæcus (Ol. 45) filled the marshy foundation with coals, and Cnossus erected the partly monolith Ionic columns which were 60 feet high (in the time of Cræsus, Herod. *ibid.*) ; his son Metagenes, by means of sand-bags, placed on them the architraves, which were 30 feet long and upwards (Plin. Vitruv.). Another architect enlarged it, according to Strabo, xiv, 640 ; it was first completed by Demetrius and Pæonius of Ephesus (about 90—100 Ol.). Octastyle, dipteral, diastyle, hypæthral, 425 × 220 feet on ten steps. Of white marble, the quarries of which, only 8 *m. p.* distant, were discovered by Pixodarus. Herostratus destroyed, Deinocrates renewed this wonder of the world. Epigrams, coins, in Menetretius, Symbol. Dianæ Ephesiæ statua. R. 1688. Forster Mémoires de Cassel, p. 187. Hirt, Tempel der Diana von Ephesus. Berl. 1809. Gesch. der Baukunst

i. 232. Deviations by the Editors of Stuart's Antiquities of Athens, V. i. p. 332 of the German translation.

2. Temple of Cybele at SARDIS, a work of the Lydian dynasty, destroyed by the Ionians Ol. 69, 3, then renewed. Some remnants in the Ionic style. Octastyle, dipteral. Size 261 × 144 f. Cockerell in Leake, Asia Minor, p. 344. A. v. Prokesch, Erinnerungen aus Ägypten und Kleinasien iii. 143. [Didymæon at Miletus, destroyed Ol. 71. §. 109, 15.]

3. Heraeum in SAMOS, of which there are still some relics in the Ionic style, 346 × 189 f. (Bedford in Leake, Asia Minor, p. 348. Ionian Antiq. T. i. ch. 5). It must have come in the room of the elder Doric (§. 53), probably at the time of Polycrates. It was the largest temple that Herodotus knew of, inasmuch as the Artemisium had not yet probably attained the size for which it was afterwards famous. Herod. ii, 148. iii, 60.

4. Temple of Olympian Zeus at ATHENS, built by Antistates, Callæchrus, Antimachides, and Porinus, under Pisistratus and his sons, but not completed.—a colossal fabric in the Doric style. According to the ruins of the later altered building the size was 372 × 167 f. (Stuart), or 354 × 171 (Leake). Ὀλυμπίου ἡμιτέλεις μὲν, καταπληξίῃ δ' ἔχον τὴν τῆς αἰδομένης ὑπορχοῦντος γυρόμενος δ' ἂν Πισιστῶν εἴπερ συνέτεται ἔσθῃ. Dicæarch. p. S. Huds. Comp. the Hall. Encycl. Athens, p. 233. Hirt, Gesch. i. 225. —The Python of the Pisistratidæ. Perhaps also the elder Parthenon.

5. Temple of DELPHI after the conflagration Ol. 58, 1, built by Spintharus the Corinthian. (The Amphictyons gave the building out on contract; the Delphians contributed a fourth and collected everywhere for it; the Alcmaeonidæ undertook it for 300 talents, but carried it on in a much more splendid style, Herod. ii, 180. v, 62. &c.; it was not, however, completed till after the 75th Ol. Æschin. against Ctes. §. 116, Bekk.). Of poros stone, the pronaos of Parian marble. A pronaos, naos with the hypæthron (Justin. xxiv. 8. Eurip. Ion 1568 allude to this) and adyton. Αἰνατόμενος γὰρ according to Philostr. Apollon. Tyan. vi, 11. Fragments of old Doric columns (6 feet thick) at Castri, Dodwell i. p. 174. Gell, Itin. in Greece, p. 189.

6. The brazen house of Pallas in the Polis at SPARTA, built about the 60th Ol., adorned inside with brazen reliefs. Paus. iii, 17. x, 5. [The temple at Assos §. 255. R. 2.]

II. BUILDINGS EXTANT.

1—4. PÆSTUM (Poseidonia), the Træzeno-Sybaritic colony. *The large temple* (Poseidon's) peripteral, pycnostyle, hypæthral, with a niche for the image, 195 × 79 English feet in size, the Doric columns 8 moduli, in the serene severity and simplicity of the ancient Doric style. *The small and much later temple* (that of Demeter, the statue stood in an inner thalamus) peript. hexast. 107 × 47 f. The little temple Mauch Supplem. zu Normand Taf. 1. The columns are not more slender, but swell out very much, have a contracted neck, and bases in the antecella; here also there are even engaged columns. There is a half-metope placed at the corner of the entablature. A *Stoa*, whose circuit of columns has 9 at the ends, and 18 on the sides. In the interior a row of columns runs

through lengthwise. The frieze not divided by triglyphs: 177×75 f. The material of these buildings is a solid tuff similar to travertin, and of a white yellowish colour. The workmanship is extremely careful.—[The Ruins of Paestum by Th. Major, L. 1768 f. m. revised by Baumgärtner, Würzb. 1781 fol.] Paoli, Rovine di Pesto 1784. Delagardette, Les Ruines de Paestum. P. an 2. [Paris 1840 fol. maj.] Wilkin's Magna Græcia, ch. 6 (not altogether to be depended on). Winckelmann's Werke i. s. 288 Stieglitz, Archäol. der Baukunst, Th. ii. Abschn. 1. Hirt Gesch. i. 236 [Merc. Ferrara Descr. di un viaggio a Pesto, in Napoli 1827. 4to with 5 plates.] A newly discovered temple (near the amphitheatre) presents strange capitals,—from the later period of the decline,—on which had rested an early Doric entablature with statuary in the metopes. Moniteur, 1830. 7th Juillet. Preuss. Staatsz. 1830. 13th and 17th Jul. Bullet. d. Inst. 1830. p. 135. 226. Mon. d. Inst. T. ii. tav. 20. figured capitals. Hittorff Journ. des Sav. 1835. p. 303. cf. p. 309. Hosking, Archæol. Brit. xxiii. p. 85. Mauch, Supplement zu Normand, 1831. Tf. 15.

METAPONTUM. The temple of which 15 columns still stand, a hexast. peript., is according to the proportions of the columns (10 mod.) considerably later than the great temple of Paestum. Another lies entirely in ruins, in which have been found interesting fragments of the sima, and roof-ornaments of painted terracotta. Metaponte, par le Duc de Luynes et F. J. Debacq. P. 1833.

5—10. [B. Olivieri Vedute d. avanzi dei Mon. Ant. delle due Sicilie. R. 1794 f.]. The elder Sicilian temples cannot be determined with certainty, as the heavier proportions were very long preserved here. Probably to them belong:

SYRACUSE (Ol. 5, 3). Temple of Athena in Ortygia (D'Orville, Sicilia, p. 195), the column not yet 9 mod. ($6\frac{1}{2}$ f. diam.; $25\frac{2}{3}$ height). peript. hexast. Bases in the pronaos. Wilkins, ch. 2. Perhaps of the time of Hiero. [Cavallari in Serradifalco Antich. di Sicilia iv. tv. 9. p. 120.]

ACRAGAS (43, 4). flourishing especially under Theron. Great temples then built, with Carthaginian prisoners (Diod. xi. 25). Many ruins of temples; the two most perfect are called quite arbitrarily (D'Orville, p. 95 sq.) the Temple of Concord (128×50 f.) and the temple of Juno (124×54 f.); the former in particular has been well preserved as a Christian church. The column 9 to 10 mod. The material is a brownish-yellow limestone with petrified shells. Houel, Voyage Pittor. T. iv. pl. 218, 221. Pancrazi, Antichità Siciliane. T. ii. p. 86. Wilkins, ch. 3. Fr. Gärtner's Ansichten der am meisten erhaltenen Monumente Siciliens. Tf. 1 sqq. Baltaro Restauration du temple de la Concorde à Girgenti Bullet. 1837. p. 49.

SELINUS (38, 1). The more ancient temples are the three on the acropolis; the one on the north 171×73 f., the middle one 197×72 , and that towards the south 116×51 (according to Hittorff). All three hexast. peript., but especially the one in the middle, probably the oldest, very peculiar, with narrow cella, broad peristyle, double prostyle, pronaos enclosed with walls, and opisthodomos. The columns 9 mod., in the third $9\frac{1}{2}$; tapering most in the first (about $\frac{1}{3}$ mod.). See Houel i. p. 24. pl. 16 sqq. De St. Non Voy. Pitt. iv. p. 184. D'Orville, p. 60 sqq. Hittorff and Zanth, Architecture Antique de la Sicile, pl. 10—29. comp. Reinganum.

Selinus, p. 78. Götting in the *Hermes* xxxiii. p. 235. Hittorff maintains the Ionic capital with Doric entablature on the [supposed] Empe-
doceum. *Journ. des Sav.* 1835. p. 298. Instances of this combination
p. 302. (Theron's monument, Cyrene, Jerusalem, Petra.)

11. ÆGINA. Temple of Hellenic Zeus (comp. *Ann. d. Inst.* i. p. 342) or [rather] of Minerva (Stackelberg, Apollo's temple at Bassæ, *App.* 3. *Ann. d. Inst.* ii. p. 319), probably built after the victory over the Persians, *Ol.* 75 [?], hence it is very like the temple of Theseus (*Ol.* 78). *Peript.* hexast. hyp. The columns $10\frac{1}{2}$ mod. 94×45 f. Of yellowish sandstone, roof and cornice of marble. The cella was painted red, the tympanum sky-blue, yellow and green foliage on the architrave, triglyphs blue, likewise the regula with the drops, the tænia above them red; the marble tiles with a flower. *Ionian Antiq.* ii. ch. 6 sq. Wagner, *Æginet. Bildw.* p. 217. Cockerell in the *Journ. of Science and the Arts*, V. vi. n. 12. L. 1819. *Descr. de Morée* iii. pl. 53. Ἴόν. Ἀρχαιολογ. part i. agt. Zeus Panhellenios *Kunstbl.* 1836. St. 41 is wanting. Klenze *Aphor. Bemerk.* s. 159. Taf. i. 1.

- 1 81. At the same time were executed, especially by the tyrants, buildings worthy of admiration, aqueducts, canals, fountains, and other such works for the benefit of the public.
- 2 For the exhibition of games, however, they were still contented with simple and artless structures, and nowhere is there anything yet said of splendid theatres, hippodromes, and stadia.

1. The Enneakrunos (Callirrhoe) of the Pisistratidæ. The fountains of Theagenes. The aqueduct in Samos, carried seven stadia through the mountain by Eupolinus the Megarian, and the mole of the harbour, probably ἔργον Πολυκράτειαν. Cloacæ (ὕδωροι) of Acragas, Φαίαιες; a large basin for bathing (κολυμβήθρα). *Diodor.* xi, 26. in *Ol.* 75, 1. (Such Kolymbethræ were even said to have been built by Dædalus in Sicily, for instance in the Megarian territory, in the same way that the construction of a natural vapour bath was also ascribed to him. *Diodor.* iv. 78.)

3. THE PLASTIC ART.

A. ITS EXTENDED CULTIVATION.

82. The formative art advanced with extraordinary energy after the 50th Olympiad in the most different districts of Greece, and instead of the uniform plodding of families, gifted individuals, impelled by their talent for art, came forward in greater numbers. Sculpture in marble received its first perfection from Dipœnus and Scyllis of Crete; there were scholars of these masters at Sparta and other places. Casting in brass was employed by numerous masters in statues of athletes, heroes and gods, especially in Ægina, an island which stood in close connection with Samos, and at Argos. In like manner there existed at Sicyon a distinguished school of artists which was connected with the Argive school. About

the end of the period the plastic art also rose at Athens to a more flourishing condition.

[In Chios sculpture goes back to the beginning of the Olympiads in the family of Bupalus.] Artists of this period whose names are known:—The Dædalidæ **DIPÆNUS** and **SCYLLIS** (marmore sculpendo primi omnium inclaruerunt) Ol. 50 according to Pliny. They also worked in wood and ivory at different places in Greece (Sicyon, Argos, Cleonæ, Ambracia?). [Their Artemis, Hercules, and Athene appear to have been removed to Asia by Cyrus when he made war on Cræsus, in Armenia according to Moses of Chorene, as is detailed by the author *Ztschr. f. d. A. W.* 1835. no. 110. Did Cræsus, then, first obtain them from the Sicyonians?] **Tectæus** and **Angelion**, their scholars about Ol. 55. Paus. ii. 32. **Dorycleidas**, **Dontas** (or **Medon**), **Theocles** of **Lacedæmon**, carvers in wood and toreutæ, scholars of Dipænus and Scyllis about 55. Paus. v. 17. vi. 19. **Endœus** (§. 70. Rem. 2) about 55. **Perillus** or **Perilaus**, brass-caster (the bull of Phalaris) 55. **BUPALUS** and **ATHENIS**, enemies of **Hipponax** (Ol. 60), sculptors of a race of artists in Chios, sons of **Anthermus** (**Archennus**), the son of **Micciades**, the son of **Malas** (about 40) according to Pliny. **Welcker**, **Hipponax**, p. 9 [Thiersch *Epochen*, s. 192. **Bion** of **Clazomenæ** or **Chios**, ἀγγλιμαυτοποιός in **Hipponax** according to **Diogenes** iv, 58, changed by **Sillig** into **Hippocrates**.] **CALLON** of **ÆGINA**, a pupil of **Tectæus** and **Angelion**, brass-caster (*Æginetica aeris temperatura*. Plin.) about Ol. 60—65, although some brought the tripods made by him and **Gitiadas** into connexion with the Messenian war (Paus. iii, 18, 5. iv. 14. 2). **GITIADAS** of **LACEDÆMON**, very probably his contemporary (**Welcker**, *Hyperb. Römische Studien*, p. 262, opposed to this), a worker in brass (at the same time a **Doric** poet). **Sydras** and **Chartas** of **Lacedæmon**, brass-casters Ol. 60 (Sparta sends to **Cræsus**, Ol. 58, a large cauldron with figures, ζῶδια, on the rim, **Herod.** i, 70). **Dameas** of **Crotona**, brass-caster, 65. **Eucheirus** of **Corinth**, a scholar of **Sydras** and **Chartas**, brass-caster, 66. **CANACHUS** of **SICYON**, carver in wood, brass-cutter, and toreutes, Ol. 67—73 (**Schorn**, *Studien*, p. 199. *Kunstblatt* 1821, no. 16. **Thiersch**, *Epochen*, p. 142, comp. below, §. 86). **ARISTOCLES** his brother, brass-caster (**Sicyon** diu fuit officinarum omnium metallorum patria, Plin.). **Aristocles** of **Cydonia** before Ol. 71 (Paus. v. 25. 6). **Eutelidas** and **Chrysothemis** of **Argos** (τεγγυαν εἰδοτέες ἐκ τεγγεσσων), brass-casters, 70. **Antenor**, **Euphranor's** son (**C. I.** ii, 340) of **Athens**, brass-caster, 70. **Arcesilaus**, son of **Aristodicus**, about 70. **Stomius**, brass-caster, 72. **Damophilus** and **Gorgasus**, workers in clay and painters in Italy, 72. **Synnoon** of **Ægina**, scholar of **Aristocles** of **Sicyon**, brass-caster, 72. **Clearchus** of **Rhegium**, brass-caster, 72. **Glaucias** of **Ægina**, brass-caster, 73—75. **Ascarus** of **Thebes**, brass-caster, before 75 according to the opinion of **Pausanias**. **AGELADAS** of **ARGOS**, brass-caster, Ol. 68—81 (the author's *Commentatt. de Phidia* i. §. 6—8. **Welcker** in the *Kunstblatt* 1827, No. 81), formed three muses jointly with **Canachus** and **Aristocles** (**Anthol. Pal.** ii. p. 692. **Planud.** n. 220). **Anaxagoras** of **Ægina**, brass-caster, 75. **Diyllus**, **Amyclæus**, **Chionis**, **Corinthians**, brass-casters not long before 75. **Aristomedon** of **Argos**, brass-caster about the same time. **Aristomedes** and **Socrates** of **Thebes**, workers in marble, 75. **Menæchmus** and **Soidas** of **Naupactus**, toreutæ, about 75. **CRITIAS** of **ATHENS** (κασιώτης, probably ἐλασιώτης in **Lemnos**), brass-caster, 75—83.

HEGIAS (Hegesias) of Athens, brass-caster at the same time. Glaucus of Argos, brass-caster, 77. Dionysius of Argos, brass-caster, 77. Simon of Ægina, brass-caster, 77. Ptolichus of Ægina, son and scholar of Synmoon, brass-caster, 78. ONATAS OF ÆGINA, brass-caster, 78—83, also painter, Rathgeber on Onatas, in Ersch and Gruber's Encycl. correct on the whole, the Hercules of Onatas on coins not worthy of credit. Calythus of Ægina, brass-caster, 80. Calliteles of Ægina, scholar of Onatas, brass-caster, 83. For the history of the artists I refer generally to Franc. Junius' earlier and J. Sillig's far more perfect *Catalogus artificum*. Dresden 1827, to which Welcker (*Kunstblatt* 1827. p. 321, 333 sq. 1828, p. 36), J. M. Schulz (*Jahns Jahrb.* 1829. iii. 1), Osann (*Kunstbl.* 1830. p. 330. 1832. p. 293), and R. Rochette (*Lettre à M. Schorn.* p. 1832). [enlarged as *Supplément au Catal. des Artistes*, 1845. Count Clarac *Catal. des arts de l'antiq.* 1844. Emeric David *Essai sur le classement chronol. des sculpteurs Grecs les plus célèbres*, p. 1807. 8. According to the views of Giraud the sculptor as Count Clarac proves, *H. Brunn artificum liberæ Græciæ tempora.* Bonnæ 1843.] have made many additions. Where any deviation from these authorities seemed necessary, the grounds may be partly gathered from the general context, and partly from what follows.

B. RELIGIOUS STATUES (ἀγῶνάματα).

- 1 83. As it was not the religious statues from which a freer cultivation of art emanated, so also in this period and later they were very often withdrawn from this cultivation by the
- 2 piety with which the ancient form was maintained. In colonies the form of the images in the metropolis was faithfully
- 3 reproduced; and where a new image was needed, they not unfrequently made an exact imitation of the old one.

2. Such statues were called ἀφιδωτάματα (Wesseling ad Diodor. xv, 49), and they greatly abounded especially in the case of Artemis Ephesia (Dionys. ii, 22. comp. viii, 56). In Massalia (Ol. 45 or 60) and its colonies, the established form of the ancient carved image was preserved, Strab. iv. p. 179. The ἀφιδωτάματα of the temples, as in the story of Helice, Olymp. 101, 4, in Diodor. *ibid.* Strab. viii. p. 385, include the imitation of the religious statue.

3. Onatas, following the tradition, imitated in brass the ancient carved statue of Demeter Melæna of Phigalia which was burnt, with horse's head from which dragons and other animals sprung forth, dolphin and dove in the hand, Paus. viii, 42. comp. the story of the Leucippid priestess at Sparta, Paus. iii, 16.

- 1 84. Even in regard to the material, the artists only departed by degrees from the wood formerly in use. On the
- 2 clothed or even gilded bodies of wood were placed heads, arms
- 3 and feet of stone (ἀξοφόροι); ivory also was joined to the wood,

1. [Apollo of Canachus at Thebes, of cedar, an athlete of fig-tree, §.

87, 1, the Sosianic Apollo of cedar, Plin. xiii, 11, Hecate of Myron at Ægina, the first victors at Olympia Ol. 59. 61. Paus. vi, 18. 5. | Ἀγυαίῃσι; Paus. ii, 4, 1. vi, 25, 4. vii, 21, 4. 23, 5. viii, 25, 4. 31, 1, 3. ix, 4, 1. The statue of Apollo at Phigalia is an instance, Stackelberg, Apollotempel, p. 98.

2. The Dioscuri with wives, children and horses at Argos, by Dipœnus and Scyllis, of ebony; in the horses some portions ivory, Paus. ii, 22, 6.

3. Χρυσέων ζώωνων τύποι Eurip. Troad. 1081.

85. From these were developed those images of the gods, 1 very prevalent at this period, in which a kernel of wood was overlaid with ivory and gold. This species of work, which 2 had been earlier employed on vessels in the same way (§. 56), is reckoned as a branch of *toreutics*, by which is meant sculp- 3 ture in metals (the art of the *ciseleur*) and also this combination of metal with other materials. Brass-casting, however, 4 was now also more frequently applied to the representation of the deities in their temples.

1. There were χρυσέληςΦάντινα ἀγάλματα of this description by Dorycleides, Theocles, Medon (in the Heræum at Olympia), by Canachus (Aphrodite at Sicyon), Memachus and Soidas.

2. Probably the throne of the Amycleean Apollo was also a work of the toreutic art. It was built by Bathycles the Magnesian, perhaps in the time of Crœsus, when the Spartans seem to have first turned their attention to costly ἀνάθηματα, comp. §. 69. 82. Reliefs in 32 panels adorned the throne, at the feet were supporting statues, two Charites, two Hora, Echidna and Typhœus, Tritons. Paus. iii, 18, 19. Heyne Antiquar. Aufs. St. 1. S. 1. Quatr.-de-Quincy Jup. Ol. p. 196, where however there is given an incorrect notion of καθεδραί and εὐρυχωραί, Welcker Zeitschrift 1, ii. s. 280 ff.

3. On the toreutic art, Heyne Antiquar. Aufs. St. 2. S. 127. Schneider Lex. s. v. τορσεύειν. Quatr.-de-Quincy, ibid. S. 75 ff. [When we confound the toreutic art, as it is rightly explained §. 173. 311, and which works with more or less delicacy and minuteness on the surface, with the building up of colossi and thrones, we do so in consequence of a deduction of Quatremère de Quincy, which although it scarcely yields in inaccuracy to his Attic demos, has nevertheless found acceptance to a surprising degree. Thus here also and §. 120, 2. 312. R. 1. &c. Among artists therefore the designation of toreutes hovers between calculator or enclasher and artist in gold and ivory, master of colossi, as for example in the lists §. 112. 124. 196. We do not wish to unite under the same name, statues in marble and brass (sculptura and statuaria) or both of them and the glyptic art (in precious stones) or anaglypha and cameos, and why then should we confound the toreutic art and working in gold and ivory in contradiction to the universal practice of the ancients?]

4. Brazen religious images—for example the Apollo Philesius of Canachus in the Didymæon, the Demeter of Onatas mentioned §. 83, 3. &c.

86. The representation of the gods themselves during this 1

period emanated entirely from a pious disposition penetrated
 2 with fear and veneration for the godhead. The deities were
 represented majestically enthroned (*εὐθρόνοι*), or in a tranquil
 and fixed posture; in none of them was corporeal beauty rendered
 conspicuous; the limbs displayed great strength, and
 3 the features exhibited a stiff inflexible earnestness. On the
 outstretched hand of colossal statues were very often placed
 smaller figures of subordinate deities which indicated their
 character, or sacred animals.

2. 3. Comp. below the different deities in the second main division. The chief examples are *the Delian Apollo of Tectæus and Angelion*, with the Charites on his hand (Plut. de mus. 14. Paus. ix, 35, 1), recognised in the gem G. M. 33, 474; and also on the coins of Athens, Combe N. M. Br. 7, 9. Pellerin, Méd. des Peuples, pl. 23, 19. M. Hunter. 11, 14. [Sestini Deser. d'alc. med. Gr. del Prin. di Danimarca Fir. 1821 tav. 2. no. 6.] Comp. the Author's Dorians i. p. 372., below §. 359, 4. [The Hera of Pythodorus with the Sirens, the Zeus of Phidias with the Nike in his hand.] Then *the Apollo Philesius*, placed as a temple-image in the Didymæon (thus is it to be seen on the coins), executed by Canachus after the plundering and burning by Hiero, Ol. 71, 1 (which the brazen colossus would certainly not have survived), and before 75, 2 (when Xerxes carried it off)—in a stiff posture, very muscular and thickset, holding a young stag in his right hand extended, and a bow in his left which is more depressed (from the stag on his hand must be distinguished the automatically-wrought *cervus*, better *corbus*, in Plin. xxxiv, 19, 14). [The cervus of all the manuscripts is defended by Soldan Zeitschr. f. A. W. 1841. S. 579—83. (who groundlessly calls in question the younger Canachus) and by Jan. Jen. L. Z. 1838. Febr. S. 254 f. This statue, different from that of the inscriptions, with which latter that of this Canachus at Thebes exactly corresponded according to Paus. ix, 10, 2. agreed in the position of the doe before the god, with that at Delphi in Paus. x, 13, 3. and on an engraved stone in the D. A. K. tf. 15. No. 61. and thus at the same time the form of the automaton and the motive for introducing it, which may have taken place afterwards, become clear.] The features harsh and archaic (§. 94), the hair parted on the crown with small curls of wire over the forehead. To be gathered from the Milesian coins (Seleucus Nicator gave back the statue), the bronze in the British Museum, Specimens of Antient Sculpture, pl. 12, the head, *ibid.* Spec. pl. 5. and many marble statues (Bonus Eventus). Völkel in Welcker's Zeitschr. i. 1. p. 162. Schorn's Kunstblatt 1821. N. 16. D. A. K. 4,—19—23. [Comp. the Statue of the Mus. Chiaramonti in Gerhard, Ant. Bildw. i, 11. Eckhel D. N. ii. p. 531.]

C. STATUES OF HONOUR (*ἀνδορίαντες*).

1 87. The statues of athletes, by which art was directed to
 life, began with the 58th Ol. according to the accounts extant,
 but became immediately very numerous and occupied the
 2 principal artists. Although in general they were by no means

regular portrait statues, they were however designed to keep in memory the bodily energy and skill of the athletes; they often bore reference also by posture and action to the peculiar art of the combatant. In these anathemes the horse accompanied the human figure.

1. Paus. vi, 18, 5 mentions as the first athletes consecrated at Olympia: Praxidamas of Ægina, Ol. 58 (of cypress wood), Rhexibius of Opus, Ol. 61 (of fig-tree). Eutelidas' statue therefore (Paus. vi, 15, 4) was certainly later than the 58th Ol. However, the stiff antique statue of Arrachion of Phigalia, who was crowned at Olympia when dead, was older (Ol. 53). The statue of the great Milo which was executed by Damias for Olympia about the 65th Ol. was still very antique, with close feet and very stiffly formed hand, (Philostr. Apoll. Tyan. iv, 28), from whose attitude the story in Paus. vi, 14, 2 at the end, seems to have arisen.

2. Olympiæ omnium qui vicissent statuas dicari mos erat. Eorum vero qui ter ibi superavissent, ex membris ipsarum similitudine expressa, quas *iconicas* vocant, Plin. xxxiv, 9.

3. Glaucus the Carystian, distinguished for his dexterity in the manoeuvres of boxing, was represented preludeing (*σνιαμαχῶν*) by Glaucias of Ægina, Paus. vi, 10, 1. Diagoras and his family raised the right hand in prayer, and held the left ready for boxing and the pancration. Schol. Pind. O. 7, in. and comp. Nepos Chabrias 1 (setting aside the anachronism. Xenoph. Memor. iii, 10. "Ὅτι μὲν, ἔφη, ὦ Κλείτων, ἀλλοίους (cf. Symp. 2, 17) ποιεῖς ὄρημαίς τε καὶ παλαιστὰς καὶ πυγμὰς καὶ παγκρατιστάς, ὅρῳ τε καὶ αἶδα.

88. Excepting these victors in sacred games, statues of individuals were still very rare during this period; their consecration always presupposes entirely particular occasions; the *ζυλικοῦν τιὰ στήσαι* was at first an almost *ἡρωικὴ τιμὴ*.

This holds true of the statues of the Argives Cleobis and Biton at Delphi, Herod. i, 31, about the 50th Ol.; [of the Bathyllus of Poïcyrates consecrated in Samos, §. 96. No. 17, if the words *qua nihil videor effectius cognovisse*, did not raise a suspicion that a false inscription was given to a charming and spirited brazen statue in the Heræon, executed in later times]; of the patriots Harmodius and Aristogeiton of Athens (the former were made by Antenor, 67, 4, the latter by Critios, Ol. 75, 4. Böckh, C. I. ii. p. 320. 340. Stackelberg Gräber, Vign. S. 33. Weleker Rhein. Mus. iv. s. 472. M. Hunter. tab. 9. n. 4 [R. Rochette sur le torse du Belvédère, p. 29. Suppl. au Catal. des Artistes, p. 204.]; of the Phocian generals in the dreadful war against the Thessalians, works of Aristomedon, about Ol. 74. Paus. x, 1, 4; also of the *εἰδωλὰ* of the princes of Sparta who fell in battle, Herod. vi, 58. The statue of Hipponax (§. 82) was anything but an honorary statue, comp. §. 420, 1. Köhler über die Ehre der Bildsäulen, Schriften der Münchener Akademie Bd. vi. s. 67. Hirt, Schr. der Berl. Akad. 1814—15. Hist. Cl. s. 6. Böckh, C. I. i. p. 18 sq. 872 sq. (on the Sigean Inscription).

D. MYTHOLOGICAL FIGURES AS CONSECRATED GIFTS (*εισαθήματα*).

1 89. Figures or even whole groups, mostly of brass, from the
 2 mythi of gods and heroes, were now much more frequent con-
 3 secrated gifts. As a reminiscence of the sort of offerings which
 were general in former times (§. 78) statues were occasionally
 placed under tripods which served as a frame and roof to
 them. In these dedicatory gifts mythology was employed en-
 tirely in the same way as in lyric poetry and by Æschylus in
 the drama—in order to lend a higher significance to the pre-
 sent.

2. Tripods at Amyclæ by Callon and Gitiadas with goddesses under
 them, Paus. iii, 18. Comp. Amalthea iii. p. 30 sq. Even the consecrated
 gifts for the Persian war, and the victories of the Sicilian tyrants over
 Carthage were in great part tripods. Ibid. p. 27.

3. The Phocians consecrated the theft of the tripod by Hercules for
 the victory over the Thessalians at Parnassus: Leto, Artemis, Apollo on
 the one side, Hercules, Athena opposite. Here the idea was to represent
 the Phocians as defenders of the Delphic tripod; the Thessalian princes
 were Heraclidæ, their war cry *Athena Itonia*. The masters were Chionis,
 Diyllus, and Amyclæus. Herod. viii, 27. Paus. x, 13, 4. comp. x, 1, 4.
 A victory of Tarentum over the Peucetii was celebrated in a group by
 Onatas, wherein were Taras and Phalanthus. Paus. x, 13, 5.

E. SCULPTURES ON TEMPLES.

1 90. In a similar way were mythological groups chosen as
 ornaments for temples,—it having become usual to place stone
 sculptures in the metopes, on the frieze, the pediments and
 acroteria,—for here also everything bore reference to the
 deity, the consecrators, and the circumstances of the consecra-
 2 tion. Two works of architectonic sculpture mark pretty well
 the boundaries of this period,—the reliefs in the metopes at
 3 Selinus, and the pediment statues of Ægina. Of these the
 latter are also especially calculated to throw light on that art
 in regard to the choice and treatment of the mythological
 subject.

2. The metope tablets of calcareous tufa (4 f. 9½ l. × 3 f. 6½ l.) which
 were discovered in 1823 on the acropolis of Selinus near the middle tem-
 ple by W. Harris and Sam. Angell, and put together by them, and which
 are preserved at Palermo, are adorned with reliefs which were painted,
 and show that the art was still in its infancy (perhaps about the 50th
 Ol.) [or 5—10 Ol. earlier]. *a.* Hercules naked (the lion hide perhaps of
 gilded bronze) carrying the Cercopes. *b.* Perseus with the hat (*κορυμβή*)
 of Hermes (comp. the coins of Ænos, Mionnet, Descr. pl. 49, 3) and the
 talaria, Athena in the peplos, Medusa with Pegasus. The relief with the
 quadriga from the same place is considerably later as well as the metope-
 reliefs of the middle temple in the lower town, although these, which

represent a goddess stabbing a hero or giant, and the torso of a dying warrior, especially the latter, are executed in a hard antique style which perhaps belongs to the end of this period. *Comp.* §. 119. Both temples had metopes only on the east front.

P. Pisani, *Memorie sulle opere di scultura in Selinunte scoperte*. Palermo 1823. B. Klenze in the *Kunstblatt* 1824, No. 8, *comp.* Nos. 28, 39, 69, 78. 1825, No. 45. 1826, No. 98. Böttiger's *Amalthea* iii. p. 307 sqq. Sculptured Metopes discovered among the ruins of Selinus—described by S. Angell and Th. Evans 1826. fo. Hittorff, *Archit. Ant. de la Sicile* pl. 24, 25, 49. (Fr. Inghirami) *Osservazioni Sulle Antich. di Selinunte* illustr. del. S. P. Pisani 1825. *Monum. Etruschi* Ser. vi. t. v. 5. Thiersch, *Epochen* p. 404 sqq. pl. 1. (with drawings by Klenze). R. Rochette, *Journ. des Sav.* 1829. p. 387. Brøndsted, *Voy. en Grèce* ii. p. 149. *D. A. K.* pl. 4, 24. 5, 25—27.

As to the Metopes on the temple at Paestum (see §. 80. ii, 4), which are related in style to the Æginetan sculptures, there is but little (Phrixus on the ram) that can be recognised; those at Assos (§. 255, 2) are not yet sufficiently known.

3. The Æginetan sculptures, discovered by various Germans, Danes and Englishmen (Brøndsted, Koes, Cockerell, Foster, von Haller, Linkh, von Stackelberg), have been restored by Thorwaldsen and brought to Munich (*Glyptothek* n. 55—78). They formed two corresponding groups in the tympana of the temple of Minerva (§. 80) of which that to the west is most complete, but the eastern figures are larger and better executed. Athena leads the combats of the Æacidae or Æginetan heroes against Troy, in the west the combat around the body of Patroclus (according to others that of Achilles, see Weleker, *Rhein. M.* iii, 1. p. 50), in the east around Oicles who was slain by the Trojans as the companion in arms of Hercules against Laomedon. *Comp.* *Gött. G. A.* 1832. p. 1139. In the east Hercules stands in the same relation to Telamon the Æacid—as the archer to the heavy-armed soldier (*comp.* *Pind.* I. v, 27, also *Eurip.* *Here. Fur.* 158),—that Teucer does to Ajax in the west; the costume and form of Hercules correspond to those on the Thasian coins. As the Æacidae here beat the barbarians of Asia, and rescue their countrymen from great peril, so, more recently they aided in battle at Salamis, according to belief (*Herod.* viii, 64, A.), and their descendants, the Æginetans contributed their assistance in the salvation of Hellas. The Persian archer-costume of Paris, the leathern coat, the curved cap, &c., point especially to these parallels [?]. (*Herod.* i, 71. v. 49. vii, 61). Vase in antique style, manner, and arming of heroes, among whom there is one very like Paris, *Pourtales* pl. 8, also in *Stackelberg's Gräber* Tf. 10. These groups, therefore, certainly belong to *Ol.* 75 sqq. [?]. There was gilded bronze added to the marble (many holes enable us to guess where the armour was placed); the hair also was partly of wire. Traces of colour on weapons, clothes, the eye-balls and the lips, not on the flesh. The disposition of the groups is simple and regular [architectonic-symmetrical]; as to the style of the workmanship §. 92. On the acroteria stood female figures in antique drapery and attitude (*Moiræ, Nikæ, Keres*!).

Wagner's Bericht über die Ægin. Bildw. mit Kunstgeschichtl. Anm.

von Schelling 1817. Hirt in Wolf's *Analekten* II. iii. p. 167 (where most has been done towards explanation and determination of time). [Comp. Götting. Anz. 1818. St. 115 ff.] Cockerell §. 80. Rem. ii, c. Leake, *Morea* ii. p. 467. Thiersch, *Amalthea* i. s. 137 ff. Göthe's *Kunst u. Alterthum* iii. s. 116 ff. D. A. K. Tf. 6—8, B. Edw. Lyon, *Outlines of the Ægina marbles*. Liverpool, 1829.

[90*. A place beside the statues of Ægina may worthily be given to the reliefs of the earlier large monument of Xanthus in Lycia, which could not have been erected after the capture of the city by Harpagus, Ol. 58, 3, nearly the time when the former were probably produced. For when that event took place, all the Xanthians, not excepting even the absent heads of families, perished (Herod. i, 176); and, afterwards, when Lycia became a tributary province, and, although it was intrusted with the government of its cities, which probably formed a confederation even at that time, there was however a Persian agent in the capital, Xanthus, it is very unlikely that so important a monument should have been raised to one of the subjugated. Besides, notwithstanding all the difference of the figures, the antique severity of the style, subdued by a pervading grace, the admirable simplicity and truth and the already acquired certainty and delicacy of execution, give considerable probability to the supposition that the Lydian work was produced nearly at the same time with the other at Ægina; but whether it was by a native school or under the influence of the workshop of Chios, which was much famed at the time, or of the scholars of Dipœnus and Seyllis, is a point which will never be made out. Art at this stage, as we learn from the later Italian, can at the most different points having but slight connection with one another, develop from within outwards the wonderful agreement which we observe between these Lydo-Grecian works and the Grecian monuments otherwise known to us. How far inferior to this monument are the frieze-pieces from Assos.

We are indebted to Sir Charles Fellows for the surprising extension of the history of art by means of Lydian antiquity. For the monuments collected by him in that country, where he made this discovery in his first journey in 1838, a large separate building has been erected at the British Museum, to which he presented them. The Xanthian marbles, their acquisition, &c. L. 1843. See engraving of the reliefs in Fellows' *Journal* written during an excursion in Asia Minor, L. 1839. p. 231, and a better one in his *Account of Discoveries in Lycia*, L. 1841. p. 170, repeated in Gerhard's *Archæologische Zeitung* 1843. Tf. 4. S. 49. still more improved and corrected. M. d. I. iv. tv. 3. with which we should take in connexion the extremely profound description and explanation of E. Braun, *Ann.* xvi. p. 133. *Bull.* 1845. p. 14., and in the *N. Rhein. Mus.* 1844. S. 481—490. comp. Gerhard *Archæol. Zeit.* 1845. S. 69. This monument, like four others, mostly found in Xanthus itself, is a

quadrangular tower of limestone in a single piece on a base, so that the frieze was above 20 feet from the ground; over the frieze was a large sima with abacus upon it. The figures are nearly as on the frieze of the Parthenon, 3 feet 6 in. high, and divided into three white marble tablets on each side; the east and west sides 8 feet 4 in., the two others not quite so long. M. d. I. iv. tv. 2. On the western, being the principal side, the frieze is perforated by a small doorway, above which is a cow suckling, as there is a lion over a similar one (Fellows' *Asia M.* p. 226); this door leads into a chamber seven and a half feet high, and is very inconvenient to enter, and may have been rather destined for pushing in cinerary urns or for making libation. This arrangement is similar to that on the tomb of Cyrus, §. 245. R. 2. The art, on the other hand, not only seems to be pure Greek on the whole, but the resemblance is still more surprising in particular figures, for instance the enthroned goddesses to the *Leucothea Albani*, of which, therefore, a cast has been taken and placed beside the sepulchral chamber, and in drapery generally the female figures resemble the goddess ascending the chariot, and the man in armour the *Aristion* on the stele at Athens (§. 96. No. 19). We are therefore the more struck with what is strange and peculiar in the religious ceremonies represented, the gods and their attributes. The compositions on the four sides have evidently a unity of connexion and a close relation to one another. On the side with the entrance we may with great probability recognise *Demeter* and *Cora*, the former with a patera, the younger figure with pomegranate and blossoms, together with the three *Horæ* or *Charites*, those in the centre with pomegranate and blossoms, the one behind with an egg; and as on the three other sides the centre is occupied by three gods enthroned, with sceptres in wide-sleeved garments and mantles, two bearded, the third beardless without being younger, the idea of the three *Zeus* is naturally suggested (only that in that case, *Poseidon* is not to be forced out of this relation into particular connexion with *Demeter* as *Phyalalmios*). However, this supposition is not supported by an animal resembling a bear more than any other, a *Triton* as an ornament under the arm of the throne, a pomegranate blossom in the hand of the second and pomegranates in both hands of the third. To these three gods a family seems to be dedicating offerings,—the man in armour his helmet, the woman a dove, a child a cock and a pomegranate. This child is on the other broader side which lies opposite to that with the door and the two goddesses, and which has two subordinate standing figures at the one end and one at the other, corresponding to the *Horæ* opposite; whereas the ends of the two narrower sides are occupied with four very beautiful *Harpies* carrying off maidens. However appropriate and intelligible this secondary subject may be, to which the figures in the principal representation were at first playfully referred in a variety of ways, it is nevertheless difficult to give a definite and particular explanation of the latter from the artistically available details of native Greek mythology and symbolism, which are for the most part scanty in themselves or in their bearings, ambiguous as to time and place, and totally destitute of connexion. With regard to coloured ornaments, besides the blue of the ground, we perceive traces in the red peak of the helmet, and that the fillets of the plinths and on the thrones, which are in lower relief, had been painted.

There are in London specimens of far earlier art and in coarser stone from Xanthus, a stele with two lions upon it, several animals from a wall built at the time of the Romans, partly engraved, Lycia, p. 174. Of great antiquity also are pieces of a frieze similar to that of Assos, a bear, a stag, a lion tearing a stag, a satyr running with a branch of a tree; a narrower frieze with fighting cocks and other birds, four winged sphinxes from a tomb, and a couchant sphinx of perfect workmanship in the severe style, &c. The lion and bull are prevailing subjects in Lycian sculpture (Lycia, p. 173), and lions are said to inhabit still the Lycian mountains (p. 182). All the monuments in the new Lycian Museum are from Xanthus; Sir Charles Fellows has only brought with him drawings and a few casts from other cities, Tlos, Telmessus, Pinara, Myra, Kadyanda.]

F. STYLE OF THE FORMATIVE ART.

1 91. Although when we take into account the widely dif-
 fused cultivation of art, the difference in character of the
 Doric and Ionic races, and the want of a central point, it is
 not to be expected that art in a time of such intense striving
 should everywhere have advanced in the same way; we can
 still observe, however, certain general changes which neces-
 2 sarily arose in the progressive development of Hellenic art.
 They consist chiefly in this, that the forms passed over from
 their original poverty and rudeness in characterizing into an
 exuberance of expression, directed on the one hand to the
 exhibition of strength, energy and activity, and on the other
 to the display of elegance which at this period had to supply
 3 the want of grace. The sculptures to which this tendency
 gave rise are said to be executed in "the old Greek style," in-
 stead of which they were formerly always mis-called Etruscan.

3. After Winckelmann Lanzi perceived still more clearly the true relation of these styles.—L. Lanzi, *Notizie della Scultura degli antichi e dei vari suoi stili* (Sec. ed. 1824. German by Lange, L. 1816), c. 2 dello stilo Etrusco. [Zoega Bassir. ii. p. 57; de Obel. p. 222, who first applied to them the term of hieratic.]

1 92. The forms of the body in these sculptures are exces-
 sively muscular, the joints and sinews extremely prominent,
 2 whereby all the contours are rendered hard and sharp. This
 hardness was manifested in a high degree by Callon, less al-
 ready by Canachus, but too much sharpness in the delinea-
 tion of the muscles was even still objected to the style of the
 3 Attic masters about the 75th Olympiad. However, this very
 severity of design led to that fidelity to nature which is in
 most particulars so much admired in the Ægina marbles.
 4 With this force of design are usually combined short and com-
 pact proportions, although an excessive lengthening of the
 figures is not unseldom to be found, more however in paint-
 5 ings than sculptures. The gestures have often something

violent (a tendency which was very much favoured by the frequent representation of mythological battle scenes). but even where there is great animation there is still a certain stiffness, something abrupt and angular.

2. *Duriora et Tuseanicis proxima Callon atque Hegesias*, Quintil. Inst. xii, 10. *Canachi rigidiora quam ut imitentur veritatem*. Cic. Brut. 18, 70. *Οἷα τα τῆς παλαιᾶς ἐργασίας ἐστὶ Πηγησίου καὶ τῶν ἀμφοῖν Κρητίων τὸν Νησιώτην, ἀπασφιδιμένα (adstricta) καὶ νευρώδη καὶ σκληρὰ καὶ ἀκριβῶς ἀποσταμένα ταῖς γραμμαῖς*. Lucian Præc. Rhet. 9. Demetr. De Eloeut. §. 14, says that the earlier rhetorical style was unperiodic, but *περιεξέση μόνως*, like the ancient *ἀγαλματα*, whose *τεχνή* was *συστολή καὶ ἰσχυρότης*.

3. With such a truth to nature as excites our wonder, there are united in the Ægina marbles many singularities, such as the prominence given to the cartilage of the breast, the peculiar intersection of the musculus rectus, and the peaked form of the knee which is also much bent. Wagner (§. 90.) p. 96. The Hermes *ἀγοραῖος* erected about the 64th Olympiad seems to have possessed equal merit as regards fidelity to nature, and was even in the time of Lucian (Zeus Tragod. 33) a study for brasscasters. Wiener Jahrb. xxxviii. p. 282.

4. Short proportions, especially in the Selinuntine metopes (the drawing of which is also determined by the endeavour to exhibit every part of the body in the greatest possible breadth). In the Ægina marbles the heads, especially in the lower parts, are large, the breast long and broad, the waist short in proportion, and the thighs short compared with the legs. Other examples of short proportions §. 96. No. 4, 5, 6, 10, 12, 16, 19. Comp. §. 99. No. 1, 2, 3, 6. Examples of slender proportions §. 96. No. 20, 21, 23. Comp. §. 99. No. 4, 5, also 9, 10.

93. But that antique love of elegance is shown in the 1 neatly and regularly folded drapery (comp. §. 69): the curiously braided or wire-like curling and symmetrically ar- 2 ranged hair; then in the peculiar mode of holding the finger, 3 which always recurs in the grasping of sceptres, staffs and the like, and also, with female figures, in tucking up the garments; 4 in the buoyant method of walking on the fore part of the 5 foot, and numerous other particularities. Of a kindred nature is the demand for parallelism and symmetry in the grouping of a number of figures.

1. See §. 96. No. 5, 6, 7, 13, 14, 16, 17. Besides the stiffened and flattened temple-drapery the taste of the age for elegant and many-folded garments must be taken into account. It prevailed chiefly in Ionia, and went out at Athens with the time of Pericles. *Τεττακοῦδοντι ἀρχαῖα στήματα λαμπροῖ*. The author's *Minervæ Poliadis ædis*, p. 41.

2. So in the Ægina marbles (even in the pubes). comp. §. 96. No. 1, 7, 12, 14, 16, 17. This also was derived from the custom of higher and more polished life at that time, and which was especially observed and maintained at festivals. *Asius ap. Athen. xii, 525 F. Βαδίζειν Ἡραίου ἐμπροσθεν ἰσχυροῦ*. *Ἀθήνα παρὰ τὸ πηγεῖον*. Pollux ii, 35.

3. See No. 14, 15, 16, 17, 21. They worshipped *primore digito in erectum pollicem residente*, Appul. Met. iv. p. 90, Bip. Offering-boxes, incense, &c. were presented with three fingers. Aristoph. Vesp. 95. Porphy. de abstin. ii, 15. Ovid. F. ii, 573. Lactant. Inst. v, 19.

- 1 94. There prevail in old Greek art certain fundamental forms in the shape of the head which had their origin partly in the ancient imperfection of art, partly in a degraded conception of the national features, and which, by frequent application in famous schools of art, almost attained a typical consideration, and hence were even adhered to when art had already made great advancement in the drawing of the rest
2 of the body. To these belong on the whole a retreating forehead, peaked nose, the mouth drawn in with the corners turned up, flat elongated eyes, prominent angular chin, lank cheeks, and high ears.

1. *Vultum ab antiquo rigore variare*, was Polygnotus' merit in painting. Plin. xxxv, 35.

2. Comp. the Apollo of Canachus §. 86 with the statues of Ægina, and §. 96. No. 5, 12, 13, 14, 16, together with the coins §. 98.

95. The peculiarity of the Æginetan style, judging from the allusions in ancient authors and the character of the works preserved (§. 90, 3, and 96. No. 3), seems to have consisted partly in a rigid adherence to the antique, partly in a very accurate and studious imitation of nature, and therefore (conformably with the character of the Doric race), in a very conscientious, but certainly not a free manner of exercising art.

Τρόπος τῆς ἐργασίας ὁ Αἰγινάϊος, πλαστικὴ ἢ Αἰγιναία, and the like. Paus. i, 42. ii, 30. vii, 5. viii, 53. x, 36, 3. who accurately distinguishes therefrom τῶν Ἀττικῶν τὰ ἀρχαιότατα, as well as the Αἰγυπτια, vii, 5. Hesych. Αἰγυπτιακά ἔργα τῶν συμβεβηκότας (comp. §. 68, Rem. 3) ἀνόριάντας.

G. REMAINS OF THE PLASTIC ART (D. A. K. PL. 9—14.)

96. It is difficult to point out accurately the remains of the old Greek style, for this reason that, keeping altogether out of view its long continuance in Etruria, even in Greece consecrated gifts for temples were at all times intentionally executed in a stiff and over-ornate style. This is called the hieratic or archaistic style. No wooden statues of this period have been preserved, and as to sculptures in metal, besides the analogous works in Etruria, nothing has come down to us but one very stiff antique figure in bronze.

No. 1. This figure served as the foot of a vessel. Inscription (C. I. n. 6): Πολυκράτης ἀνεθήκε. [It is very bold to understand here the famous Samian.] In Paciudi. Mon. Pelop. ii. p. 51. Collectio Antiq. Mus. Nan.

n. 29, 276. Its genuineness is doubted by Count Clarac, *Mélanges d'Antiq.* p. 24. Panofka *Cab. Pourtalès* pl. 13. p. 42. The excellent bronze figure of which an account is given §. 422. R. 7. must also be mentioned here as a chef d'œuvre of an early Peloponnesian school of art.

2. The Lampadephorus a master-work of early Peloponnesian schools, §. 422. R. 7.

3. Early Greek bronze in Tübingen about 6 in. high, see Grüncisen in the *Kunstbl.* 1835. No. 6 sqq. also publ. separately 8vo. The style Æginetan, the features however more natural, the figure also more slender. The ἐξελκομένη of Amphiarans? Pandarus according to Thiersch, but evidently a charioteer, urging and at the same time restraining.

4. Bronze Minerva from Besançon, hieratic, the head fine, pièces de rapport of silver.

5. Centaurs in bronze §. 389. R. 2.

There was an ancient species of working in the same material—*engraved designs*—of which very antique specimens, and an excellent monument from the Æginetic school, have been preserved.

6. *Graffito* in bronze, a stag torn in pieces by two lions, in a very old style. To be regarded as an example of many similar works in elder Greece. Gerhard, *Ant. Bildwerke Cent. I. Tf. 80, 1.*

7. Very thin bronze plate with embossed figures, very antique, the eyes of little balls, five men, four women; I explain them to be Argonauts and Lemnian women. *Cab. Pourtalès, vignette.*

8. A Bronze Discus from Ægina with two figures referable to the Pentathlon, a leaper with leaping-weights and a javelin-thrower (with the ἀγυλιωτῶν ἀκόστιον), very natural and careful in design. E. Wolf. *Ann. d. Inst. iv. p. 75. tv. B.*

The stone statues of the old style which are best known, besides those which have been already mentioned §. 86, 90, might be classified according to their style, somewhat in this way.

9. Apollo, a colossus, first executed. Ross in the *Kunstbl.* 1836, No. 12, similar smaller statue at Thera, Ross *Kunstbl.* 1836, No 18. [His *Inselreise* i. s. 34. 81.] small curls of stone, tresses on the shoulders, breast full and broad, athletic, striding somewhat with the left leg, as in the colossus of Naxos, and the fragments of the Delian [are these latter sufficient to determine this? The Theraic Apollo, one of the most remarkable monuments of early antiquity, now in the Theseion at Athens, engraved in A. Schöll's *Mittheilungen* Tf. iv, 8, cf. Schneidewin's *Philologus* i. s. 344. Not less important the statue of the sedent Athena on the acropolis, A. Schöll Tf. i. with which a smaller supplementing one also on the acropolis corresponds. Cf. *Bull.* 1842. p. 186.]

10. Statues in the sacred way of the Branchidæ. Notwithstanding their extreme simplicity and rudeness they come down, according to the inscriptions, as far as the 80th Olympiad. *Ionian Antiq. T. 1. new ed. Amalthea* iii, 40. C. I. n. 39, and p. xxvi.

11. Pallas of the Villa Albani. Winckelm. Mon. Ined. P. I. p. 18, n. 17. Werke vii. Tf. 4.

12. Penelope in the Pio-Clementino Museum and Chiaramonti published by Thiersch, Kunstblatt 1824. p. 68 sqq. Epochen p. 426, and R. Rochette, Mon. Ined. pl. 32, 1. 33, 3. comp. p. 102, 420. The beautiful terracotta with four figures Canina Tusculo tv. 3.

13. The Dresden Pallas (no 150). Ἐν περὶ 300 λζ. Imitation of a draped wooden statue with reference to the Panathenaic peplos (on which Böckh Tragic. Princ. p. 192, the author's Minervæ Poliadis ædis, p. 26). The relief, which represents the battle of the giants wrought in embroidery, is with good reason considered to be in the improved style. Augusteum 9, 10. Böttiger's Andeutungen, p. 57. Schorn, Amalthea ii. s. 207. Meyer's Gesch. Tf. 5. A.

14. Herculanean Pallas in the hieratic style, gilt and painted. Millingen, Un. Mon. Ser. i. pl. 7. p. 13. comp. §. 368, 5.

15. Artemis from Pompeii in a similar style, tending to the Etruscan taste, of Luna marble and painted 4 palmi high. Winckelm. W. v. s. 20, 44, 200. M. Borbon. ii. tv. 8. comp. §. 363.

16. Among the archaistic statues of Apollo there is one particularly worthy of notice in the Chiaramonti Museum (Ἀργεῖος of Argos?). Gerhard, Ant. Bildwerke i. Tf. 11.

17. Giustiniani Vesta, remarkable for its columnar figure, and flute-like folds, probably conditioned by architectonic purposes. It is doubtful if it came from Athens. Raccolta 87. Winckelm. W. vii. Tf. 4. Hirt, Gesch. der Bild. Kunst, s. 125 Thiersch, Epochen, s. 134. There are different figures allied to the Giustiniani Vesta by short proportions, large heads, rectilinear folds of the double chiton, and a peculiar intermediate stage between antique austerity and naïve grace; they all seem to represent Attic maidens in procession, or costuming themselves therefor, especially in the Herculanean bronze figures, M. Borb. ii, 4—7, and the others put in juxtaposition with these, §. 422, R. 7.

The reliefs in stone may be arranged somewhat as follows (it must, however, be remarked that only a few can with certainty be assigned to the period whose style they nearly represent).

18. Samothracian relief with Agamemnon, Talthylbius and Epeius. From a judgment-seat, according to Stackelberg, Ann. d. Inst. i. p. 220. After the 70th Ol. (on account of the Ω. C. I. n. 40. Clarac, Mélanges, p. 19), but executed in a very ancient manner. Tischbein u. Schorn's Homer nach Antiken, H. ix. Tf. 1. Millingen, Un. Mon. Ser. ii. pl. 1. Amalthea iii. s. 35. Clarac, M. de Sculpt. pl. 116. Comp. Völkel's Nachlass, s. 171.

19. The so-called relief of Leucothea; a mother presenting her child to a child-fostering deity (λευκοστροφῆος θεῶν). Winck. Mon. In. I. i. p. 67. n. 56. Zoëga Bassir. 1. tv. 41. Winckelm. W. iii. Tf. 3. Comp. Panofka, Ann. d. Inst. iv. p. 217 (Birth of Hera). [The stele of Aristion ἐργον Ἀριστοκλήους, excellent figure of a Marathonomachos with traces of colours in the Theseion Ἐξέμεσις ἀρχαϊολογ. Tv. 75. i. p. 127 sq. N.

Rhein. Mus. iv. s. 4. Tf. 1, Schöll Mittheil. Tf. 1. In Schöll. Tf. 2, 4. there is also the large relief on the acropolis of a female figure ascending a chariot, in which grace is remarkably combined with antiqueness. The bas-relief Despignes §. 364. R. 8 is far more antique.

20. Theft of the Tripod—a subject early cultivated (§. 89. Rem. 3), probably much employed at the consecration of tripods, which very often occurred at Delphi, Thebes and Athens. The base at Dresden, n. 99 (August. 5—7), can be best explained as the stand of a tripod which was won as a prize in an ἀγών λαμπραῶν ἄλλοις. The reliefs in Paciaudi, Mon. Pelop. i. p. 114 (from Laconia), carry us back to the same original. Mon. du. M. Napol. ii. pl. 35 (in the Louvre, n. 168. Clarac, pl. 119), Zoëga ii. tv. 66 (Villa Albani). The subject was already treated in ancient vase-pictures in a more free and lively manner. Comp. especially Fr. Passow in Böttiger's Archäol. und Kunst, i. s. 125. [In one only; only in one relief also on a sarcophagus at Cologne, Verein der Alterthumsfreunde. Bonn 1845. vii. s. 94. where 46 monuments are collected, to which others also will be added.]

21. Reconciliation of Hercules, before whom advances Athena, and whom Alcmena (!) follows, with the deities of Delphi, who are followed by Hermes and the Charites as the deities of peace and friendship, from the well of a Corinthian temple (περιστόμιον, puteal sigillatum) in the possession of Lord Guilford. Dodwell, Alcuni Bassir. 2—4. Tour ii. p. 201. comp. Leake, Morea iii. p. 246. Gerhard, Ant. Bildwerke i. Tf 14—16 (Procession of the new-born Aphrodite to Olympus, also Welcker, Ann. d. Inst. ii. p. 328). Panofka, Ann. ii. tv. F. p. 145 (Marriage of Hercules and Hebe).—This Corinthian relief treated in greatest detail by K. W. Bouterweck in Sehorn's Kunstblatt, 1833, Nos. 96—99, who also endeavours to prove that it represents the introduction of Hercules to Olympus and his marriage with Hebe. [The author repeats the above explanation in the Dorians i. 431 and D. A. K. xi. 42, Gerhard his in the text to the Ant. Bildw. 2 Lief. 1844. s. 194—207. E. Braun also takes the representation to be a marriage scene, but as Her. and Hebe, in his Tages s. 10, and O. Jahn agrees with him. Archäol. Aufs. s. 108. 110—113.]

22. Altar of the Twelve Gods from the Villa Borghese in the Louvre. No. 378, an excellent work nobly conceived, and executed with extreme care and industry. Beneath the twelve deities are the Charites, Hora, and Mæra. Perhaps an imitation of the βαμὸς δάδευκα θεῶν of the Pisistratidæ about the 64th Olympiad. Visconti, Mon. Gabini, tv. agg. a. b. c. Winckelm. W. iii. Tf. 7, 8. M. Bouill. iii. 66. Clarac, pl. 173, 174. Similar groupings: the Capitoline puteal with twelve deities, Winckelm. Mon. In. no. 5. M. Cap. iv. tb. 22. Winckelm. W. iii. Tf. 4; the aratonda of the Capitol with Apollo, Artemis, Hermes, M. Cap. iv. tb. 56. Winckelm. W. iii. Tf. 5; another from the Mus. of Cavaceppi with Zeus, Athena, Hera, Welcker's Zeitschrift i, ii. Tf. 3. n. 11. Comp. Zoëga, Bassir. ii. tv. 100, 101.

23. *Anathemata* for victories in musical games in the most ornate hieratic style. Apollo, frequently accompanied by Leto and Artemis, as Pythian singers to the cithern, making libation after the victory; a goddess of victory pouring out. Zoëga, Bassir. ii. tv. 99; Mon. du. M. Napol. iv. pl. 7, 9, 10 (Clarac, pl. 120, 122); Marbles of the Brit. Mus. ii.

pl. 13. Fragment from the Elgin Collection in the Brit. M. R. xv. 103; from Capri in Hadrava, tv. 4. As a frieze ornament in terracotta, Brit. M. no. 18.—Apollo in the same costume singing a pæan to the cithern, whose cords he grasps with the left ($\psi\alpha\lambda\lambda\alpha\iota$), and strikes at the same time with the plectron in the right ($\chi\alpha\acute{\iota}\chi\alpha\iota$) Mon. du M. Napol. iv. pl. 8; quite like the Samian bronze statue of Bathyllus in the costume of Apollo. Appul. Florid. p. 128. Bip. Anacreont. 29, 43.—Comp. Welcker, Ann. d. Inst. v. p. 147. [§. 361, 4.]

24. Sacrifice for a victory to Athena-Polias, who is clearly recognised by the guardian-serpent, $\alpha\iota\chi\mu\sigma\sigma\acute{o}\varsigma$ $\delta\phi\iota\varsigma$, in several reliefs, which—with a not unimportant extension of the original signification—were placed on the cippi of warriors. Mon. du M. Napol. iv. pl. 11. Amalthea iii. s. 48. Comp. R. Rochette, Mon. In. i. p. 288. 426. Welcker, Ann. d. Inst. v. p. 162. This representation also on a marble discus M. Borbon. x. 11. The stele has the aphiaston. [Avellino Casa di Pompeji 1840. tav. 4. p. 57—80 where the Salaminian victory of Ajax is indicated. Comp. Annali d. Inst. v. p. 162. R. Rochette Mon. Ined. p. 228. 426.]

The following reliefs in particular may serve to present more clearly to view the transition from the old-Greek style to the improved style of the following period.

25. Hercules kneeling on the hind ($\pi\acute{\alpha}\nu\tau\alpha$ $\nu\epsilon\nu\sigma\omega\delta\alpha$). Combe, Marbles of the Brit. M. ii. pl. 7. Specimens, pl. 11. The posture also remained nearly the same in later art. See Anthol. Pal. ii. p. 653. Plan. 96. [The fine group found in Pomp. published by Gaet. d'Ancora, N. 1805. 4to. and in the M. d. I. iv. 6. with a similar one in marble, Annali xvi. p. 175 by H. Keil.]

26. Castor as horse-tamer with the Castorian dog from the Tiburine Villa of Hadrian. Combe ii. pl. 6. Specimens, pl. 14.

27. Festal procession of a Satyr and three Mænads, in the ancient solemnity of style. Inscription: Καλλιμαχος ἐποιεῖ . M. Cap. iv. tb. 43.

28. Cippus with the figure of the deceased (as a $\eta\sigma\omega\iota$) leaning upon a staff, giving a grasshopper to a dog, near Orchomenos. Clarke, Travels iii. p. 148. Dodwell, Tour i. p. 243. The figure in a relief at Naples from the grave of a Campanian named Meddix (according to the inscription) [The inscription does not belong to the stele, and is now even separated from it] is very similar, only it is clad in a shorter dress, and has an oil-vessel ($\lambda\acute{\eta}\chi\mu\sigma\iota$) suspended from the wrist as a symbol of gymnastics. R. Rochette, Mon. Ined. i. pl. 63. p. 251. Odysseus with the dog Argos according to Welcker (as well as R. Rochette and the Catal. del Mus. Borbon.) Rhein. Mus. iii. 4. s. 611 [which is however an error. Mus. Borbon. xiv. 10].

Works of the hieratic style also in terracotta are much more common, and are undoubtedly genuine works of this period.

29. Those relief-figures are genuine antiques which were found at Melos, without a ground, probably from a votive shield, representing Perseus as slayer of the Gorgon, and Bellerophon as vanquisher of the

Chinæra. Millingen, Un. Mon. Ser. ii. pl. 2, 3. [Also Aicæus and Sappho in the Brit. Mus. still unpublished.]

30. Terracotta relief from Ægina, the Hyperborean Artemis riding with Eros in a chariot drawn by griffins. Welcker, Mon. In. d. Inst. tv. 18 b. Ann. ii. p. 65.

THE ART OF ENGRAVING STONES AND DIES.

97. The arts of engraving precious stones and coin-stamps 1 gradually arose, as smaller and less regarded ramifications of the plastic art, into which life did not until late extend from the main branches. Both served as their first object the purposes of economy and traffic. The art of stone-engraving was occu- 2 pied with signet-rings, *σφραγιδοί*, the demand for which was increased by the ancient practice of sealing up stores and treasures, but was also partly satisfied by metal or even wooden 3 seals with devices of no significance. However, the art of working in hard and precious stones at a very early period advanced, after the example of the Phœnicio-Babylonian stone-cutters (§. 238, 240), from a rude cutting out of round holes to the careful engraving of entire figures in antique severe style.

2. Regarding the sealing of *ταμιεία*. Böttiger, Kunstmythol. S. 272. and elsewhere. On the old metal signet-rings, Atejus Capito ap. Macrob. Sat. vii. 13. Plin. xxxiii. 4. On the *τριτοβρώτοι*, *τριπηδιστοι* (in part actually made from worm-eaten wood, and partly seals in imitation of it), see Salmas. Exc. Plin. p. 653. b. It is doubtful whether the ring of Polycrates was engraved. Strab. xiv. p. 638; Paus. viii. 14. 5. Clemens Protr. iii. p. 247. Sylb. for the affirmative. Plin. xxxvii. 4 distinctly opposed to that opinion: comp. Herod. iii. 41, *σφραγίδες χρυσόδοτος σμαράγδων λίθων*; Theodoros certainly did nothing more than *encluse* it [si fabula vera]. According to Diog. Laert. i. 2, §. 57, it was a law of Solon: *ἄκτυλο γλυφῶ μὴ ἐξείναι σφραγίδα φυλάττειν τοῦ πατρίεντος ἀκτυλίου*. The same writer, according to Hermippus, called the father of Pythagoras a *ἄκτυλο γλυφῶς* (viii, 1).

3. On Scarabæi (§. 175. 230, 2) with figures, which almost entirely consist of round rudely formed holes placed close to one another. Meyer, Kunstgesch. i. s. 10. Tf. 1. An excellent collection, partly of this sort and partly of ancient and careful workmanship, but chiefly Etruscan, is furnished in the *Impronti Gemmarii* d. Inst. Cent. i. 1—50. iii, 1—55. See besides, Lippert, Dactyl. Scr. i. P. ii. n. 79. 496. ii, 1. 431. ii, 103. Millin, *Pierres Gravées Inéd.* 6, 7, 13, 25, 26, 50, 51. Specimens, p. lxxxii. Comp. Lessing, *Antiq. Briefe* Th. i. s. 155. Facius, *Miscellaneen zur Gesch. der Kunst im Alterthum*, iv, 2. s. 62 (where also are noticed the pretended *σφραγίδες* of mythology). Gurlitt, *über die Gemmenkunde*, *Archæol. Schriften*, s. 97 ff. Hirt, *Amalthea* ii. s. 12. D. A. K. Tf. 15.

98. Coined silver money had even about the 8th Olympiad taken the place of the bar-money formerly used. It was

introduced by the Argive king Pheidon, and Ægina became
 2 the first *officina* of coining. But for a long time they were
 satisfied with the simplest devices on the convex obverse of
 the coins, with rudely indicated tortoises (in Ægina), shields
 (in Bœotia), bees (at Ephesus), and the like. On the flat reverse
 remained the impression of a projection (*quadratum incusum*)
 3 by which the coin was held fast while receiving the
 stamp. The heads of gods and complete figures first made
 their appearance at this period; and the depressed fields of
 the reverse became gradually filled with representations more
 and more ingenious; different schools of coining were developed,
 as in the characteristically but not elegantly designed
numi incusi (with raised and at the same time depressed
 figures) of Lower Italy, and the coins of Macedonia and Chalcidice
 which were executed in a very sharp style and with much delicacy
 of detail.

1. On Pheidon and the ancient Ægina standard of money, the author's
 Æginet. p. 51, 88. [Böckh's *Metrologie* s. 76.]

2. The most unshapely *χελώνια* of Ægina (in Mionnet's *Empreintes*,
 n. 616 sqq.) certainly reach very far back. Many of the Corinthian coins
 with the Pegasus and Koppa, and the Bœotian with the shield approach
 the same epoch. Levezow über mehrere im Grossherz. Posen gef. uralte
 Griech. Münzen, B. 1834.

3. On the Attic coins in place of the rude Gorgoneion (comp. Cousinery,
Voy. de la Macéd. ii. p. 119. pl. 4) came the head of Minerva with
 the antique and bizarre profile (Mionnet, *Descr.* pl. 41, 50, 54. *Empr.*
 603, 4, 5), and the owl on the reverse, a type which continued for a long
 time. Coins of Athens in the imperial cabinet of coins, *Weiner Jahrb.*
 1838. lxxxii. s. 28.—The *numi incusi* (comp. Stieglitz, *Archæol. Unter-*
haltungen ii. s. 54) of Sybaris, Siris, Poseidonia, Pandosia, Taras, Caulonia,
 Crotona, Metapontum, Pyxoeis, extend from about the 60th to the 80th
 Ol. (Sybaris destroyed, 67, 3. Pyxoeis founded 77, 2. Siris conquered
 about 50, but Sirites continued to exist). Mionnet, *Descr.* pl. 58—60.
 Micali, *Italia* tv. 58, 60. Millin, *Mag. Encycl.* 1814. T. ii. p. 327.—Coins
 of Rhegium and Messana with the hare, and mules in harness (Mionnet,
 pl. 61, 5. Combe, *M. Brit.* tb. 3, 27), are of the time of Anaxilas (70—
 76). *Aristot.* in *Pollux* v, 12, 75; others of Messana have the types of
 the Samians who had settled there (70, 4). *Gött. G. A.* 1830. s. 380.
 Elegantly executed old coins of Syracuse and Gela. [Coins with the head
 of Theron, probably after Ol. 77; Visconti *Iconogr. Gr. A.* ii. p. 6 sq.]—The
 coins of Alexander I. (Ol. 70 to 79) which were imitated by the Bisaltæ,
 are in a severe but very excellent style of art; the old style appears very
 elegant on the coins of Acanthus, also of Mende. Lion and bull on coins
 of Acanthos explained from *Herod.* vii, 125. by Pinder, p. 20. But the
 lion there only attacks camels. The Thasian coins (ΘΑ) with the satyr
 embracing the nymph (on others probably also from thence the satyr
 pursues the nymph) exhibit the art advancing from coarse caricature
 (comp. §. 75*) to the cultivation of elegant forms. At Lete in Mygdonia
 and Orrhescos in the same country these and other antique coins were

imitated in barbarian workmanship (with a centaur instead of the satyr). Mionnet, Descr. pl. 40, 44, 50. Suppl. ii. p. 545. iii. pl. 6, 8. Cadalvène Recueil de Méd. p. 76. Cousinery, Voy. dans la Macéd. T. i. pl. 6, 7. Comp. Gött. G. A. 1833. s. 1270.—The figures of animals and *monstra* especially are also often very antique on the old gold staters of Asia Minor, of Phocæa, Clazomenæ, Samos, Laupsacus, Cyzicus. (The combination of lion and bull on the Samian staters reminds one of oriental conjunctions.) See Sestini, Descr. degli Stateri antichi. Firenze 1817, and in particular Mionnet, Suppl. v. pl. 2, 3. Comp. besides Stieglitz, Versuch einer Einrichtung antiker Münzsammlungen zur Erläuterung der Geschichte der Kunst. Leipz. 1809. D. A. K. Tf. 16, 17.

4. PAINTING.

99. At this period the art of painting, by means of Cimon 1
of Cleonæ and others, made such progress, especially in the
perspective treatment of subjects, as enabled it to appear in
great perfection at the very beginning of the next period.
Vase-painting, which had been introduced into Italy and 2
Sicily from its two metropolises Corinth and Athens, remained
more restricted in its resources, so that the works especially
of the Chalcidian Greeks in Lower Italy took Attic models as
their ground-work both in subjects and forms. In the now 3
prevailing species with black figures on reddish-yellow clay
were exhibited all the peculiarities of the old style: excessive
prominence of the chief muscles and joints, stiffly adhering
or regularly folded drapery, constrained postures or abrupt
movements of the body;—but at the same time, owing to the
facility of exercising this art, there were a great variety of
manners belonging to particular places of manufacture, often
with an intentional striving at the bizarre.

1. Cimon of Cleonæ, Plin. xxxv, 34. Æl. V. H. viii, 8 (on the contrary we must read *Mizos*, [who improved on the invention of Eumarus §. 74] in Simonides, Anthol. Pal. ix. 758, also perhaps App. T. ii. p. 648), invented *catagrapha, oblique imagines*, i. e. oblique views of figures, from the side, from above, from below; and stimulated to more exact details in the body and drapery. That was a great picture which was dedicated by the architect Mandrocles in the Heræum—the bridge over the Bosphorus and the passage of Darius (Herod. iv. 88). Pictures in Phocæa about the 60th Ol. Herod. i. 164. Minnes mentioned by Hipponax Ol. 60, painted triremes [Aglæophon in Thasos, father and master of Polygnotus and Aristophon.]

2. It is proper to refer here to the question as to whether the great mass of the vases of Volci (respecting their discovery §. 257), which probably belong to the time between the 65th and 95th Ol., and by their subjects and inscriptions decidedly refer to Athens, were manufactured at Volci by Attic colonists or *metæci*, or whether they came by means of commerce from Athens or a Chalcidian colony of Athens. Comp. Millin-

gen, *Trans. of the Roy. Soc. of Lit.* ii. 1. p. 76. Gerhard, *Rapporto int. i Vasi Volcenti*, *Ann. d. Inst.* iii. p. 1 (*Mon.* tv. 26, 27). Welcker, *Rhein. Mus. für Philol.* I, ii. s. 301 (for the first view, which Gerhard supports, *Bull.* 1834. p. 76).—R. Rochette, *Journ. des Sav.* 1831. Févr. Mars. The author in *Comment. Soc. Gotting.* vii. p. 77 (for the second as well as *Bunsen Annali* vi. p. 40. R. Rochette *ibid.* p. 285, *Journ. des Sav.* 1837, p. 486 for importation. Gerhard gives up the Tyrrhenian species as such, *Ann.* ix. p. 136, but supports their Italian origin, p. 140). *Comp.* below No. 13. As to the imitation of Athenian vase-paintings in Chalcidian Nola, Böckh has brought to light a remarkable instance, *Proœm. Lect. Hiem.* 1831.

3. Among the great host of antique vase-pictures we here select some of particular interest which belong to the different manners which were developed in Greece itself. There is an entire series of these with figures in shadow. *Stackelb. Tf.* 10—15. [The greatest and most remarkable of all vases of the earlier times is that discovered by Alessandro François in 1845 in the district of Chiusi, painted by Clitias, made by the potter Ergotimus, with a cyclus of important compositions probably grouped under a particular point of view, with 115 names of persons represented. An introductory account given by E. Braun *Allegem. Zeit.* 1845. s. 1379. *Bull.* 1845. p. 113, and Gerhard *ibid.* p. 210, and *Archäol. Zeit.* 1846. s. 319.]

No. 1. The Attic prize-vase, ΤΟΝ ΑΘΗΝΕΘ[Ε]Ν ΑΘΛΟΝ ΕΜΙ, in the possession of Mr. Burgon (*Millingen, Un. Mon. S.* i. pl. 1—3. *comp.* C. I. n. 33, and p. 450), representing Athena as promachos, and a conqueror in a chariot race with *κέρταρον* and *μάστιξις*. A Panathenaic vase from Ægina, *Bull.* 1830. p. 193. 1831. p. 95, one from Cyrene *Annali* vi. p. 2873. [A host of such vases *M. d. I.* i. tv. 22. Gerhard *Etr. u. Campanische Vasen Tf. A. B.*] The numerous amphoræ with different gymnastic and equestrian contests, also a cithern-singer from Volci, are in a more elegant style and evidently merely vases for show, (Gerhard, *Ann. d. Inst.* ii. p. 209. *Ambrosch, ibid.* v. p. 64. *Mon.* 21, 22), as well as some found in Magna Grecia (the Koller vase at Berlin, in Gerhard, *Ant. Bildw.* i. Tf. 5—7; *εγχιαις εγχιαις υιαις* b. *Stackelb. Tf.* 25, the only example from Athens; a peculiar style of painting, with short stiff figures, from a small Athenian tripod; the Lamberg vase at Vienna, the least antique, in *Laborde* i. 73, 74; *comp.* *Panofka, M. Bartoldiano*, p. 65 sqq.). On the destination of these vases, Brøndsted, *Trans. of the Roy. Soc.* II. i. p. 102.

2. Vase with the slaying of the Minotaur, in a stiff antique style; the female figures with drapery checked in different colours and without folds. Work of the potter Taleidas; found in Sicily, but probably of the Attic school, as the subject is presented exactly in the same way on an Attic vase in the possession of Mr. Burgon. Most accurately given in *Maisonneuve*, *Introd.* pl. 38. [Gerhard *Auserl. Vasen* i. Tf. 1—4.]

3. Birth of Pallas in a style very similar to that of the preceding vase. From Volci, where there were a great number of the kind. *Micali, Ant. popoli Italiani, Monum.* tv. 80, 2. [Gerhard *Auserl. Vasen* i. Tf. 1—4.]

4. Vase with boar-hunt by a hero Antiphatas, a prize for a victory in the horse-race, from a tomb near Capua with Dorian inscriptions. Very symmetrical arrangement of the figures, *Hancarville, Antiq. Etr. Grec. et Rom.* i. pl. 1—4. *Maisonneuve, Introduction*, pl. 27.

5. Hermes with the three goddesses hastening to Paris, as on the coffer of Cypselus, Paus. v, 19, 1. Similar to the preceding vase: parallel direction of the limbs; regularly folded drapery, slender proportions. Millingen, Coll. de Coghill, pl. 34.

6. Hercules with the lion's hide, but at the same time a Bæotian shield, violently springing upon Cynus (comp. the statue on the Amyclæan throne, Paus. iii, 18), in Millingen, Un. Mon. S. i. pl. 38.

7. Achilles dragging the body of Hector (in gigantic form) behind his chariot, often on Sicilian vases, in R. Rochette, Mon. In. i. pl. 17, 18. On a similar one at Canino the small winged figure of a hero represents the *eidolon* of Patroclus, R. Rochette, p. 220.

8. Departure of Eriphyle from Amphiaræus and Adrastus, two groups on a Magna Grecian vase. Scotti, Illustrazioni di un vaso Italo Greco. N. 1811. 4to. [Millingen Peint. de Vases, pl. 20, 21. The author's D. A. K. Denkm. i. Tf. 19, 98. Minervini in the Bullett. Nap. ii. p. 122. iii. p. 48, 52. O. Jahn Archæol. Aufs. S. 139 f.]

9. Memnon overcome by Achilles and carried away by Eos, two groups on an Agrigentine vase (but with Attic inscription) of powerful and finished design, Millingen, Un. Mon. i. pl. 4, 5.

10. Pyrrhus slaying young Astyanax before the walls of Troy, at the altar of the Thymbrean Apollo, on a Volcian vase. Mon. d. Inst. 34. Comp. Ambrosch, Ann. iii. p. 361. [young Troilus, Ann. v. p. 251—54. O. Jahn Telephos and Troilos, S. 70.]

11. Athena, recognisable by her helmet and lance, sitting at the right hand of Zeus, with the thunderbolt; before them two Horæ, behind the throne Hermes and Dionysus, in a finished antique style such as prevails at Volci. Copied in colours (red and white) in Micali tv. 81.

12. Dionysus in the ship of the Tyrrhene pirates (an ingenious and grandiose composition) on a cup from Volci, in the inside. On the outside of the rim combats around two fallen heroes. Inghirami, G. Omerica tv. 259, 260. [Gerhard Auserl. Vasen i. Tf. 49.]

13. Athenian virgins drawing water for the bridal bath from the fountain Callirrhoe (ΚΑΛΙΡΡΗΕ ΚΡΕΝΗ, read Καλλιρρόη Κρήνη), from Volci. Brøndsted, A brief descr. of thirty-two anc. Greek vases, n. 27. Comp. the marriage-vases for Lysippides and Rhodon in Pr. Lucian, Musée Etrusque n. 1547, 1548.

14. A traffic-scene,—sale of wool [Silphion] under the superintendance of a magistrate, with Doric inscriptions (Λογιστοίλας), on a vase from Etruria, in a bizarre style, not Attic. Mon. d. Inst. 47. Ann. v. p. 56. Micali tv. 97. [Cab. Durand, no. 422. Panofka Bilder antiken Lebens Taf. xvi, 3. Inghirami Vasi fitt. tav. 250.]

THIRD PERIOD.

FROM THE 80TH TO THE 111TH OLYMPIAD (460—336 B. C.).

FROM PERICLES DOWN TO ALEXANDER.

1. THE EVENTS AND SPIRIT OF THE AGE IN RELATION TO ART.

1 100. The Persian war awakened in Greece the slumber-
 2 ing consciousness of national power. Athens was entirely
 fitted, by the character of the race to which its inhabitants
 belonged, to become the central point of Grecian civilization,
 and availed itself, with great skill, of the means which the
 3 circumstances supplied; whereby it quickly arrived at such
 a degree of power as no other city ever possessed.

2. The Athenians were, in common with their kindred race, the Ionians of Asia, susceptible, lively, and fond of innovation, but combined with these qualities an energy which had there soon disappeared. *Ἡ ἀρετὴ ἀστυχία, τὸ δὲ αἰὶνόν.*

3. The beginning of the palmier state of Athens is fixed by Herod. v. 78 as early as Ol. 67, 4. Themistocles' popular decree for the expenditure of the silver of Laurion on the fleet, about 73. Battle of Salamis. 75, 1. The *hegemonia* of the Greeks who had been under the king fell to Athens for the Persian war, probably 77, 1. Aristides' reasonable taxation; the treasury at Delos; the sum of the yearly tributes, *ἑξακ. 460* talents (afterwards 600 and 1200). Pericles removed the treasure to Athens about 79, 3. From that time the allies mostly became subjects, the alliance-treasure a state-treasure. The highest amount of treasure before the Peloponnesian war was 9,700 talents, the yearly revenue at that time about 1,000. Böekh. Pub. Econ. p. 396 sqq. 433. Lewis.

1 101. The great riches which at this period flowed to
 Athens, whereof only a small portion was expended on the
 Persian war which was indolently carried on, were at first
 laid out principally in the fortification of the city, but after-
 2 wards in adorning it in the most magnificent style with tem-
 ples, and edifices for games.

1. The building of the walls of the Peiræus was begun by Themistocles in the time of the Archon Cebrius before Ol. 75 (according to Böekh De archont. pseudopon. Ol. 72, 1), continued 75, 3. The rebuilding of Athens and the renovation of the walls 75, 2. About Ol. 78, 4. Cimon caused the south side of the acropolis to be strengthened (Plut. Cim. 13. Nepos, Cim. 3), and the foundation of the long walls to be laid, which Pericles completed Ol. 80, 3, 4, but afterwards added another wall to them. On the *three* long walls, Leake's Topography by Rienæcker, Nachtr. s. 467.

2. The Theseion was begun under Cimon, Ol. 77, 4. About Ol. 80, 3, the Athenians made a proposal for a renovation at the common expense of the temples destroyed by the Persians; and about this time many temples were built in Attica. The Parthenon completed Ol. 85, 3. The Propylæa built 85, 4 to 87, 1. The stone theatre was begun (*μετὰ τὸ περὶ τὰ ἱερεῖα*) 70, 1, but the upper portions were not completed until the financial administration of Lycurgus (109—112). The Peisianaætic Hall was formed into a picture gallery, *Παιδαίεον*, about 79, 3. The Odeion was built by Pericles for the Panathenæa before 84, 1. See the author's *Commentatt. de Phidia* i. §. 5. The cost of these buildings was considerable; the Propylæa cost (together with all their appurtenances) 2012 talents (Harpocration); Thucydides ii, 13, says nothing in contradiction to this.

102. While in these works of architecture a spirit of art 1 was unfolded which combined grace with majesty in the happiest manner, the plastic art, emancipated by means of the free and lively spirit of democratic Athens from all the fetters of antique stiffness, and penetrated by the powerful and magnificent genius of the age of Pericles, attained through Phidias the same culminating point. However, in conformity with 2 the character of the elder Hellenians, the admired masterpieces of that time still bore the impress of calm dignity and unimpassioned tranquillity of soul. The spirit of Athenian 3 art soon acquired the sway throughout Greece, although art was also cultivated in the Peloponnesus in great perfection, especially among the democratic and industrious Argives.

3. Athenian artists about Ol. 83, (De Phidia i. 14) worked for the Delphian temple [N. Rhein. Mus. i. s. 18.] and the Phidian school about the 86th Ol. adorned Olympia and Elis with sculptures. On the state of Argos, see the author's *Dorians* ii. p. 147. Lewis and Tufnell.

103. The Peloponnesian war, from Ol. 87, 1 ex. to 93, 4, 1 destroyed in the first place the wealth of Athens, the expenses of the war having exceeded the amount of revenue, and at the same time tore asunder the bond which united the Athenian school with the Peloponnesian and other artists. Of deeper influence was the internal change which occurred 2 during the Peloponnesian war, not without considerable co-operation from the great pestilence (Ol. 87, 3) which swept away the manly race of old Athenians and left a worse behind. Sensuality and passion on the one hand, and 3 a sophisticated cultivation of the understanding and language on the other, took the place of the solid manner of thinking, guided by sure feelings, which was a characteristic of earlier times. The Grecian people broke down the bulwarks of ancient national principles, and, as in public life, so also in all the arts, the pursuit of enjoyment and the desire for more violent mental excitement, pressed more prominently into view.

1. On the expenses of the war see Böckh's *Pub. Econ.* i. p. 289. On the separation of the schools of art during the war, *De Phidia* i. 19.

2. Πρωτόν τε ἤρξε καὶ ἐς τᾶλλα τῆ πόλει ἐπὶ πλέον ἀνομιᾶς τὸ νόσημα—ὅτι δὲ ἦδη τε ἦδὸν καὶ πανταχόθεν το ἐς αὐτὸ κερδαλέον, τοῦτο καὶ καλὸν καὶ χρήσιμον κατέστη. *Thucyd.* ii. 53.

3. In public life the tribe of flatterers of the *demos*, Cleon, &c. came in the room of Olympius Pericles, who governed by the penetrating force of his genius; the *hetærae* exercised more and more influence on domestic life; in tragedy the *παθητικώτατος* and *δεινόςτατος* of Euripides suited the taste of the *great* public; lyric poetry passed over into the new unbridled and ostentatious dithyrambus, the masters of which (*Melanippides*, *Cinesias*, *Philoxenus*, *Telestes*, *Phrynus*, and *Timotheus* of *Miletus*) were regarded by the more rigid as the corrupters of music, particularly of its ethic character; whereby at the same time the art of rhythm about the 90th *Ol.* became more lax and irregular. The ancient oratorical art was founded on a symmetrical construction of sentences, and demanded the most tranquil declamation; along with it an impassioned and pathetic style of speaking gradually obtained a footing.

Particular regard must here be had to the always increasing freedom and violence in the corporeal expression of mental emotions. According to *Xenophon* the Spartan youth did not move his eyes any more than a brazen statue (*Dorians* ii. p. 279. 2 Ed.). At Athens Pericles still preserved "the fixed posture of countenance, the quiet manner of walking, such an adjustment of his dress that it did not get into disorder from any oratorical gesture, the uniform tone of voice." *Plut. Pericl.* 5. *Comp. Siebelis* in *Winckelm.* W. viii. s. 94. Through Cleon free and violent gestures (τὸ τὴν χεῖρα ἐξω ἔχεν) invaded the oratorical platform, and the ancient *εὐκοσμία* of the orators disappeared. *Plut. Nicias* 8. *Tib. Gracchus* 2. *Æschines* against *Timarchus*, §. 25 sqq. *Bekk. Demosth.* π. παραπρ. p. 420 R. We must imagine *Demosthenes* to have been highly impassioned in gesticulation, and *Æschines* to have been somewhat stiff and affected. Lively and pathetic gesticulation on the stage began with *Melanippides*, a contemporary of *Alcibiades*, and whom *Myniscus*, *Æschylus'* actor, on that account called *πίδηκος*. *Aristot. Poet.* 26, *cum Intpp.* *Xenoph. Sympos.* 3, 11.

- 1 104. With this spirit of the times was closely connected the tendency of those artists through whom the plastic art after the 100th *Ol.* attained another stage; inasmuch as in their creations, compared with the works of the previous generation, there is manifested much more sensuality and pathos, a more disturbed equilibrium, and a more restless longing of the soul, whereby indeed art again acquired a
- 2 new world of ideas. But at the same time the propensity to momentary enjoyments, which was a striking feature in the Athenian people, operated as a hindrance to important public undertakings, and art was thus deprived (if we do not take into account what was done by *Conon* and *Lycurgus*) of the great public encouragement which was given in the time of *Pericles*, until it won the favour of the *Macedonian* kings.

This relation brought about changes in the spirit of art which will be seen at the close of this division, and more clearly in the following.

2. Demosthenes complains bitterly of the poverty of public and the magnificence of private buildings in his time. Comp. Böckh, Public Econ. i, 205 sq. Lewis. As to the works promoted by Conon, Paus. i, 1, 3. i, 2, 2. Comp. De Phidia i, 3. n. d. and in corroboration of the statement that the temple of Zeus Soter was erected by Conon, also Isocr. Euagor. §. 57. Under Lycurgus former works chiefly were completed, but there was also something new. See the psephisma in Plutarch x. Orat. p. 279. H., where perhaps we should read: *ἡμέτερα παραλαβὸν τοὺς τε νεοροίους καὶ τὴν ἀνεοδηγὴν καὶ τὸ θιάτρον τὸ Διον. ἐξεργάσατο καὶ ἐπέτελεσε, καὶ τὸ τε στάδιον τὸ Παναθ. καὶ τὸ γυμνάσιον τὸ Λύκειον κατασκεύασε.* Comp. p. 251. Paus. i, 29, 16. The noblest private outlay, however, still continued to be that on war-horses and statues, and it is a severe reproach to Dicaeogenes (Isæus on Dicaeog. Inher. §. 44), that he allowed dedicatory presents, purchased by the person whose property he inherited for three talents (£615), to lie scattered about unconsecrated in the studios of sculptors.

2. ARCHITECTONICS.

105. The first requisite for the prosperity of architecture, the putting forth of every energy in order to accomplish something great, was already exemplified in the walls built at this period, especially those of the Peiræus, which, at the same time that they resembled Cyclopean walls in their colossal size, were distinguished by the utmost regularity of execution.

The circuit of the walls of the Peiræus with Munychia measured 60 stadia; the height was 40 Greek cubits (Themistocles wanted the double); the breadth was such that during the erection two waggons laden with stones could pass each other, the stones were *ἀμαξιαῖοι*, closely fitted to one another (*ἐν τομῇ ἐγγώνιοι*), and held together without any mortar, only with iron cramps soldered with lead. The walls of the Parthenon were built in the same way; the cylindrical blocks of the columns, on the other hand, were connected by wooden plugs (cypress wood in the temple of Sunium, Bullet. d. Inst. 1832. p. 148). [One of these plugs with its sheath in Munich.] All the technical details are here found in the highest perfection.

106. Further, there was evinced in the construction of theatres, odeia, and other buildings for festal amusements, a clearer and more penetrating understanding which conceived in the distinctest manner the aim of the building, and knew how to attain it in the most direct way. The theatron, like the ancient chorus (§. 64, 1), was always still in the main an open space for dancing (orchestra), having entrances on both sides. Around it arose the seats, arranged so as to hold the

greatest possible number of persons, and the elevated scaffolding of the stage. The building of theatres probably emanated from Athens, but at this period it had already extended
 3 over all Greece. The Odeion also, a smaller theatre with an
 4 umbrella roof, received its form at Athens, and it is in like
 manner probable that one of the contemporaries of Phidias first produced at Olympia the ingenious form of the barriers ($\xi\xi\xi\xi$) of a hippodrome.

2. On the theatre at Athens §. 101, Rem. 2. That of Epidaurus, a work of Polyclitus (about Ol. 90), was the first in beauty and symmetry; a portion of the very commodiously built stairs is still remaining. [The seats are still almost entire; the restoration with the stones themselves removed from their places would be easy.] See Clarke, Travels ii, 11. p. 60. Donaldson, Antiq. of Athens, Suppl. p. 41. pl. 1. The theatre of Syracuse (comp. Houel, T. iii. pl. 187 sqq. Wilkins, Magna Grecia, ch. 2. p. 6. pl. 7. Donaldson, p. 48. pl. 4. 5) [Cavallari in Serradifalco Antich. di Sicilia iv. tv. 17—22. p. 132] was built by Democopus-Myrilla before Sophron (Ol. 90). Eustath. ad Od. iii, 68. p. 1457. R. Comp. §. 289.

3. The odeion is pretended to have been built in imitation of the tent of Xerxes, and the roof was said to have consisted of Persian masts, hence also Themistocles instead of Pericles has been called the founder (Hirt, Gesch. ii. p. 18). But even Attica furnished at an early period much longer trees than it did afterwards for the roofing of large buildings. Plato, Critias, p. 111. On the design of an odeion §. 289.

4. On Cleoetas, the son of Aristoteles, Böckh, C. I. p. 39, 237. The author, De Phidia i, 13; on his $\xi\xi\xi\xi$ Hirt, Gesch. iii. p. 148. It fulfilled the object of bringing all the chariots round the Spina at an equal distance from the normal starting-point of the circuits.

1 107. Probably also the art of arching, which was not yet
 anywhere employed in temples at this period, except perhaps
 2 in the Eleusinian Megaron, was already used in the building
 of these theatres. According to the tradition of the ancients
 3 it was invented by Democritus, but he perhaps only im-
 ported it from Italy (see §. 168) into Greece. The same Democritus instituted, together with Anaxagoras, investigations into the perspective design and detailed construction of the theatrical scene; it was through him, in an especial manner, that a philosophical spirit of inquiry began to benefit the arts.

2. Poseidon. in Seneca Ep. 90. Democr. dicitur invenisse fornicem ut lapidum curvatura paulatim inclinatorum medio saxo (key-stone) alligaretur. Democritus, according to the most probable account, died Ol. 94, 1, about 90 years old.

3. Vitruv. Præf. vii. Namque primum Agatharcus (§. 134) Athenis, Æschylo docente tragediam, scenam fecit et de ea commentarium reliquit. Ex eo moniti Democr. et Anax. de eadem re scripserunt, quemadmodum oporteat ad aciem oculorum radiorumque extensionem, certo

loco centro constituto, ad lineas ratione naturali respondere. This matter falls in with the last days of Æschylus (about Ol. 80), hence Aristotle, Poet. 4, 16, ascribes scenography or perspective scene-painting to Sophocles first. Scenography thenceforward figured as a separate art; about the 90th Olympiad we find in Eretria an architect and scenographer called Cleisthenes (Diog. Laert. ii, 125); afterwards there were various others, as Eudorus, Serapion in Plin. Aristot. Poet. 4, 16. Also a pictor scenarius in Gori Inscr. Etr. i. p. 390. Comp. §. 324.

108. With regard to the columnar ordinances, the Doric 1 was at this period cultivated to a higher degree of grace without however losing its predominant character of majesty. The Ionic existed at Athens in a peculiar ornate form, and in 2 Ionia itself in that which was afterwards retained as the regular canonical form. Beside these appeared about the 85th 3 Olympiad the Corinthian capital, which was unfolded by an ingenious combination of the volute forms of the Ionic with freer and richer vegetable ornaments, but only attained gradually its canonic form. Accordingly it is found single at 4 first, then multiplied, but only in subordinate portions of the building. As a leading order it was first employed in small honorary monuments.

3. See the story of Callimachus' invention in Vitruv. iv, 1.

4. See §. 109. No. 5, 12, 13, 15. We find it employed throughout for the first time in the Choregic monument of Lysicrates, which, though elegant, is by no means to be regarded as a perfect model, Ol. 111, 2. Stuart i. ch. 4.

109. Whilst the temples of Athens at this period bore the character of the purest proportion, the choicest forms, and the most perfect harmony, and a similar spirit was exhibited in the Peloponnesus, elegance and magnificence were the qualities most aimed at in Ionia where the art was later of coming into full bloom, and the Ionic style was almost exclusively employed (with striking, indeed, but not so careful execution in detail). The Sicilian temples on the other hand adhered to the old Doric forms, and imposed by their gigantic size and boldness of plan.

I. ATTICA.

1. [Comparison of the dimensions of 17 temples in Serradifalco, Aut. di Sicilia ii. p. 80, and a collocation of 21 Sicilian temples in ground plan. v. tv. 43]. The THESEION, from Ol. 77, 4. (§. 101. rem. 2) till later than 80 (§. 118). Peript. hexast. in the Doric order, 104 × 45 f. of Pentelic marble. The height of the columns more than 11, the intercolumnia 3 mod. Well preserved, even the beautiful lacunaria. Stuart, Antiq. of Athens iii. ch. 1. Supplem. ch. 8. pl. 1. [L. Ross τὸ θεῖον καὶ ἡ ναὸς τοῦ Ἀπόλλωνος ἐν Ἀθήναις 1838. 8vo. Archäol. Zeit. 1844. S. 245. In opposition to this Ulrichs Annali d. Inst. xiii. p. 75. E. Curtius in Gerhard's Archäol. Zeit. i. S. 97].

2. The PARTHENON or HECATOMPEDON, 50 feet larger (longer) than an older one whose site it occupied, Hesyeh. Built by Ictinus and Callicrates, a work on it by Ictinus and Carpion. Peript. hexast. hypæth. in the Doric order, on a high platform, entirely of Pentelic marble. Substruction, Ross Kunstbl. 1835. No. 31. Consists of the encircling colonnade; the *περὶστούριον* at each end, formed by columns with railings between, the hecatompedon strictly so called, that is the cella 100 feet in length [breadth rather, calculated after Stuart p. 8. and Le Roy p. 5. by Ideler in the Schr. der Berl. Akad. 1812. S. 186] with 16 (or 23?) columns round the hypæthron; the parthenon properly so called, or chamber for the virgin, a square enclosed space around the statue; and the closed opisthodomos with 4 columns, to the west. The front was to the east. Entire dimensions 227 × 101 English feet, height 65 feet. The height of the columns 12 mod., the intercol. almost $2\frac{2}{3}$, diminution of the shaft $\frac{1}{4}$; the swell $\frac{1}{4}$; corner columns 2 inches thicker. Shields hung on the architrave; regarding its riches in statuary §. 118. The triglyph frieze ingeniously composed with the greatest possible saving of stone, Klenze Aphorist. Bem. S. 368. Tf. 1. Fig. 2, 3. The pure splendour of the marble was enhanced by the gold and colours used in ornamenting the smaller fillets and mouldings. The temple suffered particularly on the 28th of Sept. 1687, from the Venetians, and more recently from Elgin; but it always still excites a wonderful enthusiasm. J. Spon (1675) Voy. de Grèce. Stuart ii. ch. i. Wilkins, Atheniensiâ, p. 93. Leake, Topography, ch. 8. Böckh C. I. p. 177. The new editors of Stuart in the German translation (Darmstadt 1829) i. p. 293, where there is also given at page 349 an account of the vestiges of the old Parthenon. Cockerell's plan in Brøndsted, Voy. dans la Grèce ii. pl. 38. On Heger's Investigations, Gött. G. A. 1832, s. 849. The Parthenon measured anew by J. Hoffer, Wiener Bauzeit. 1838. N. 40 ff. [There is a model of the restored Parthenon in the gallery of the Bodleiana at Oxford, $6\frac{1}{2}$ feet in length.] One also in the Brit. Museum.

3. The PROPYLEA, built by Mnesicles. They formed the access to the acropolis as to the court of a temple, and stood in connexion with a road leading up from the market. Carriage road to the Propylæa of Pentelic marble slabs. L. Ross in the Kunstbl. 1836. N. 60. A grand gate, with four subordinate doors, an Ionic portico on the outside, and on each side a Doric frontispiece, the architecture of which was very skilfully combined with the Ionic in the interior. Comp. N. 5, c. At the sides project wings, the northmost of which served as a *poikile*; in front of the one to the south stood a small temple to Nike Apteros. Stuart ii. ch. 5. Kinnard, Antiq. of Athens, Suppl. (on the ascent). Leake, Topogr. ch. 8. p. 176. Le temple de Victoire sans ailes, restauré par R. Kousmin décrit par V. Ballanti R. 1837 fo. Bull. 1837. p. 218. [Kunstbl. 1835. N. 78 f. L. Ross u. E. Schaubert Die Akropolis von Athen. 1 Abth. der T. der Nike Apteros. B. 1839. fo.]

4. The Temple of ATHENA POLIAS and Poseidon Erechtheus. A very ancient sanctuary which was renewed after the Persian war. but (according to the Record C. I. n. 160) not completed till after 92, 4. full of sacred monuments, by means of which the plan of the building received peculiar modifications. A double temple (*ναός διπλοῦς*) with a separate apartment to the west (Pandroseion) a prostyle to the east, and two porticoes (*περὶστούριον*) on the N.W. and S.W. corners. The edifice stood

on two different foundations, inasmuch as a terrace extended along on the north and west sides, and stopped short towards the north and west (on which side stood the *ταίχες ἐκτεταται* in the inscription). Size without the porticoes 73×37 feet. Caryatids (*κρύπται*, Athenian maidens in the full Panathenæic costume) [§. 330, 5] around the portico in the south-west corner (in which the Erechtheian salt spring and the very old olive-tree appear to have been); windows and engaged columns in the Pandroseion. The frieze of the whole was of Eleusinian lime-stone with reliefs (of metal) fixed on (*ῥηῖμα*). [Seventeen pieces stand in the Erechtheion, a list of them in *Ann. d. I. xv. p. 309 sq.*] The Ionic architecture presents much that is peculiar, especially in the capitals (§. 276); the care in execution is unsurpassed. *Stuart ii. ch. 2. Wilkins. p. 75.* The author's *Minervæ Poliadis sacra et ædis. 1820.* *Rose, Inscript. Græcæ Vetustissimæ, p. 145. C. I. i. p. 261.* *New Edition of Stuart, p. 482.* Fragments of a second inscription referring to this temple. *Kunstbl. 1836. St. 60* [39 f. Complete in the *Ἐρεχθεῖον ἀρχαῖων*. 1837. p. 30. in *Rangabis Antiqu. Hellen. p. 45.* and *Ann. d. I. xv. p. 286—327.* An architect Archilochus of Agryle therein]. Inwood *The Erechtheion of Athens, fragments of Athenian architecture, and a few remains in Attica, Megara and Epirus. L. 1827.* [Von Quast *Das Erechtheum zu Athen nach dem Werk des Hr. Inwood B. 1840.*—*Temple of Athene Ergane on the acropolis.* See Ulrichs in the *Μεταφ. 1841. 4th June*, and in the *Abhd. der Münchner Akad. philos. philol. Kl. iii, 3. S. 627.*]

5. ELEUSIS. *Uned. Antiqu. of Attica. ch. 1—5* (Traduct. par M. Hittorff *Ann. d. Inst. iv. p. 345*). *a. The great temple* (*μεγαλὸν ἀνακτασάειον*) erected under the superintendence of Ictinus of Coræbus, Metagenes, and Xenocles, and planned for the celebration of the mysteries. Departure in the Eleusinian building from the pure style. *Kugler S. 43.* A large cella with four rows of Doric columns running across in two tiers; between them a large opening for light, which was arched by Xenocles (*το ὑπαιθρον ἐκδοῦσθαι* *Plut. Pericl. 13. comp. Pollux ii. 54*), as this temple must not be hypæthral. Portico of 12 Doric columns (by Philo in the time of Demetrius Phalereus) which have already thin fillets between the flutings. $212. 10. 2 \times 178. 6.$ the measurement of the square within $167 \times 166. 6.$ Beneath the cella a crypt, undiminished cylinders supported the upper floor. The material mostly Eleusinian lime-stone, little marble. The size of the whole 220×178 f. Statements somewhat at variance, *Ionian Antiqu. ch. 6, 19—21, new ed.* *b. The smaller Propylæa* in the inner peribolos, with enigmatical disposition of the door. We have here the capital of a pilaster with the leaves of the acanthus. *c. The larger Propylæa* in the outer court. Entirely similar to those on the acropolis; only without the side buildings. The pannelled ceiling (*ἰσοπέδι*) praised there by Pausanias is here more distinct (whether *Appii propylæum*, *Cicero ad Att. vi, 1 l.*) *d. A small temple of Artemis Propylæa, a templum in antis, Doric.* *e. A small temple on the rock above the Megaron, in the inner peribolos.*—None of the buildings at Eleusis were completely finished.

OTHER ATTIC TEMPLES.

6. At RHAMNUS. The larger temple of Nemesis, hexast. peript., Doric, 71×33 f. was probably begun in the time of Pericles (*comp. §. 117*), but not finished till later (fillets with the flutings). Rich paintings and

gildings are observable on the external cornice, and on the cornice over the frieze in the interior, the outlines of which are carved. Beautiful lacunaria, *Un. Antiq.* ch. 6.

7. Temple of PALLAS ON SUNIUM, hexast. peript. with propylæa of the same order, the Doric. Also of the age of Pericles. *Ionian Antiq.* ii. ch. 5. pl. 9—14. *Un. Antiq.* ch. 8.

8. STOA AT THORICUS (7 columns in front, 14 on the side. *Comp.* §. 80. *Rem.* ii, 3). The columns (11 mod. high) have received but the beginning of the flutings. *Un. Antiq.* ch. 9.

II. CHIEF PELOPONNESIAN TEMPLES.

9. Temple of ZEUS AT OLYMPIA, built with the spoils of Pisa (which fell about the 50th Ol.) by Libon the Elean, completed about the 86th Ol. Of poros stone. Hexast. peript. hypæthral. The pronaos closed with grated doors (*ἑσπερὶ γυλῶσαι*) between columns, so likewise the opisthodomos corresponding to the pronaos; the cella rather narrow with upper galleries (*σπυρὶ ὑπερεῖσι*). Size 230 × 95 Greek feet, height 68. On the ruins, especially Stanhope's Olympia, p. 9. Cockerell, *Bibl. Italiana* 1831. N. 191. p. 205. *Expédition Scien. de la Morée* Livr. 11. pl. 62 sqq. *Comp. Völkel's Nachlass* i.

10. 11. Temple of HERA at ARGOS by Eupolemus after Ol. 89, 2. The OLYMPIEION AT MEGARA before 87. No ruins of these temples. [Discovery of the foundation. *W. Mure Ann. d. Inst.* x. p. 398 tav. II. The same author's *Tour in Greece* ii, 177.]

12. Temple of APOLLO EPICURIUS AT PHIGALIA, built by Ictinus the Athenian (*Eustath.* on the *Od.* p. 1825. R.), therefore perhaps before Ol. 87, 2 (according to the supposition of Pausanias, after the plague, 88). Size 126 × 48 f. Without, a Doric pteroma; within, Ionic columns form niches (probably for Donaria) and an hypæthron. A Corinthian column stood at the end of the hypæthron behind the statue. On the ruins *Combe, Brit. M.* iv. pl. 25—28. *Stackelberg, Apollotempel* Tf. 1—5. *Donaldson, Antiq. of Athens, Suppl.* p. 1. pl. 1—10.

13. Temple of ATHENA ELEA AT TEGEA, built by Scopas after the 96th Ol. the largest and most beautiful in the Peloponnesus. The combination of Ionic columns externally, and Doric and Corinthian above one another within, is important for the history of architecture. *Paus.* viii, 45. Slight remains. *Dodwell, Tour* ii. p. 419. *Klenze Aphorist. Bem.* S. 647.

14. The very slender Doric columns (more than 13 mod. high) of the temple of Zeus at Nemea appear to belong to the end of this period. *Ionian Antiq.* ii. ch. 6. pl. 15—18. *Descr. de Morée* iii. pl. 72. [*Clarke Trav.* ii, 2. chap. 18. p. 714. 4to Ed.]

III. IONIA [AND CARIA].

15. DIDYMEON AT MILETUS, after its destruction rebuilt Ol. 71, principally by Pæonius and Daphnis of Miletus, but never entirely completed. Dipteral decast. hypæthral, 163 feet broad, in magnificent Ionic style, with engaged Corinthian columns in the pronaos. The columns

6½ feet thick, 63½ high, more slender than those at Ephesus, Samos, and Sardis (§. 54, 80), with lighter entablature. *Ionian Antiq.* i. ch. 3. p. 27. Choiseul Gouffier, *Voy pittor.* i. pl. 113, 114. Hirt, *Gesch.* ii. p. 62. pl. 9, 11.

16. Temple of PALLAS POLIAS AT PRIENE, built by the learned architect Pytheus, about Ol. 110. According to an inscription, Alexander had the glory of consecrating it. C. I. No. 2904. Peript. hexast. of beautiful Ionic order with propylæa which instead of Ionic columns have pilasters inside whose capitals are enriched with griffins in relief. *Ionian Antiq.* i. ch. 2. new ed. Choiseul Gouffier, pl. 116.

17. Temple of DIONYSUS AT TEOS by Hermogenes, probably built about the time of Alexander. Peript. hexast. and caryatid, according to Vitruvius (who principally follows Hermogenes). *Ionian Antiq.* i. ch. 1. Choiseul Gouff. pl. 124. Comp. besides Hirt, *Gesch.* ii, 66.

18 Temple of ARTEMIS LEUCOPHYRNE AT MAGNESIA on the Meander, built by Hermogenes, pseudodipteral, according to Vitruvius 198 × 106 f. Leake, *Asia Minor*, p. 349. To it belongs the elevation, *Ionian Antiq.* i. ch. 1. pl. 2. first ed. [R. Rochette after the labours of the architect Clerges in the *Journ. des Sav.* 1845. Oct. Nov.]

19. Ruins of a temple of APOLLO AT DELOS in the Doric order (the height of the columns 12 mod.), Stuart iii. ch. 10. p. 57. [A friese tablet from the temple of Esculapius, the most important in Cos. See Ross in Gerhard's *Archäol. Zeit.* 1846. Tf. 42. S. 281. Temple of Dionysus at Aphrodisias, octast. peript. probably by Hermogenes; panther and crater alternately on the architrave, *Ion. Antiq.* iii. ch. 2. pl. 13 sqq. cf. Fellows *Lycia* p. 33. and Texier. The beautiful Ionic temple of Azani in Phrygia in Fellows' *Asia Minor* p. 136. 141. and in Texier.]

IV. SICILY.

20. 21. ACRAGAS. Comp. above §. 80. The great Doric temple of Zeus Olympius was incomplete when Acragas was conquered by the Carthaginians Ol. 93, 3, and also remained so after the renovation of the city. Diod. xiii, 82. Size according to Diod. 340 × 160 f. (369 × 182 English f. according to the latest measurements). Height 120, without the substruction (νεφέλιον). The cella has within pilasters 12 feet broad, and half-columns without, 20 feet in circumference, but porticoes at the ends according to Diodorus, according to Cockerell however there were here also pilasters and half-columns. The columns under 10 mod. high. In the interior there stood on columns or pillars, gigantic figures in antique severe style as supporters of the roof [§. 279]. Nic. Maggiore, *Opusc. Archeol.* 1834. cf. Bull. 1836. p. 62. There are many things about this temple still in the dark. See Wilkins, *Mag. Gr.* ch. 3. pl. 14—17. Hirt ii, 90. pl. 9, 12. Klenze, *Tempel des Olymp. Jupiters* 1821, and in the *Kunstblatt* 1824. N. 36 (comp. 28, 39). Cockerell, *Antiq. of Athens*, Suppl. p. 1. pl. 1—8. Not far from the above stands the so-called temple of HERCULES. Cockerell, pl. 9. More recent excavations at the [so-called] temple of Hercules, Bull. 1836. p. 97. 129. Theron's monument, the pyramid of a victor horse (Plin. viii, 42), according to Götting in the *Kunstbl.* 1836. N. 7.

22—24. SELINUS. Comp. §. 80. Its large and rich temples are mentioned in Thucyd. vi, 20, and in connection with its destruction by the Carthaginians (92. 4). The chief Doric temple was at that time still incomplete, as only the eight columns of the east front were fluted (with fillets), and some others begun. Dipteral according to Wilkins, pseudo-dipt. according to Hittorff and Serradifalco with large columnar pronaos and hypæthron, 331 × 161 feet according to Wilkins, 367 × 161 according to Göttling in the *Hermes* xxxiii. p. 248. The columns about 10 mod. high. South from this one in the same eastern portion of the city stand two other temples, all together called *i piliere die Giganti*, 186 × 76 and 232 × 83 f. large; both hexastyle peripteral, and on the whole they appear to belong to the same period. The middle and smallest temple is constructed almost in the same way as the middle temple of the acropolis, but at a later period however when more slender (about 10 mod.) and at the same time greatly tapering (about $\frac{3}{4}$ mod.) columns made their appearance in Sicily; somewhere about the 80th Olymp. Comp. on the sculptures §. 90 and 119. Wilkins, ch. 4. pl. 1—11. Hittorff and Zanth, *Archit. de la Sicile*. Livr. 5, pl. 30 sqq.

25. EGESTA. Hexast. peript. 190 × 77 f. the columns not yet fluted. Wilkins, ch. 5. Gärtner's *Ansichten der Monumente Siciliens*. Hittorff, pl. 2—6. [SYRACUSE. Hexast. peript. Serradifalco i. tav. 3—8. Canina in the *Bullett.* 1836. p. 91.] The cella 86. 6. x, 47, 4. Palm, entire length 218, 2. P. Cavallari in Serradifalco iv. tav. 5—8. p. 120. [CORFU. Not far from the city Hexast. peript. W. Railton, §. 253. R. 1.]

110. Luxury in private buildings, houses, and monuments, did not begin at Athens especially till towards the end of this period (§. 104. 2). It began sooner with the rich and haughty Agrigentines who built, according to the well-known saying, as if they expected to live for ever.

See the marvellous accounts in Diodor. xiii, 81 of Gellias' palace and colossal wine-cellar. of the public piscina, the monuments to victorious horses and favourite birds. The so-called sepulchre of Theron (Wilkins ch. 3. pl. 19) is remarkable on account of its Ionic engaged columns with Doric entablature, and the cross-vault in the interior. A similar mixture has been observed in the so-called Heroön of Empedocles on the acropolis of Selinus.

- 1 111. The greatest problem likewise of the architect, the construction of entire cities, fell at this period principally to Hippodamus of Miletus who, by his improvements in the Peiraus, which Themistocles had rather designed as a place of refuge in time of war, converted it into a splendid city. He laid out Thurii (Oly. 83, 3) with large streets at right angles, and likewise rebuilt Rhodes (Olymp. 93, 1) in a highly symmetrical and regular manner, and in the form of a theatre.
- 2 Through him as well as Meton the regular (Ionic) method of building seems to have gained the ascendancy over the narrow and angular construction of cities which prevailed in early Greece.

1. On the designs of Hippodamus, comp. Aristot. Pol. ii, 5, with Schneider, vii, 10. Photius and Hesych. s. v. Ἰπποδάμου οὐρανοῦ; with Diod. xii, 10. Schol. Aristoph. Equ. 327 (comp. Meier on the Scholia. p. 457. Dindorf). On Rhodes, Strab. xiv, 654. Aristeides Rhodiæus. Meurs. Rhodus i, 10. Perhaps the plan of the beautiful city Cos (103, 3) was similar, as well as that of the new Halicarnassus (by Mausolus; the plan in Cuper, Apoth. Homeri p. 241 is not altogether correct). [Vitruv. i. 7. De electione locorum ad usum communem civitatis.]

2. On the plans of Meton (the astronomer and hydraulist) for the building of a city, Aristoph. Birds, 995 and Scholia. On the old-Greek and Ionic mode of laying out towns, comp. Dorians, vol. ii. p. 272 sq. The cities of the Peloponnesus which grew up after the fall of Sparta were also certainly more regular, as new Mantinea (Ol. 102, 2. See Gell. Städte-mauern Tf. 35), Megalopolis (102, 2) and Messene (Ol. 102, 4) with massive walls of square blocks and beautiful fortified gates; the Doric architecture of the portico, around the stadium, however, already declines into the puny. Leake, Morea T. i. p. 372. pl. 3. Gell, Städtemauern Tf. 36. Donaldson, Antiq. of Athens. Suppl. p. 19. pl. 1, 2. Expéd. Scient. de la Morée, pl. 24 sqq.

3. THE PLASTIC ART.

A. THE AGE OF PHIDIAS AND POLYCLITUS.

112. The highest bloom of art, which was at this period 1
zealously cultivated throughout Greece. but principally at
Athens and Argos, was ushered in by Calamis and Pythagoras. 2
two excellent artists; the former indeed was not entirely free
from the hardness of the old style, but nevertheless he exe-
cuted admirable works of the most various kinds, sublime
statues of gods, delicate and graceful women, and spirited
chargers; the latter excelled in lifelike representation of the 3
muscles and veins, in exact knowledge of proportion, but at
the same time also (what was more rare at this period) in
profound expression.

1. CALAMIS (of Athens?), toreutes [§. 85. R. 2], brass-caster, and sculp-
tor, Ol. 78—87. PYTHAGORAS of RHEGIUM, brass-caster, pupil of Clearchus,
Ol. 75—87. Paus. vi, 6. vi, 13. comp. Corsini, Dissert. agon. p. 124. 130.
Plin. xxxiv, 8, 19. Eucadmus of Athens, sculptor. 80. TELEPHANES, the
Phocean, brass-caster (worked for the Aleuadæ and Persian kings) about
80. Polygnotus, painter and sculptor, about 80. Ptoichus of Coreyra,
scholar of Critias, brass-caster. 83. Scymnus and Dionysodorus, brass-
casters and toreutæ, scholars of Critias, 83. Acestor of Cnossus, brass-
caster, 83. [ONATAS of Ægina, Ol. 78—83, and his scholars, §. 82.] PHIDIAS,
son of Charmides, of Athens, scholar of Ageladas, painter, brass-
caster, toreutes, and sculptor, Ol. 80—87, 1. Praxias of Athens, scholar
of Calamis, sculptor, 83. Androstheneis of Athens, scholar of Eucadmus,
sculptor, 83. Nesiotes, fellow-labourer of Critias, Ross in the Kunstbl.
1836. N. 16. [R. Rochette, Supplém. au Catal. des Artistes, p. 368.] POLY-

CLITUS, Sicyonian and Argive, scholar of Ageladas, brass-caster, toreutes, sculptor, and architect, from about 82—92. MYRON, an Athenian of Eleutheræ, scholar of Ageladas, brass-caster, toreutes, and sculptor, about the same time. CALLIMACHUS, brass-caster and toreutes, about 85. STYPAX of Cyprus, brass-caster, 85. ALCAMENES of Athens, scholar of Phidias, perhaps also of Critias, cleruchos in Lemnos, brass-caster, sculptor, and toreutes, 83—94 (de Phidia i, 19). COLOTES, scholar of Phidias, toreutes, 86. PÆONIUS of Mende, sculptor, 86. CLEÆTAS (of Athens?), brass-caster and architect (§. 106, 4), about 86. AGORACRITUS of Paros, scholar of Phidias, brass-caster and sculptor, 85—88. PHRADMON of Argos, brass-caster, about 87. CALLON of Elis, brass-caster, about 87. GORGIAS of Lacedæmon, brass-caster, 87. CTESILAUS, brass-caster, 87. SOCRATES, the son of Sophroniscus, of Athens, sculptor, about 87. Plato mentions the sons of Polyctete as artists about 87. PROTAG. p. 328. THEOCOSMUS of Megara, scholar of Phidias, brass-caster and toreutes, 87—95. AMPHION of Cnossus, son of Acestor, scholar of Ptoichus, brass-caster, 89. SOSTRATUS of Rhegium, scholar of Pythagoras, about 89. NICODAMUS, a Mænalian, brass-caster, 90. THERICLES, the Corinthian potter (Θηρικλιεύς), about 90. Athenæus xi. p. 470. f. Bentley's Phalaridea. [Thericles, the animal painter, shown to have nothing to do with the cups adorned with animal figures, Rhein. Mus. vi. S. 404—20.] CLEITON of Athens, brass-caster (ἀνδρικαντοποιός), about 90. NICERATUS of Athens, brass-caster, 90. APELLAS, brass-caster, about 90. DEMETRIUS, Athenian of Alopece, about 90 (he must not, on account of Simon, be removed too far from the age of the painter Micon, and I therefore hold the ancient priestess of Pallas, Lysimache, whom he sculptured, to be the predecessor of the well-known Theano. Comp. Lange, Anm. zu Lanzi, p. 84. Sillig, C. A. p. 180). PYROMACHUS, about 90. (Plin. xxxiv, 19, 20.) NAUCYDES of Argos, son of Mothon, brass-caster and toreutes, 90—95. PERICLITUS, brother of Naucydes, scholar of Polyclitus, about the same time (Paus. ii, 22, 8, is perhaps to be read: τὸ μὲν Πολύκλειτος, τὸ δὲ Περικλείτος ἐποίησε, τὸ δὲ ἀδελφὸς Περικλείτου Ναυκύδης). LYCIUS of Eleutheræ, son and scholar of Myron, brass-caster and toreutes, about 92. ATHENODORUS and DEMEAS of Cleitor, scholars of Polyclitus, brass-casters, 94. ASOPODORUS of Argos, Alexis, Phrynon, Deinon, brass-casters, together with Aristides, brass-caster and architect, all scholars of Polyclitus, about 94. ARISTANDRUS of Paros, brass-caster, 94. ARISTOCLES, son of Cleætas, brass-caster and toreutes, 92—95 (comp. Böckh, C. I. p. 237). CANACHUS of Sicyon, the younger, scholar of Polyclitus, brass-caster, 95. DEINOMENES, brass-caster, 95. PATROCLES, brass-caster, 95. PISON of Calauria, Amphion's scholar, brass-caster, 95. ALYPUS of Sicyon, scholar of Naucydes, brass-caster, 95. TISANDRUS, brass-caster, 95. SOSTRATUS of Chios, 95. ARCHIAS of Athens, toreutes, 95 (C. I. n. 150. §. 42). ANTIPHANES of Argos, scholar of Periclitus, brass-caster, 95—102. POLYCLITUS the younger of Argos, scholar of Naucydes, brass-caster, 95—101 (Paus. ii, 22, iii, 18, vi, 2, comp. Corsini, Diss. Agon. p. 123, vi, 6). MYS, toreutes, 95. DEDALUS of Sicyon, scholar of Patrocles, brass-caster, 96—104 (Paus. vi, 2, vi, 3, comp. Corsini, Diss. Agon. p. 130, 133., x, 9). STADIEUS of Athens, brass-caster, 97. CEPHISODOTUS of Athens, brass-caster, 97—104 (he worked for the undertakings of Conon and for Megalopolis). PANTIAS of Chios, scholar of Sostratus, brass-caster, 100. CALLICLES of Megara, son of Theo-

cosmus, brass-caster, 100. [L. Stephani on Attisch. Kunstgesch. in the Rhein. Mus. iv. S. 1.]

2. Calamidos dura illa quidem, sed tamen molliora quam Canachi, Cicero. Jam minus rigida Calamis, Quintilian. See above, §. 92. Lucian (Imag. 6) praises in his Sosandra τὸ μεϊδίωμα λεπτόν καὶ λελεῖσός—καὶ τὸ εὐσταλές ὅτι καὶ κόσμιον τῆς ἀναβολῆς, comp. the Heter. Dial. 3. Sillig C. A. p. 115.

3. Hic primus (!) nervos et venas expressit, capillumque diligentius.—Vicit Myronem pancratiaste Delphis posito.—Syracensis (fecit) claudicantem, cujus ulceris dolorem sentire etiam spectantes videntur. Plinius xxxiv, 19. Ἡυθαγόρου πρῶτον ὀνομαῖντα ῥυθμοῦ καὶ συμμετρίας ἐστοχάσθαι Diog. Laert. viii. Pyth. 25. Sillig C. A. p. 399, together with Varro de L. L. V. §. 31.

113. Phidias the Athenian now appeared, an artist whose 1
genius was so vast and his fame so acknowledged that the
works of Pericles' age were all carried on under his direction,
and the entire host of artists of every kind assembled at
Athens were occupied in following out his ideas. He himself 2
worked especially at colossal statues composed of gold and
ivory, for the more perfect execution of which, unexampled
liberality on the part of the states, and a more extended
technical knowledge lent their assistance.

1. The circumstances of Phidias' life, according to the writer, Comm. de Phidiæ Vita I. (comp. Em. David in the Biographie Univers. xxxiv. p. 27). Born about 73. Instructed at first by native artists, probably Hegias, about Ol. 80, also by the Argive Ageladas, he directed the works of Pericles from 82 or 83, completed the Pallas in the Parthenon 85, 3, the Olympian Jupiter after 86. Accused by cabals against Pericles 86, 4, died in prison 87, 1. In opposition to the opinion that he was already actively employed as an artist about 73, a comparison of the time when he flourished with that of his predecessors, Critias, Pythagoras, and Calamis, affords the best evidence.

Under the direction of Phidias there were, according to Plutarch, Per. 12, τέκτονες, πλάσται, χαλκοτύποι, λιθουργοί, βαφεῖς, χρυσοῦ μαλακτῆρες καὶ ἐλέφαντος (§. 312, 2), ζωγράφοι, ποικιλταί, τορευταί. Ποικιλταί were weavers of variegated stuffs, embroiderers, whose tapestries (παραπετάσματα) must not be forgotten when we wish to call up an idea of the general effect of those temples and ivory statues. Whether ACESAS and HELICOX, the Salaminians from Cyprus, who weaved so magnificent tapestries for the Delphian Apollo (comp. Eurip. Ion 1158) and Pallas belonged to this age? Athen. ii. p. 48. b. Eust. ad Od. i, 131. p. 1400. Rom. (Cyprian ποικιλία ἴφασματων) Plut. Alex. 32. Apostol. ii, 27. Xenob. i, 56. That the embroiderers mentioned were not later than Phidias is the more probable from Plut. Alex. 32. calling Helicon "the ancient" in regard to Alexander's time. The military cloak (ἐπιπόρπαιμα) of the king was his work, a gift from the city of Rhodes. This art was practised in an especial manner in Phœnicia, Cyprus, and Carthage (Athen. xii. p. 541. b.)

2. The moveable drapery of Pallas, according to Philochorus, was 44 gold talents in weight (about £120,000); yet its thickness did not much exceed a line. Bredow on Thucyd. ii, 13. Single locks of the Zeus, according to Lucian, Zeus Trag. 25, weighed 6 minæ, about 300 louis d'or. —On the technical composition of these statues §. 312, 2.

114. To these belonged among others the statue of Pallas Parthenos, 26 Greek cubits in height, which was conceived as the image of a divine virgin clad in armour, but victorious and ruling in serene majesty. The grandiose simplicity of the main figure was here, as in other works of Phidias, relieved by rich ornaments on the pedestal, the armour, and even the border of the sandals.

"*Ἀγαλμα ἑρῶν ἐν χιτῶνι ποδῶρει.* Isocr. π. ἀνοιδ. 2. Φειδίας ὁ τῆς Ἀθηνᾶς ἑῶς ἐργασάμενος. Ægis with gorgoneion. On the helmet a sphinx (round) and griffins in relief. A lance in the hand, and shield at her feet; the latter probably at the same time supported the hand with the Nike four cubits in height. The sacred serpent (Erichthonius) beside the lance on the ground. On the shield the battle of the giants within, and on the outside an Amazonian battle (portraits of Pericles and Phidias skilfully introduced). The battle of the centaurs on the border of the Tyrrhenian sandals (Attic national subjects on all the sculptures). Pandoræ genesis on the pedestal. Paus. i, 24, 5—7, with Siebelis' notes. Plin. xxxvi, 4, 4 (comp. Ann. d. Inst. ii. p. 108). Max. Tyr. Diss. 14. T. i. p. 260 R. Böttiger, Andeut. p. 86. Nearest to the Parthenos of Phidias stands without doubt the existing Pallas, in Villa Albani (Cavaceppi, Raccolta i. t. 1), in the possession of Hope (Specimens, pl. 25) [and ii. pl. 9], and at Naples (M. Borb. iv, 7. Neapels Antiken, p. 41), on which Q. de Quincy has even supposed the other to have been founded (Jup. Olymp. 226. Mon. et Ouvrages d'art ant. restitués, T. i. p. 63). Often imitated on coins of Asiatic cities. Eckhel, Syll. 5, 10. M. S. Clement, 4, 74. 5, 75. 21, 151. Mionnet Suppl. viii. pl. 14, 1. Antiochus ix.

- 1 115. The wonder and enthusiasm of all the Greeks was still more excited by the Zeus Olympius. Extreme richness in the plastic ornaments surrounding the simple and sublime form, deep science in regulating the proportions of the very colossal figure, and the loftiest elevation of genius in the conception of the Zeus-ideal, caused this statue to be regarded as
2 a wonder of the world. The idea on which it is founded is that of the omnipotent ruler and all-victorious deity graciously hearing and benignantly granting the prayers of men. In it the Greeks beheld Zeus face to face; to see it was a ne-penthes; not to have seen it before death was almost as great a calamity as to die uninitiated into the mysteries.

1. The throne of the Olympian Zeus was of cedar wood, with ornaments and reliefs in gold, ivory, ebony, and precious stones, also painting. The sceptre was composed of every kind of metal; the footstool richly ornamented, the pedestal adorned with sculptures, but probably only on

a border on the front side. The barriers were painted by Panæus (near the back doors they were coloured blue), and probably also the flowers on the gold-drapery. The figure placed under a portion of the roof, was colossal even for the temple (§. 109, 9). About 40 feet high on a pedestal of 12. It appeared still larger than it was, Paus. v, 12, 4. Testimonies as to the knowledge of perspective: Story of the countenance, Lucian, Pro Imag. 14. The Contest with Alcæmenes, Tzetz. Chil. viii, 193, and the general evidences, §. 324.

2. Zeus held in his right hand a Nike (who probably issued from him, as in the case of the Olympian Zeus at Antioch, §. 160), in his left the sceptre with the eagle (comp. The Elean Coins, Stanhope, Olympia 10). Phidias adduces the description of Zeus *κατακλυβός* (Il. i, 529), as his model. *Είρηνην δὲ καὶ πανταρχὸν πρῶτος*, Dio Chrysost. xii. (Olympicos) p. 215. More general expressions of admiration, Livy xxxv, 28. Quintil. xii, 10. Dio Chrysost. Or. xii. p. 209 sqq. A. Among the works which have been preserved, those which bear the greatest affinity are the Verospi Jupiter and the Medicean and Vatican busts, §. 349. Elean coins of the Cæsars with the Olympian Zeus in De Quincy, pl. 17. p. 312, and M. Fontana 6, 1.

Völkel über den grossen Tempel und die Statue des Jupiter zu Olympia. Lpz. 1794. Archæol. Nachlass 1831, p. 1. Siebenkees über den Tempel u. die Bildsäule des Jupiter zu Olympia. Nürnberg. 1795. Böttiger, Andent. p. 93. (Marchese Haus) Saggio sul tempio e la statua di Giove in Olimpia. Palermo, 1814. Q de Quincy, Jup. Olympien, p. 384. The author's Comm de Phidia ii, 11. Rathgeber, Encyclop. III, iii. p. 286.

116. Besides these and other works in the toreutic art, 1
Phidias executed numerous statues of gods and heroes in brass
and marble as religious images or consecrated gifts. But he 2
unfolded in particular the idea of Athena with great ingenu-
ity, in different modifications, inasmuch as he represented
her for Plataea in an acrolith (§. 84) as warlike (Areia), and
for the Athenians in Lemnos, on the other hand, peculiarly
graceful and in a mild character (*Καλλιμορφος*). The most co- 3
lossal statue, the brazen Promachus, which, standing between
the Parthenon and the Propylæa, and towering over both,
was seen by mariners at a great distance, was not yet finished
when Phidias died; almost a century later Mys executed after
the designs of Parrhasius the battle of the centaurs on the
shield, as well as the other works of the toreutic class with
which the casting was ornamented.

1. Petersen, Observ. ad Plin. xxxiv, 19, 1. Ein Programm, Havnia. 1824. Sillig, C. A. p. 344. comp. p. 288. Comm. de Phidia i, 9.

2. The temple of Athena Areia was, according to the circumstantial account of Plutarch, built from the spoils of Plataea (Aristid. 20); but the age of the work is not quite determined by this. On the Kallimorphos, Paus. i, 28, 2. Lucian. Imag. 6. Plin. xxxiv, 19, 1. Himerius, Or. xxi, 1. [cf. Preller in Gerhard's Archæol. Zeit. 1846. S. 264].

3. The site of the Promachus is determined by Paus. i, 28, 2. comp.

with Herod. v, 77. Here she is also seen on the coin (Leake, Topogr. Vignette. Mionnet, Suppl. iii. pl. 18. Brøndsted, Reise ii. Vign. 37). She raised the shield (*ἀνερχεῖ τὴν ἀσπίδα*) and grasped the spear (*οἶον τοῖς ἐπιθεῖσιν ἐπίστασθαι μέγλοσσα*, Zosima v, 6, 2). The height of the statue without the pedestal was probably more than 50 feet, but under 60, as may be inferred from Strabo vi. p. 278. On the age of the work, Comm. de Phidia i, 9, 10.

- 1 117. The disciples of Phidias also, especially Agoracritus who was sincerely devoted to the master, and Alcamenes who was more independent and even disputed with his instructor,
 2 applied their art principally to images of the gods. Beauty in full bloom, combined with a mild and tranquil dignity in the features, doubtless characterized the statues of the female deities which they produced in emulation of each other—the Aphrodite in the gardens, by Alcamenes, and the corresponding statue by Agoracritus, of Parian marble, which, having lost the prize, was, with the addition of the proper attributes, consecrated as Nemesis at Rhamnus.

2. Comp., besides others, Zoëga's Abhandlungen, p. 56. 62. Welcker, *ibid.* p. 417. De Phidia i, 20. Sillig, p. 26 sqq.—The ingeniously fashioned Hephestus of Alcamenes. Sillig, p. 32.

- 1 118. There still exist as works of this first of all schools of art, the architectonic sculptures with which it adorned the temples of Athens, doubtless under the immediate superintendence and direction of Phidias. First, there are preserved
 2 portions of the eighteen sculptured metopes together with the frieze of the narrow sides of the cella in the temple of Theseus, the style of which evidently belongs to the Phidian school; secondly, a considerable number of the metopes of the Parthenon all ornamented in alto-relievo, as well as a great part of the frieze of the cella, besides some colossal figures and a mass of fragments from the pediments of that temple, on
 3 which latter the master himself seems chiefly to have employed his hand. In all these works we perceive on the whole the same spirit of art, only that artists who belonged to the elder school, which still continued to exist (§. 112. Rem. 1), and whose workmanship is less round and flowing, seem to have been sometimes occupied on the metopes, and that in the frieze the uniform filling up of the space, which the architectonic decoration required, as well as the law of symmetry and eurhythmy, in many points imposed conditions on the
 4 striving after nature and truth. Leaving this out of view, we everywhere find a truth in the imitation of nature, which, without suppressing anything essential (such as the veins swollen from exertion), without ever allowing itself to be severed from nature, attained the highest nobleness and the purest beauty: a fire and a vivacity of gesture when the sub-

ject demands it, and an ease and comfort of repose, where, as in the gods especially, it appeared fitting; the greatest truth and lightness in the treatment of the drapery where regularity and a certain stiffness is not requisite, a luminous projection of the leading idea and an abundance of motives in subordinate groups, evincing much ingenuity of invention; and lastly, a natural dignity and grace united with a noble simplicity and unaffectedness, without any effort to allure the senses, or any aiming at dazzling effect and display of the artist's own skill, which characterized the best ages not merely of art, but of Grecian life generally.

2. THESEION. The statues which stood in the east pediment have disappeared. Ross *Θησεϊον*, p. 26. [Not. 63 asserts that 6 or 7 statues stood in each pediment; Ulrichs throws doubt on the existence of those in the back pediment, as there are no traces of their erection in the tympanum.] In the ten metopes on the east the achievements of Hercules; in the eight adjoining to the north and south those of Theseus. On the frieze in front a battle of heroes under the guidance of gods, explained to be that of Theseus and the Pallantidæ, Hyperbor. *Römische Studien* i. s. 276 [a gigantomachy according to Dodwell *Trav.* i, 362. according to Ulrichs *Ann. d. Inst.* xiii. p. 74 the Heraclidæ defended by Theseus from Eurystheus, a view which is opposed by K. F. Hermann. *Götting. Anz.* 1843. S. 488 ff., confirmed by E. Curtius in Gerhard's *Archæol. Zeit.* 1843. S. 104 f., and which is preferred "not unconditionally" by O. Jahn, *Jen. L. Z.* 1843. S. 1167.]; the battle of the centaurs behind. All equally spirited and grandiose. Stucco casts in the British Museum (R. xiv, 52—73). Stuart iii. ch. 1. Dodwell, *Tour* i. p. 362. together with engraving. *Alcuni Bassirilievi* tv. 5. D. A. K. Tf. 20—22.

PARTHENON. a. Metopes, about 4 f. high, the projection of the figures 10 inches. In the whole there were 92 tablets; 15 from the south side are now in the British Museum, 1 in the Louvre (*Clarac* pl. 147), fragments in Copenhagen (*Brøndsted, Voy. in Grèce* ii. pl. 43); 32 from the south side were drawn by Carrey by order of Count Nointel 1674 (given in *Brøndsted*), comp. §. 109, 2, some in Stuart ii. ch. 1. pl. 10—12. iv. ch. 4. pl. 28—34, and in the Museum Worsleyanum ii. ch. 5. Accounts of others in the new edition of Stuart and in Leake's *Topography*, ch. 8. p. 226. From these we see that on the front or east side Pallas' combat with the giants and other battles of the gods (that also about the tripod) were chiefly represented, in the middle of the south side scenes from the elder Attic mythology, towards the two corners the battle with the centaurs (to this belongs all that is in best preservation). on the north, among others, the battle of the Amazons, on the west equestrian and foot battles alternately, probably of historical import. Comp. Stuart's *Antiq. of Athens* in the German Ed. ii. p. 658.

b. FRIEZE OF THE CELLA, $3\frac{1}{2}$ feet high, 528 long (of which as much as 456 is still pretty accurately known). There are fifty-three tablets in the British Museum, besides the stucco castings of the whole west side, one in the Louvre n. 82. (*Clarac* pl. 211); there have been four

lately excavated at Athens (together with a piece of a metope), see Hall. ALZ. 1833. Intell. 74. There are a great number given in Carrey's designs which are preserved at Paris and not published, in Stuart ii. pl. 13—30. iv. pl. 6—28, and the M. Worsleyanum. Comp. the general view in the German translation of Stuart ii. p. 667, D. A. K. pl. 23—25. Three recently discovered fragments of the frieze in the Kunstbl. 1835. N. 8., a vessel-bearer, b. charioteer (from the plate b. Stuart ii, 1, 18), c. three men and two cows; moreover, three of the twelve deities sitting (Poseidon, Theseus and Agraulos, according to Visconti) Kunstbl. 1836. N. 60. Cf. Forchhammer in the Archäol. Intell. Bl. 1833. N. 14. Bull. 1833. p. 89. 137. 1835. p. 113—20. The whole represents the Panathenaic procession. On the west side were to be seen the preparations for the cavalcade; then south and north in the first half, the horsemen of Athens galloping in files (*ἐπιμαζίδιο Φοροῦντες*), next those who took part in the chariot-contest which succeeded the procession, in the lively action of *apobate* springing up and down (see the German Stuart ii. p. 686,) and with them goddesses of battle as charioteers; then farther on the south the old men and women of the city, on the north choruses with *aulete* and *kithariste*, *ascophori*, *scaphephoroi*, and *hydriaphori*, nearest the front on both sides the sacrificial cows with their attendants. On the east side, surrounded by virgins who bring the consecrated gifts, and the presiding magistrates, are seated the 12 gods (Zeus, Hera with Iris or Hebe, Hephaestus [§. 366, 5], Demeter, the Anakes, Hygieia, Asclepius, Poseidon, Erechtheus? Peitho, Aphrodite with Eros according to the writer) between whom the priestess of Pallas Polias with two *ersephori* and the priest of Poseidon Erechtheus, who hands the peplos to a boy, form the central group. There are traces of gold and paint on the draperies and hair; the reins, staffs and the like were of metal, as well as the gorgoneion, and the serpents on the ægis of Pallas, &c. in the tympanum.

c. STATUES IN THE PEDIMENT (height of the pediment $11\frac{1}{2}$ feet, breadth 94 feet, depth of the lower cornice 2 feet $11\frac{1}{3}$ inch). The British Museum has 9 figures from the east pediment, and from the west 1 figure and 5 considerable fragments: delineated, in Marbles of the British Museum, P. vi.; Carrey's design (Stuart iv. ch. 4. pl. 1—5) gives the west pediment almost complete, but of the east one figure (Nike) less than there is in the British Museum. D. A. K. pl. 26, 27. [In the excavations conducted by L. Ross, several fragments have come to light. A head from Venice now in Paris, Kunstbl. 1824. S. 92, 253. The Akad. Mus. at Bonn, S. 86., as a new discovery in Revue Archéol. 1845. p. 832. cf. 1846. p. 335.] On the east the first appearance of Athena among the gods (as in the Homeric Hymn 28. *σέβας δ' ἔχε πάντας ἁγῶνας ἀθανάτους—σῆψεν δ' Ἰππερίονος ἀγλαῆς νιός Ἴππους ὠκύποδας δῆρόν χροῖον*); on the west Pallas contending for the tutelar dominion of Athens conquers Poseidon by teaching Erichthonius how to yoke the horse created by the former. So, according to the writer's explanation, De Phidia Comm. iii. Others differing from the above are given by Visconti, Leake, Q. de Quincy, Mon. restitués T. i. p. 1. Bröndsted, Voy. en Grèce ii. p. x. Cockerell in Marbles of the Brit. Mus. P. vi. Comp. Reuvens in the Classical Journal, N. 53, 56. Antiquiteiten, een oudheidkundig, Tijdschrift ii, i. s. 1. ii. s. 55, and Millingen, Ann. d. Inst. iv. p. 197. [The birth of Athene from the head of Zeus, according to Gerhard Drei Vorles. Berl. 1844, ac-

cording to Welcker in the *Classical Mus.* L. 1845. vi. p. 367—404. the birth of the goddess who immediately attains her full stature, among the gods of Olympus in the middle, and the gods of Attica at each side; and the moment is that of the declaration of the victory of Athena who turns to her chariot, whilst Poseidon expresses his discontent, with the gods who took part with either at the sides.] For general accounts: *Memorandum on the subject of the Earl of Elgin's Pursuits in Greece*, 2 Ed. 1815. Visconti, *Deux Mémoires sur les ouvrages de sculpture de la collection d'Elgin*. 1816. Q. de Quincy, *Lettres à M. Canova sur les Marbres d'Elgin*. 1818. [The Elgin marbles in outlines after the London ed. (of Stuart) 1816. Leipz. and Darmst. fo. with the temple, 51. pl.]

The reliefs of the temple of Nike Apteros are later than these works, but in many respects related to them, and display uncommon energy and animation (§. 109. Rem. 3. comp. Leake, *Topogr.* p. 193); in the British Museum, R. xv. n. 257—260. in Stuart ii. ch. 5. pl. 12. 13. They partly represent battles of Greeks with Persians, and partly of Greeks with one another. [In Ross and Schaubert Tf. 11, 12. *Brit. Mus.* ix. pl. 7—10 p. 30, new arrangement of the tablets which are divided between Athens and London, and violently divorced from one another.] The influence of the Phidian style is also recognizable in the Athenian sepulchral reliefs of this and the succeeding period. Clarac, *M. de Sculpt.* pl. 154, 155 (comp. pl. 152). D. A. K. pl. 29. Stackelb. *Gräber*, Tf. 1, 2.

Perhaps this would be the proper place for again placing together the sculptures scattered elsewhere which evidently manifest the spirit of the Phidian school, and whose noble simplicity and freshness of nature in the forms as well as easy negligence in the attitudes distinguish them at the first glance from all others. For the present I may here mention the famous relief of Orpheus finding Eurydice §. 413. R. 4, the fragment of a heroic combat from a very large frieze in the Villa Albani, in Winck. M. I. 62, Zoëga *Bassir.* i. 51. comp. p. 247, and the representation of the giving away the bride referred to in §. 421. R. 3; moreover, the fragment in Zoëga ii, 103, which was in the court of the Louvre in 1822.

4. The ancients extol in Phidias especially τὸ μεγαλῆον καὶ τὸ ἀκριβές; ἄρα, Demet. de Eloc. 14. τὸ σεμνὸν καὶ μεγαλότεχρον καὶ ἀξιοματικόν. Dionys. Hal. de Isoer. p. 542.

119. The influence of this school in enlivening, and rescuing 1
 from antique stiffness was also shown in other districts of
 Greece in the plastic adornment of temples, but it was modified
 in a remarkable manner by the genius and tendencies of
 other individuals and schools of art. The splendid groups in 2
 the pediments of the temple of Zeus at Olympia, executed by
 Alcamenes and Paonius of Mende have entirely disappeared:
 but the remains of the metopes on the pronaos and opisthodomos
 (comp. §. 109. ii, 9.) representing the labours of Hercules
 manifest a fresh truthfulness and naïve grace which have no
 longer anything of the fetters of the old style, but still how-
 ever remain far short of the grandeur of the Phidian ideal for-
 mations (especially in the conception of Hercules). The reliefs 3
 of Phigalia give, in individual groups, distinct indications of

Athenian models, and display in the composition a matchless power of invention combined with the most lively imagination; on the other hand we perceive in them a less purified sense of forms, a love of exaggerated violent gestures and almost strained postures, a throwing of the drapery into folds singularly tight or as if curled by the wind, and in the conception of the subject itself a harsher character than can be ascribed to the Phidian school. In Sicily indeed we find the old style preserved in all its severity even at this period for architectural ends, in the giants of the Agrigentine temple of Zeus; but the fragments from the tympana of this sanctuary as well as the metopes found in the southernmost temple of the lower city of Selinus (comp. §. 109. iv, 24.) show that here also, in the decades immediately subsequent to the activity of the Phidian school, a freer and livelier treatment had found its way from Athens.

2. OLYMPIA. On the east pediment were to be seen—the workmanship of Pæonius—around the statue of Zeus. Œnomaus with his wife Sterope, on the one side, and Pelops and Hippodameia on the other, then the charioteers, quadrigæ, and attendants of the horses, and lastly the river-gods Alpheus and Cladeus in symmetrical disposition; on the west pediment, by Alcámenes, as central point of a battle with centaurs, Peirithous the son of Zeus, whom Cæneus helps in rescuing his wife who had been carried off by Eurytion, whilst Theseus chastises two centaurs as robbers of boys and girls, Paus. v, 16. But of the twelve labours of Hercules (in the enumeration of which in Pausanias, v, 10, 2, Cerberus has probably fallen out), the combat with the Cnossian bull, the vanquished and dying lion, a local goddess (perhaps the Stymphalian nymph Metopa), a portion of the hydra and of the Amazon lying on the ground, on the opisthodom, parts of Diomed, the boar, Geryon in the pronaos, together with several smaller fragments, were discovered in the year 1829, and are now at Paris. The hair, which was not worked out, was indicated by colours. Expéd. Scient. de la Morée pl. 74—78. Clarac *M. d. Sculpt.* pl. 195 bis. *D. A. K.* pl. 30. *Comp. R. Rochette Journal des Sav.* 1831. p. 93. *Bullet. d. Inst.* 1832. p. 17. 33. *Ann.* p. 212. *Welcker's Rhein. M. I.* iv. p. 503. *Hall. Encyclop.* III, iii. p. 243.

3. PHIGALIA. The frieze of the temple of Apollo Epicurius (§. 109. ii, 12) discovered by Linekh, von Haller, Cockerell, Foster and others, ran over the Ionic columns around the hypæthron; it is in the British Museum, in tolerably complete preservation. It represents in alto-relievo the battle of the Centaurs and Amazons, and between them Apollo and Artemis as auxiliary deities hastening to the scene in a chariot drawn by stags. The group of Cæneus is treated as on the Theseion, the rape of the maiden and boy as in the pediment at Olympia. *Bassirilievi della Grecia disegn. da G. M. Wagner.* 1814. *Marbles of the British Museum* P. iv. *O. M. Baron von Stackelberg's Apollotempel zu Bassæ in Arcadien und die dasebst ausgegr. Bildwerke.* 1828.

4. AGRIGENTUM. On the giants §. 109. iv, 20; the Caryatides of the temple of Athena Polias (§. 109. i, 4) have in common with these a firm

and upright posture, although they are in other respects animated by a quite different artistic spirit. The pediment groups represented the battle of the giants on the east, and the capture of Troy on the west; the slight fragments of these belong to the noblest style of art. Cockerell, *Antiq. of Athens*, Suppl. p. 4. frontisp.

SELINUS. Portions of 5 metopes from the pronaos and posticum of the temple nearest the sea, dug up in 1831, by the Duke of Serradifalco and by Villareale, from the indications of Angell, now in Palermo. Actæon in the hide of a stag (as in Stesichorus), Hercules with the Queen of the Amazons, Pallas and Ares [a giant], Apollo and Daphne (?) are thought to be recognised in them. The bodies of calcareous tufa, with a coating of paint. Only the extremities are of marble after the manner of acroliths (§. 84), only white extremities however in women [as in the vase paintings]. *Bullet. d. Inst.* 1831. p. 177. *Transactions of the Royal Soc. of Litter.* ii, i, vi. [Serradifalco *Ant. d. Sicilia* ii. tav. 30—34.]

120. Beside this Attic school rose also the Sicyonico- 1
Argive school (comp. §. 82) to its zenith, by means of the great 1
Polyclitus. Although, according to some, it was still left to 2
this master to carry the toreutic art to perfection in his colossal
statue of Hera at Argos, he nevertheless remained far behind
Phidias in the fashioning of gods in general. On the other 3
hand the art of modelling brazen statues of athletes, which pre-
vailed in the Peloponnese, was raised through him to the most
perfect representation of beautiful gymnastic figures, in which
peculiarity of character indeed was not neglected, but still
however the main object was the representation of the purest 4
forms and justest proportions of the youthful body. Hence 4
one of his statues, the Doryphorus, whether this was the in-
tention of the artist or whether it was the judgment of pos-
terity, became a canon of the proportions of the human frame,
which at that time were in general shorter and stouter than
afterwards. In like manner was ascribed to him, according 5
to Pliny, the establishment of the principle, that the weight
of the body should be laid chiefly on one foot (*ut uno crure
insisterent signa*), whence resulted the contrast, so significant
and attractive, of the bearing and more contracted with the
borne and more developed side of the human body.

2. On the Hera in the sanctuary at Argos, especially Paus. ii, 17.
Maximus Tyr. *Diss.* 14. p. 260 R., Böttiger *Andeut.* s. 122. Q. de Quincy
p. 326. [His copy is worse than a caricature.] Comp. §. 353. The head
of the statue is copied on later coins of Argos (*Millingen. Anc. Coins* pl.
4, 19. *Cadalvene. Recueil* pl. 3. 1. Comp. the ΗΡΑ ΑΡΤΕΙΑ of the
Alexandrian coin of Nero, *Eckhel D. N.* iv. p. 53); it is adorned with the
same broad stephanos (comp. §. 340) as the Hera Olympia represented in
older style on the coins of Elis, the Lacinian Hera on coins of Pandosia,
and of Crotona (according to *Eckhel*; of *Veseris* according to *Millingen.*
Anc. Coins pl. 2. 8), and also the Plateæan Hera, placed together in *D. A.*
K. (f. 30. Τη Ηρωδοτοῦ ἐπιπέδου ἑστάντα τῆς τελευτῆς, καὶ τῆς ἰσότητος πρυτανίας—accord

ing to Strabo viii. p. 372. Toreuticen sic erudisse, ut Phidias aperuisse (judicatur) Plin. xxxiv, 19, 2. [He previously says of Phidias, primusque artem toreuticen aperuisse atque demonstrasse merito judicatur, in both passages evidently referring to their brazen statues, in the same way as toreutice is in another passage, xxxv, 36, 8, contradistinguished from painting, as plastic in the strict sense, or as the plastic art, sculpture generally. Schneider in his dictionary remarks that Pliny means sculpture in bronze; but this expression indeed has been exposed to strange interpretations, arbitrary and accidental inaccuracies of all sorts], (on the other hand according to Quintil. Phidias in eborae longe citra æmulum). Comp. for general information the criticisms in Cic. Brut. 18. Quintil. xii, 10. Schorn, Studien, s. 282. Meyer, Geschichte i. s. 69.

3. Diadumenum fecit molliter puerum (a similar statue from Villa Farnese. Winckelm. W. vi. tf. 2. Gerard, Ant. Bildw. 69).—Doryphorum viriliter puerum [counterparts with reference to Prodicus, see Welcker Kl. Schr. ii. S. 482]—destrigentem se (ἀποξυόμενον) et nudum talo incessentem (i. e. παγματοπιστην ἀποπτενίζοντα. see Jacobs ad Philostr. p. 435), duosque pueros item nudos talis ludentes (ἀστραγαλιζοντας). Plin. ibid. Sillig C. A. p. 364 sqq.

4. As to the Canon, Plin. ibid. (Doryphorum, quem et canona artifices vocant). Cic. Brut. 86. Orat. 2. Quintil. v, 12. Lucian de Salt. 75. Hirt. Abh. der Berl. Acad. 1814. Hist. Cl. s. 19. [Thiersch Ep. S. 357 rejects the emendation quem et for et quem, comp. Creuzer zur Archäol. i. S. 38.] As a writing only in Galen περι τῶν κατ' Ἴπποκράτην καὶ Πλάτ. iv, 3. T. v. p. 449, Kühn, and elsewhere. Quadrata (τετραγώνου) Polycl. signa esse tradit Varro et pæne ad unum exemplum, Plin. This subject treated more minutely §. 332. [cf. §. 130, 2.]

1 121. It accords very well with this character of Polyclitus
2 that he conquered Phidias, Ctesilaus, Phradmon and Cydon
with his amazon in a contest of artists at Ephesus. The
amazon of Phidias leaning on a lance has been recognised in
the one in the Vatican preparing to leap, and the wounded
amazon of Ctesilaus in a Capitoline statue. Accordingly we
must conceive that of Polyclitus to be the highest point at-
3 tained in the representation of those blooming and powerfully
developed female forms. Polyclitus as well as Ctesilaus was
also already distinguished in portrait statues; the former
sculptured Artemon Periphoretus, the latter Pericles Olympius.

2. On the Amazon of the Vatican (Raccolta 109. Piranesi Stat. 37. M. Franç. iii, 14. Bouill. ii, 10; there is one equally fine in the Capitol, numerous other copies of the same original), the writer de Myrina Amazone, in Commentat. Soc. Gott. rec. vii. p. 59. D. A. K. Tf. 31. Comp. Gerhard, Bullet. d. Inst. 1830. p. 30. 273. Beschr. Roms. i. §. 94. Hirt, Gesch. der Kunst, s. 177. [The Akad. Mus. at Bonn 1841. S. 63 ff.] On the wounded Amazon (in the Capitol, M. Cap. iii. t. 46; in the Louvre n. 281, Bouill. ii, 11. in the Vatican Gerh. Beschr. Roms. S. 95). See the ed. Winckelm. iv. s. 356. vi. s. 103. Meyer Gesch. s. 81. Anm. 78. On a fine but mutilated statue of the same kind, only in a somewhat hard style, in the castle at Wörlitz, Hirt, ibid. s. 160. A torso in the Royal cabinet

of antiquities at Vienna, under the natural size, is very remarkable from this, that, in the sharp features of the countenance with the head inclining to the left, in the hair disposed in a wiry manner around the forehead, in the stiffly folded upper and under drapery (the latter covers also the right breast), the Amazonian ideal is preserved as it had been already developed by the generation of artists *before* Phidias and Ctesilaus.

3. Artemon Periphoretus was constructor of machines for Pericles in the war against Samos (Ol. 84, 4); the pretended Anacreontic poem (Mehlhörn, *Anacr.* p. 224) on him was doubtless of later origin. [The poem is certainly genuine, and Artemon *περιφόρητος*, an effeminate contemporary of Anacreon, who must be distinguished from Artemon the constructor of machines; the A. Periphoretus of Polyclete was a companion to the Hercules Ageter, as is shown in the *Rhein. Mus.* iii, 1. S. 155 ff., to which the author himself has referred in the margin.] Pliny mentions the statues of Artemon and Pericles. On Sosandra §. 112. Colotes, a pupil of Phidias, sculptured *philosophi* according to a striking statement in Pliny. Stypax fashioned (in sport) a slave of Pericles as *σπλαγγρόπτης*, whom Pliny seems to have confounded with the workman of Mnesicles (Plut. *Pericl.* 13).

122. Art expressed itself still more corporeally in Myron 1
the Eleutherean (half a Bœotian) who was in an especial man-
ner led by his individuality to conceive powerful natural
life in the most extended variety of appearances with the
greatest truth and *ναιετέ* (primus hic multiplicasse veritatem
videtur). His cow, his dog, his sea-monsters were highly 2
vivid representations from the animal kingdom; from the 3
same tendency sprang his *dolichodromus* Ladas, who was re-
presented in the highest and most intense exertion, his *dis-*
cobolus conceived in the act of throwing, and the numerous
imitations of which testify to its fame, his *pentathli* and *pan-*
cratiastæ. With regard to mythic forms, Hercules was parti- 4
cularly suited to him, and he sculptured him together with
Athena and Zeus, in a colossal group for Samos. He remained, 5
however, in the indifferent, motionless cast of countenance,
and the stiff workmanship of the hair on the same stage with
the earlier brass-casters (especially those of Ægina), from
whom, generally speaking, he differed less than Polyclitus
and Phidias.

1. On Myron, Böttiger, *Andeut.* s. 144. Sillig *C. A.* p. 281. Myron qui pæne hominum *animus* ferarumque ære expresserat, Petron. 88, is not in contradiction with:—*corporum tenus curiosus, animi sensus non expressisse videtur*, Plin. xxxiv, 19, 3. [Stattius *Silv.* iv, 6, 25, quæ docto multum vigilata Myroni Aera, overlooked by Sillig, coinciding with Ovid's *oposus*.]

2. On the cow rendered famous by epigrams (Anthol. *Auson.*), with distended udders according to Tzetz. *Chil.* viii, 194, see Göthe, *Kunst und Alterthum* ii. p. 1. (It cannot however for various reasons be the

one on the coins of Epidamnus). Four other cows by Myron, Propert. ii, 31, 7.

3. On the Ladas, Anthol. Pal. T. ii, p. 649. Plan. n. 53, 54. On two brazen figures at Naples as imitations (?), Schorn's Kunstblatt 1826. N. 45. Comp. M. Borb. v, 54. The discobolus a distortum et elaboratum signum, Quintil. ii, 13. Lucian minutely describes a copy, Philops. 18. τὸν ἐπικευφόμενα κατὰ τὸ σχῆμα τῆς ἀθέσεως, ἀπειστραμμένον εἰς τὴν δισκοφίαν, ἥξιμα ἀκλάζοντα τῷ ἔτιον, ἐοικότα ξυναναστασσομένη μετὰ τῆς βολῆς. Besides on the act of throwing, Ovid M. x, 177. Ibis 587. Stat. Theb. vi, 680. comp. Welcker ad Philostr. p. 352. Imitations in statues: M. Capitol. iii, 69; M. Franç. i, 20. Bouill. ii, 18 (in the Vatican from Hadrian's Villa); Piranesi Stat. 6. Guattani M. I. 1784. Febr. p. ix. (in the Villa Massimi); [now in the palace Massimi alle Colonne, by far the finest copy, and one of the first statues in the world]; Specimens pl. 29 (in the Brit. Museum); and in gems: M. PioClement. i. t. agg. A. n. 6. D. A. K. tf. 32. Comp. Franc. Cancellieri del Discobolo scoperto nella Villa Palombara R. 1806. Welcker's Zeitschr. i. s. 267. Amalthea iii. s. 243. [Meyer in the Propyl. ii, 1. S. 35. Wagner in the Kunstbl. 1830. No. 54. The figure is imitated not merely in the Philostratic picture, but also in a relief with game-contests represented by children M. du Louvre, pl. 187. n. 455. To the well known repetitions of the statue may be added one at Turin, besides which Millin Voy. au Piémont mentions one at Naples, and one in the Vatican. Beschr. Roms. ii, 2. S. 242. n. 10.]

4. Plin. *ibid.* Cic. Verr. iv, 3, 5. Strab. xiv, 637 b.

5. On the workmanship of the hair see Plin. and comp. the observation by the edit. of Winckelm. vi. s. 113. on two copies of the discobolus. Myron also made goblets and the like (Martial vi, 92. viii, 51) as did likewise Polyclitus, and Lycius the son of Myron (Λυκιουργῆ?).

1 123. The efforts of Callimachus and Demetrius appear to have been deviations from the prevailing spirit and taste. An industry never satisfied with itself distinguished the works of Callimachus, but also spoiled them, and procured for him the appellation of Catatexitechnus, because his skill was frittered
2 away in the minute finish of insignificant details. On the other hand Demetrius the Athenian was the first who, in portraits of individuals, especially elderly people, aimed at a fidelity which faithfully rendered even the accidental—what
3 at the same time not beautiful.—The spirit of Polyclitus in particular seems to have lived on among the artists who distinguished themselves near the end (as Nancydes) and after the end of the Peloponnesian war (as Dædalus), even although they were not scholars of Polyclitus. Brass-casting still continued to prevail; the artists were chiefly occupied with gymnastic figures, statues of athletes and honorary statues.

1. On Callimachus, see Sillig C. A. p. 127, and Völkel's Nachlass s. 121. On κατὰ τὴν ἐξέτερον, comp. also *ibid.* s. 152. The frequent use of the

auger, the first application of which to marble is ascribed to him (comp. §. 56. Rem. 2), the Corinthian capital (§. 108), the elegant lychnos of Pallas Polias (executed perhaps after the 92d Ol.), the saltantes Lacenæ. emendatum opus, sed in quo gratiam omnem diligentia abstulerit, agree very well with this *soubriquet*.

2. Dem. nimius in veritate, Quintil. xii, 10. His Pelichus of Corinth (comp. Thuc. i, 28) was προβάσταρ, Φαλακτίας, ἡμίγυμος τῆν ἀναδολίαν. ἡνερωμένος τοῦ πωγῶνος τὰς τρίχας ἐνίας, ἐπίσημος τὰς Φλέδας, ἀποαυτῶ πω ὄμοιος, according to Lucian Philops. 18, where Dem. is called ἀνῆρωποποιός. A Signum Corinthium of precisely the same style of art is described by Pliny, Epist. iii, 6.

3. See especially the accounts of the sacred gifts presented by the Lacedæmonians of Ægospotami (the sea-blue nauarchi) Paus. x, 9, 4. Plut. Lysander 18, de Pyth. orac. 2. Comp. Paus. vi, 2, 4. An iconic statue of Lysander in marble at Delphi. Plut. Lys. 1.

B. THE AGE OF PRAXITELES AND LYSIPPUS.

124. After the Peloponnesian war a new school of art 1
arose at Athens and in the surrounding district,—not con-
nected with the previous one by any discoverable succession,
—whose style in like measure corresponded to the spirit of
the new, as that of Phidias did to the character of earlier Attic
life (§. 103). It was chiefly through Scopas who was born 2
at Paros, an island related by race to Athens and then subject
to it, and Praxiteles, a native of Athens itself, that art first
received the tendency to more excitable and tender feelings,
which corresponded to the frame of men's minds at that time.
It was combined however in these masters in the most beau-
tiful manner with a noble and grand conception of their sub-
jects.

1. Plastic artists of the period: Mentor, toreutes, between the 90th Ol. (he imitated the cups of Thericles in silver) and the 106th (when some of his works perished in the Artemision of Ephesus); Cleon of Sicyon, a scholar of Antiphanes, 98—102; Scopas the Parian, probably son of Aristander (§. 112. Böckh C. I. 2285 b.), architect, sculptor and brass-caster, 97—107. POLYCELES of Athens, a scholar of Stadiæus (?), brass-caster, 102; Damocritus of Sicyon, a scholar of Piso, brass-caster, 102; Pausanias of Apollonia, brass-caster, about 102; Samolas from Arcadia, brass-caster, about 102. Eucleides of Athens, sculptor, about 102 (?); LEOCHARES of Athens, brass-caster and sculptor, 102—111. (About 104 he was, according to the Ps. Platon. Letter xiii. p. 361, a young and excellent sculptor); Hypatodorus (Hecatodorus) and Aristogeiton of Thebes, brass-casters, 102. Sostrates, brass-caster, 102—114. Damophon from Messenia, brass-caster, 103 sqq.; Xenophon of Athens, brass-caster, 103; Callistonicus of Thebes, brass-caster, 103; STRONGYLION, brass-caster, about 103 (?). Olympiosthenes, brass-caster, about 103 (?); EURHRANOR, the Isthmian, painter, sculptor, brass-caster and toreutes, 104—110.

PRAXITELES of Athens (C. I. 1604. Opera ejus sunt Athenis in Ceramico, Plin. N. H. xxxvi, 4, 5), sculptor and brass-caster, 104—110. Echion [or Aëtion], brass-caster and painter, 107; Therimachus, brass-caster and painter, 107; TIMOTHEUS, sculptor and brass-caster, 107; Pythis, sculptor, 107; BRYAXIS of Athens, sculptor and brass-caster, 107—119; Herodotus of Olynthus, about 108; Hippias, brass-caster, 110; LYSIPPUS of Sicyon, brass-caster, 103—114 (with Paus. vi, 4, comp. Corsini Diss. Agon. p. 125), according to Athen. xi. p. 784, as late as 116. 1 (?); Lysistrates of Sicyon, brother of Lysippus, plaster, 114; SILANION of Athens, a self-taught artist; Sthenis, Euphronides, Ion, and Apollodorus, brass-casters, 114; Amphistratus, sculptor, 114; Hippias, brass-caster, 114 (to be inferred from Paus. vi, 13, 3); Menestratus, sculptor about 114 (?); Chæreas, brass-caster about 114; Philo, son of Antipatrus (?), brass-caster, 114; Pamphilus, a scholar of Praxiteles, 114. Cephissodotus (or -dorus) and Timarchus, sons of Praxiteles, brass-casters, 114—120.

- 1 125. Scopas, principally a worker in marble (the product of his home), the mild light of which doubtless seemed to him better suited to the subjects of his art than the sterner brass, borrowed his favourite themes from the cycles of Dionysus
 - 2 and Aphrodite. In the former he was certainly one of the first who presented the Bacchic enthusiasm in a perfectly free
 - 3 and unfettered form (comp. §. 96, Rem. 21); his mastery in the latter was shown by the collocation of Eros, Himeros and
 - 4 Pothos, beings differing from one another by slight shades, in one group of statues. The Apollo-Ideal is indebted to him
 - 5 for the more graceful and animated form of the Pythian Citharæus; he produced it by lending to the accustomed figure in art (§. 96, Rem. 17) a greater expression of rapture and
 - 6 exaltation. One of his most splendid works was the group of sea-deities who escorted Achilles to the island of Leuce—a subject in which tender grace, heroic grandeur, daring power and a luxuriant fulness of strong natural life are combined in such wonderful harmony, that even the attempt to conjure up and conceive the group, in the spirit of ancient art, must
- fill us with the most cordial delight. It is highly probable that the character of the forms and gestures peculiar to the Bacchian cycle, was first transferred by Scopas to the representation of beings of the ocean, whereby the Tritons took the shape of Satyrs, and the Nereids of Mænads of the sea, and the entire train seemed as if animated and intoxicated with inward fulness of life (comp. §. 402).

2. Dionysus at Cnidus in marble, Plin. xxxvi, 4, 5. A Mænad with streaming hair as *χιμαίροφόρος*, in Parian marble, Callistratus 2. Anthol. Pal. ix, 774, and Plan. iv, 60 (App. ii. p. 642), probably the one on the relief in Zoëga, Bassir. ii. tv. 84, which also recurs on the reliefs, *ibid.* 83, 106, on the vase of Sosidius (Bouill. iii, 79), in the Marquis of Lansdowne's collection and in the British Museum (R. vi. n. 17*). A Panisc Cic. de. Divin. i, 13.

3. At Rome a naked Venus *Praxitelium illam antecedens* (in order of time?), Plin. xxxvi, 4, 7. Venus, Pothos (and Phaëthon?) in Samothrace, Plin. *ibid.* Eros, Himeros and Pothos at Megara, Paus. i, 43. 6. Scopas' brazen Aphrodite Pandemos at Elis, sitting on a goat, formed a remarkable contrast to Phidias' Urania with the tortoise, which was placed beside it. Paus. vi, 25, 2. Chameteræ?

4. The Apollo of Scopas was, according to Pliny, the chief statue of the temple by which Augustus expressed his gratitude to his tutelary deity for the victory at Actium, and hence it appears on Roman coins since the time of Augustus with the two legends: *Ap. Actius* and *Palatinus*. See Eekhel D. N. vi. p. 94, 107. vii. p. 124. Comp. Tacit. Ann. xiv, 14. Sueton. Nero 25 (with the notes of Patinus). It is described by Propert. ii, 31, 15: *Inter matrem* (by Praxiteles, Plin.) *deus ipse interque sororem* (by Timotheus, Plin.) *Pythius in longa carminu veste sonat*. The one in the Vatican discovered together with the muses in the villa of Cassius is a copy of this Palatine Apollo. See M. PioCl. i. tv. 16 (comp. Visconti p. 29, who was inclined however to consider the statue by Timarchides, Plin. xxxvi, 4, 10 as the original). M. Franç. i. pl. 5. Bouill. i. pl. 33.

5. Sed in maxima dignatione, Cn. Domitii delubro in Circo Flaminio, Neptunus ipse et Thetis atque Achilles, Nereides supra delphinas et cete et hippocampus sedentes. Item Tritones, chorusque Phœrei et pristes ac multa alia marina omnia ejusdem manus, præclarum opus etiam si totius vitæ fuisset. Plin. On the mythus of the statuary, see especially v. Köhler, Mém. sur les Iles et la Course d'Achille. Pétersb. 1827. Sect. 1.

126. The Roman connoisseurs could not determine, as in 1
some other works, whether the group of Niobe (which stood
in the temple of Apollo Sosianus at Rome) was by Scopas or
Praxiteles. At all events the group gives evidence of a style 2
of art which loved to represent impressive and agitating sub-
jects, but treated them at the same time with the moderation
and noble reserve which the genius of the Greeks in the best
ages required. The artist does his utmost to win over our 3
minds for the stricken family punished by the gods; the noble
and grand forms of the countenances, in which family relation-
ship is expressed, appear in no instance disagreeably distorted
by bodily pain and fear of the impending danger; the coun-
tenance of the mother—the apex of the whole representation
—expresses the despair of maternal love in the purest and
most exalted form. A judgment on the composition and the 4
motives which animated and held together the groups in their
parts is rendered very difficult by the state in which they
have come down to us. This much however is clear that, 5
besides the mother, among the other figures also there were
several united into smaller groups, in which the effort to pro-
tect and assist others interrupted the series of fugitives trying
to save themselves, in a manner equally satisfactory to the
eye and the mind.

1. *Par hesitatio est in templo Apollinis Sosiani, Nioben cum liberis morientem (or Niobæ liberos morientes) Scopas an Praxiteles fecerit, Plin. xxxvi, 4, 8. The epigrams pronounce for Praxiteles (Anthol. Pal. App. ii. p. 664. Plan. iv, 129. Auson. Epit. Her. 28). The temple of Apollo Sosianus was probably founded by C. Sosius who was under Antoninus in Syria (com. Dio. Cass. xlix, 22, with Plin. xiii, 11). [Wagner S. 296.] As to the group having been placed on a pediment (according to Bartholdy's idea), see Guattani, *Memorie Enciclop.* 1817. p. 77, and *Le statue della favola di Niobe sit. nella prima loro disposizione, da C. R. Cockerell. F.* 1818, also (Zannoni) *Galeria di Firenze, Stat. P. ii. tv. 76.* [Wagner disputes this.] Thiersch doubts it, but nevertheless gives to the group the triangular form and bilateral disposition. [Not the triangular form, S. 369. comp. 273.]*

4. To the Florentine group (found at Rome in 1583 near the gate of S. Giovanni) many unsuitable figures have been added (a discobolus, a Psyche, a muse-like figure, a nymph, a horse). The group of youthful panceratiasts likewise, although found hard by, does not fit well into the whole, but seems to have been executed after the symplegma of Cephissodotus, the son of Praxiteles (*digitis verius corpori quam marmori impressis, Plin.*) [?]. But even the rest of the statues are of unequal merit, nay of different marble. Of the Niobids at Florence, besides the mother with the youngest daughter, ten figures may be held as genuine, and (conformably to the remark of Thorwaldsen) the so-called Narcissus (*Galeria tv. 74*) may be added to them. It is still very doubtful whether the Florentine figures are those which were famous in antiquity, as the treatment of the bodies, although in general excellent and grandiose, does not however display that uniform perfection and living freshness which characterized the works of the Greek chisel at the best period.—On the contrary the breathing life of Greek art cannot but be recognised in the so-called Ilioneus in the Glyptotheca at Munich (no. 125); though worthy of a Scopas, it cannot however receive an entirely satisfactory explanation from a union with the Niobids. *Comp. Kunstblatt* 1828. No. 45. The so-called Niobid at Paris (*L. 441. Clarac. pl. 323*), is more probably a Mænad struggling away from a Satyr. Of the authentic figures in the group, out of Florence the sublime head of the mother (very fine in Sarskoselo and in Lord Yarborough's collection) and the dying outstretched son (also at Dresden and Munich) are most frequently to be met with.

5. Besides the mother, the following partial groupings are indicated: a. The pædagog (Gal. 15) was so placed beside the youngest son (Gal. 11) that the latter pressed towards him on the left side while he drew him to himself with the right arm, according to the group found at Soissons, which is copied (with a confounding of right and left) in R. Rochette M. I. pl. 79. comp. p. 427. b. A son (Gal. 9) supported, with his left foot advanced under her sinking form, a dying sister,—who is preserved in a group in the Vatican, called Cephalus and Procris,—and endeavoured to shield her by spreading his garment over her; according to the observations of [Canova], Schlegel, Wagner, and Thiersch (*Epochen, s. 315*). c. A daughter (Gal. 3) in like manner tried with outspread upper-garment to protect the son who is sunk on his left knee (Gal. 4, *Racc. 33*); a group which can be recognised with certainty from a later gem-engraving (*Inpronti gemm. d. Inst. i, 74*). I also recognise

these two Niobids, the brother protected by his sister (D. A. K. Tf 33. d. e.), in the group M. Cap. iii, 42. in which however more accurate information is desirable regarding the restorations, by means of which the sister appears to have been brought from the upright posture into this stooping attitude. [Scarcely tenable, O. Jahn Archäol. Beitr. S. 178.]

Fabroni, Dissert. sulle statue appartenenti alla favola di Niobe. F. 1779 (with unsuitable illustrations from Ovid). H. Meyer, Propyläen Bd. ii. st. 2, 3, and Amalthea i. s. 273 (Ergänzungen). A. W. Schlegel, Bibliothèque Universelle 1816. Littér. T. iii. p. 109. [Œuvres T. 2.] Welcker, Zeitschr. i. s. 588 ff. Thiersch, Epochen. s. 315. 368. Wagner in the Kunstblatt 1830. N. 51 ff. [Welcker on the grouping of Niobe and her children, in the Rhein. Mus. iv. S. 233. Feuerbach Vatic. Ap. S. 250 ff. Guigniaut Religions de l'Antiqu. pl. 215 bis. Explic. p. 331-33. Ed. Gerhard Drei Vorles. 1844. S. 49 ff. Ad. Trendelenburg, Niobe, einige Betrachtungen über das Schöne u. Erhabene Berl. 1846.] Drawings in Fabroni, in the Galerie de Florence i. . iv. and the Galeria di Firenze, Stat. P. i. tv. 1 sqq. D. A. K. tf. 33, 34. Comp. §. 417.

127. Praxiteles also worked chiefly in marble, and for 1
the most part preferred subjects from the cycles of Dionysus, Aphrodite and Eros. In the numerous figures which he 2
borrowed from the first, the expression of Bacchic enthusiasm as well as of roguish petulance was united with the most refined grace and sweetness. It was Praxiteles who in several 3
exquisite statues of Eros represented in consummate flower the beauty and loveliness of that age in boys which seemed to the Greeks the most attractive; who in the unrobed Aph- 4
rodite combined the utmost luxuriance of personal charms with a spiritual expression in which the queen of love herself appeared as a woman needful of love, and filled with inward longing. However admirable these works might be, yet in 5
them the godlike majesty and sovereign might, which the earlier sculptors had sought to express even in the forms of this cycle, gave place to adoration of the corporeal attractions with which the deity was invested. The life of the artist with 6
the Hetærae had certainly some influence in promoting this tendency; many a one of these courtesans filled all Greece with her fame, and really seemed to the artist, not without reason, as an Aphrodite revealed to sense. Even in the cycle of 7
Apollo, Praxiteles thought fit to introduce many changes; thus in one of his most beautiful and finely imagined works he brought the youthful Apollo nearer in posture and figure to the nobler satyric forms than an earlier artist would have done. Altogether, Praxiteles, the master of the younger, as 8
Phidias was of the elder, Attic school, was almost entirely a sculptor of deities; heroes he seldom executed, athletes never.

1. Of Praxiteles as a worker in marble, Plin. xxxiv, 8, 19. xxxvi. 4. 5. Phædr. v. Præf. Statius S. iv, 6, 26. Ὁ καταμίξας ἄκρω; τοῖς γέθνοις ἐργοῖς τὰ τῆς ψυχῆς πάθη. Diodor. xxvi. Ecl. l. p. 512. Wess.

2. Cycle of DEMETER, see Preller Demeter u. Persephone, S. 91. DIONYSUS of Elis, Paus. vi, 26, 1, perhaps the one described by Callistratus 8, of brass, a beautiful youth crowned with ivy, engirt with a nebris, resting his lyre (?) on the thyrsus, and with a tender and dreamy expression. Besides this youthful form, which was then but newly introduced, Praxiteles also represented the god in the older style, in mature manhood, as in the group which Pliny describes, xxxiv, 8, 19, 10: Liberum patrem et Ebrietatem nobilemque una Satyrum quem Græci περιβόητος cognominant. It is not ascertained whether the Satyr of the Tripod-street (Paus. i, 20, 1. Athen. xiii, 591 b. comp. Heyne, Antiq. Aufs. ii, s. 63) is the same. This is taken to be the one which is often to be met with leaning on the trunk of a tree and reposing after playing on the flute: M. PioCl. ii, 30; M. Cap. iii, 32; M. Franç. ii. pl. 12; Bouill. i, 55. comp. Winckelm. W. iv. s. 75, 277. vi. s. 142. Visconti PioCl. ii. p. 60. Satyr at Megara, Paus. i, 43, 5. Praxiteles executed a group of Mænads, Thyads, Caryatic dancers (§. 365.) and Sileni in noisy procession. Plin. xxxvi, 4, 5. Anthol. Pal. ix. 756. Pan carrying a wine-skin, laughing nymphs, a Danae, in marble, Anthol. Pal. vi. 317. App. T. ii. p. 705. Plan. iv, 262. Hermes carrying the young Dionysus, in marble (Paus. v. 17. 1), probably copied in the relief, Zoëga, Bassir. i, 3, and on the vase of Salpion. §. 384.

3. EROS. a. At Parion, in marble, naked, in the bloom of youth, Plin. xxxvi, 4, 5. b. At Thespiæ, of Pentelic marble with gilded wings (Julian Or. ii. p. 54 c. Spanh.), a boy in youthful bloom (ἐν ἵσσοι), Lucian, Amor. 11. 17. Paus. ix, 27. Dedicated by Phryne (or Glycera), carried away by Caligula, then again by Nero, at the time of Pliny in Octaviæ scholis (Manso Mythol. Abhandl. s. 361 ff.). At Thespiæ stood a copy by Menodorus, Paus. Julian, from ignorance, speaks of the Thespian statue as if it were of brass. Ægypt. Anthol. Pal. App. ii. p. 687. Plan. iv, 203. c. The Eros of marble in the sacrum of Hejus at Messana, similar to the Thespian, Cic. Verr. l. iv, 2, 3. (Comp. Amalthea iii. s. 309. Wiener Jahrb. xxxix. s. 138). d. e. Two of brass. described by Callistratus 4, 11. the one reposing (Jacobs, p. 693), the other encircling his hair with a fillet. The Parian or Thespian statue is probably imitated in the beautiful Torso from Centocelle, with languishing expression, and hair arranged in the fashion of youth (Croblylus), M. PioCl. i, 12. Bouill. i, 15. the more perfect one, with wings, is preserved at Naples, M. Borbon. vi, 25. The Eros of the Elgin Collection in the Brit. Mus. is similar, only it is still more slender and delicate. R. xv. n. 305.* D. A. K. Tf. 35. [Brit. Mus. T. ix.]

4. APHRODITE. a. The one ordered by the Coans *velata specie*, that is entirely draped, Plin. xxxiv, 4, 5. b. That purchased by the Cnidians, in the temple of Aphrodite Euplœa, placed in a chapel specially fitted up for it (ædicula que tota aperitur. Plin., *ὡς ἀμειψύροισι*. Lucian Amor. 13. *περιστέπτα ἐνὶ χώρῳ*. Anthol. Pal. App. T. ii. p. 674. Plan. iv, 160); afterwards in Byzantium, according to Cedrenus. Of Parian marble; Lucian gives the essential features, Amor. 13 sq. Imag. 6, as follows: *Σεισηρότι γέλωτι μικρὸν ὑπομειδίωσα.—Ὁ Φόβον τὸ εὐγχαμμον καὶ τῶν ὀδύχων τὸ ὑγρὸν ἄμα τῆ Φαιδῶν καὶ κεχαρισμένῳ.—Ἰᾶν δὲ τὸ κάλλος αὐτῆς ἀκάλυπτον, οὐδέμιας ἐσθῆτος ἀμπεχούσης, γεγύμνωται. πλὴν ὅσα τῆ ἑτέρα χειρὶ τὴν αἰδῶ*

γ. ε. λ. θότως ἐπικρυπτεται.—Τῶν δὲ τοῖς ἰσχυροῖς ἐνιστογραφισμένων ἐξ ἑκατέρων τυτῶν οὐκ ἂν εἴποι τις ὡς ἡδύς ὁ γέλως. Μηροῦ τε καὶ κνήμης ἐπ' εὐπυ τεταμένως ἀχοῖ ποδὸς ἡχοιβαμένονι ὀφθαλμοί. From this and from the coins of Cnidus in honour of Plautilla we can recognise this Aphrodite in the statue in the gardens of the Vatican (Perrier, n. 85. Episcopus, n. 46, Raec. 4), in the recently draped one in the M. PioCl. i, 11, and another brought to Munich (n. 135) from the Braschi palace (Flaxman, Lectures on Sculpt. pl. 22), and from these also in busts (in the Louvre 59. Bonill. i. 68) and in gems, Lippert Dactyl. I, i, 81. Her nudity was accounted for by the laying aside her dress in the bath with the left, the right covered her lap. The forms were grander, the countenance, notwithstanding an expression of smiling languishment, was of a loftier character and rounder form, than in the Medicean Venus; the hair was bound by a simple fillet. The identity of the Cnidian and the Medicean Venus was maintained by Meyer ad Winckelm. W. iv, ii. s. 143. Jenaer ALZ. 1806. Sept. 67. Gesch. der Kunst. i. s. 113, in opposition to Heyne Ant. Aufs. i. s. 123. Visconti M. PioCl. i. p. 18. Levezow, Ob die Mediceische Venus ein Bild der Knidischen sei. B. 1808. Thiersch Epochen, s. 288.—c. A brazen one, Plin. d. One of marble at Thespie, Paus. ix. 27. e. An Aphrodite by Praxiteles stood in the Adonion at Alexandria on Latmus. Steph. B. s. v. Ἀλεξάνδρουσινα. Peitho and Paregorus (παρζασις, Homer) with the Aphr. Praxis at Megara. Paus. i, 43.

6. According to Clem. Alex. Prot. p. 35. Sylb. Arnob. adv. gent. vi, 13, Praxiteles took Cratina as the model of his Aphrodite; according to others Phryne, who also stood sculptured in marble by him at Thespie (Paus. ix. 27) and gilt at Delphi (Athen. xiii. p. 591. Paus. x, 14. 5. Plut. de Pyth. orac. 14. 15), the trophy of Hellenic voluptuousness according to Crates. Comp. Jacobs in Wieland's Att. Mus. Bd. iii. s. 24. 51. According to Strabo he also made a present of an Eros to Glycera. ix. p. 410. According to Pliny he represented the triumph of a sprightly hetæra over an Attic matron of melancholy disposition: Signa flentis matrone et meretricis gaudentis (Phryne). Comp. B. Murr "Die Mediceische Venus und Phryne."

7. Feicit et (ex aere) puberem [Apollinem] subrepenti lacertæ coninus sagitta insidiantem, quem Sauroctonon vocant, Plin. comp. Martial, Epigr. xiv, 172. Seitz maintained that this lizard-slayer is no Apollo, Mag. Encycl. 1807. T. v. p. 259. There is now perceived in this an allusion to augury by lizards (Welcker, Akad. Kunstmus. zu Bonn, s. 71 ff. A. Feuerbach Vatic. Apoll. s. 226), but playfully handled. Imitations, possessing naïve grace and loveliness, very similar to the satyr of Praxiteles in the posture of the feet, are often to be met with (Vill. Borgh. St. 2. n. 5. Winckelm. M. I. i. n. 40. M. Royal. i. pl. 16; M. PioCl. i, 13; a brazen one in Villa Albani); also on gems (Millin, Pierr. grav. pl. 5 and elsewhere). There is also mention made of an Apollo with his sister and mother; Leto and Artemis several times (osculum quale Praxiteles habere Dianam credidit, Petron.), and numerous other statues of deities by Praxiteles. Sillig C. A. p. 387. On the encaustic treatment of the statues of Praxiteles, §. 310.

128. A like spirit of art animated Leochares, whose Gany 1

mede was an equally noble and charming conception of the favourite of Zeus borne upwards by the eagle, although the subject had always a questionable side. The striving after personal charms still more predominates in the Hermaphrodite, an artistic creation for which we are probably indebted to Polyces. The tendency to the affecting is shown particularly in Silanion's dying Jocasta, a brazen statue, with deadly-pale countenance. Timotheus (§. 125, R. 4) and Bryaxis also seem to have been fellow-artists and contemporaries of Praxiteles; they both ornamented the tomb of Mausolus jointly with Scopas and Leochares, after Ol. 106, 4 (§. 149). There were likewise portrait-statues of Macedonian princes by Leochares and Bryaxis, and in Athens itself [where Demetrius erected models, §. 123, 2.] many artists were employed on honorary statues (comp. §. 420). All the masters just named (only information is wanting as to Timotheus) were Athenians; they form together with Scopas and Praxiteles the newer school of Athens.

1. Leochares (fecit) aquilam sentientem *quid* rapiat in Ganymede, et *eni* ferat, parcentemque unguibus (*Ἐπίδομέναις ἰνύχρασι*. Nonn. xv, 281) etiam per vestem, Plin. xxxiv, 19, 17. comp. Straton, Anthol. Pal. xii, 221. The statue in the M. PioCl. iii, 49, is a decided imitation. It represents the devotedness of the favourite boy to the erastes in the allusive manner of antiquity. For that the eagle denotes the lover himself, is brought out more clearly for example on the coins of Dardanus (Choiseul, Gouffier Voy. Pitt. ii. pl. 67, 28), where the subject is more boldly handled. Ganymede is therefore even placed together with Leda, as in the portico at Thessalonica (Stuart, Ant. of Athens iii. chap. 9. pl. 9. 11), as *maseula* and *muliebris* Venus. Hence it is probable that this conception of ancient art (§. 351) also belongs to the same period.

2. Polyces Hermaphr. nobilem fecit, Plin. That the elder Polyces, of this period, is here meant, becomes still more probable from observing that in Pliny xxxiv, 19, 12 sqq. the alphabetically enumerated plastae stand again under each letter in the same way that they were found after one another in the historical sources (a rule which is tolerably general, and by which perhaps the age of some other artists can be determined); accordingly this Polyces lived before Phœnix the scholar of Lysippus. Whether his hermaphrodite was standing or lying (§. 392, 4), is a question difficult to answer.

3. On the Jocasta see Plut. de aud. poët. 3. Quæst. Sym. v. 1.

5. By Leochares, statues of Amyntas, Philip, Alexander. Olympias. and Eurydice, of gold and ivory, Paus. v, 20; of Isocrates, Plut. Vit. x. Oratt. A king Seleucus by Bryaxis. Polyenctos against Demades asks, in Apsines Art. Rhetor. p. 708, whether an honorary statue held a shield, the akrostolion of a ship, a book, or prayed to the gods? [Longin. de invent. ed. Walz T. ix. p. 545.]

6. Even the reliefs on the Choregic monument of Lysicrates (§. 108) —Dionysus and his satyrs quelling the Tyrrhenians—may show clearly

the state of art at Athens during this period; disposition and design excellent, the expression in the highest degree animated, the execution however already less careful. Stuart i. ch. 4. Meyer, *Gesch.* Tf. 25—27. D. A. K. Tf. 27. comp. §. 385.

[128.* Here lies the extreme boundary beyond which the second large monument on the acropolis of Xanthus cannot be brought down. It was not till his third journey that Sir Richard Fellows, after the most assiduous excavation, had the good fortune to discover the widely scattered constituent parts, out of which he afterwards ingeniously attempted to re-construct in design the building known under the name of mausoleum, or monument in honour of Harpagus. And it is still a question whether this restoration of the Ionic building can establish, with complete certainty, that the statues, which even surpass the Mænads of Scopas in boldness and lightness of representation, belonged to the building whose masterly friezes point rather to the time of the Phigalian sculptures.

There are two of these friezes, the one 3 f. 4 in., the other 1 f. 11 in. high, the larger one consisting of twelve marble tablets. The composition as a whole and the connexion of particular parts has not been ascertained, as only a portion has been discovered. The larger frieze exhibits a battle with the fire and animation of the representations of Phigalia, but a real battle, and with the imitation of reality even in the accoutrements of the combatants, by which it is difficult to distinguish the two sides. There are distinctly to be seen, Ionic hoplitæ in long drapery, Lycians such as Herodotus (vii, 92) describes them, others wear anaxyrides, the archers' leathern armour; two kinds of helmets, the *laiscion* (Philostr. *Imag.* p. 323). On five tablets there are hoplitæ fighting with horsemen, on others merely foot soldiers, the most diversified battle groups. The lances, swords and bows were not expressed; only as an exception to this principle we find a shaft in marble, and a hole for inserting the sword in the hand. On the smaller frieze is represented the capture of a city, a defeat outside, which is viewed from the walls by the besieged, attack on the principal gate, a sally, storming ladders placed against well manned, triple walls towering above one another, ambassadors surrendering the city. Before the conqueror with Phrygian cap and mantle, who is seated on a throne and over whom a parasol is held (a sign of the highest rank, which passed from the Persians to Egyptians, and is even in use at the present day in Marocco, that of the imperial prince among the spoils of the French), two old men stand speaking, accompanied by five men in armour. On a corner stone there are prisoners, who are not soldiers, led away with their hands tied at their backs. Detailed descriptions given by Sam. Birch, *Britannia* xxx. p. 192—202 (with explanations which are to be received with caution), and E. Braun in the *N. Rhein. Mus.* iii. S. 470., afterwards enlarged in the *Archäol. Zeit.* 1844. S. 358 ff. comp. *Bull.* 1846. p. 70. Now, these scenes are referred to the conquest of Xanthus by the general of Cyrus; on this point there is hitherto no disagreement with Sir C. Fellows (*Xanthian Marbles* 1842. p. 39). Col. Leake indeed assumes (*Transact. of the R. Soc. of Later.* Second Series i. p. 260 ss.), on account of the style, that the monument

of Harpagus was not raised soon after the taking of the city (Ol. 58, 3), but on the contrary not till about Ol. 70, perhaps by the grandson of Harpagus, who figures in Herodotus Ol. 71, 4; judging from it, we might rather come down another century (Ol. 95) "or two;" but the history of Asia Minor after Alexander will not allow this. However, we may abide by the one century, as we would besides think of the period of Scopas and Praxiteles, and this objection of history against the evidence of the style as to the age is removed: Sir Edward Head also (in the Classical Museum, No. ii.), although he agrees with Leake in other respects (p. 224. 228) assigns the monument to Ol. 83 or 96, or even later (p. 230). But the contents of the frieze itself are opposed to this supposition: they are not merely different from the history in details as Leake apologetically admits, but entirely and essentially, and are even in some measure directly the opposite. After the Xanthians had been driven back into the city by the masses of Harpagus, they collected together their wives and children, their slaves and other property, in the acropolis, consumed them with fire, and then, bound by a fearful oath, they rushed upon the enemy, and sought in combat a common death, so that Xanthus received an entirely new population, with the exception of eighty heads of families who were in other countries at the time of the destruction. It is impossible therefore that the Persians, who passed over the dead into the open acropolis, could be represented negotiating with the Xanthians during the heat of the storming, nearly about the time when the true history,—whose peculiar nature does not admit a well-grounded suspicion of distortion or exaggeration, and which could neither be artistically concealed nor forgotten in general,—was related by Herodotus or soon after. Add to this, that the frieze does not exhibit any Persians fighting, who must have been conspicuous in the army of Harpagus above the Ionian and Æolian auxiliaries. So important an historical representation compels us therefore to resort to another supposition. The Xanthians who also defended their city with similar obstinacy against Alexander, and again destroyed themselves with their wives and children in the war of Brutus and the Triumvirs, after the enemy had effected an entrance by stratagem, might have also at an early period have made an attempt, like the Ionians, to shake off the Persian yoke, the bad result of which was triumphantly and threateningly presented by this monument to the eyes of their descendants; it is probable, however, that this would not have been passed over by Herodotus. Or the representation of the conquered city does not refer to Xanthus, but to external deeds of the Persian commissary in Xanthus, as the Greek verses on the pillar of peace from Xanthus mentioned by Appian, and now in London, covered over with Lycian characters, extol the son of a Harpagus for proving himself in the land-fight (Ζεξι πάλης) the best among all the Lycians—who fought therefore along with, not against him—destroyed many fortresses, and procured for his kinsmen a share of the dominion (the conquered foreign cities, under the royal sanction). This was probably in the war with Enagoras, who also caused Cilicia to revolt, and was beaten by the Persians in a sea fight, Ol. 98, 2, and six years afterwards in Cyprus itself (Franz in the Archäol. Zeit. 1844. S. 279). The Ionians, then, were here also mercenaries in the service of Artaxerxes, as there were probably Arcadians fighting on the other side, the Swiss of antiquity, as we know from ancient comedy. Of the two pediments, there are pre-

served the half of one with a battle scene, and pieces of the other with two gods enthroned and standing figures probably with thank-offerings to the gods for the victory, and this perhaps on the façade. Among the statues of different size, for the most part very incomplete, which Sir C. Fellows has placed in the intercolumnia of the front and back pediments and on the acroteria, our admiration is most excited by the female figures which are represented hastening away, either inclined to the right or left, in highly animated movement, partly looking round, whereby the not less bold than inventive hand of the master has developed so many beauties in lines of the body—to which the seemingly transparent drapery adheres—and the flying masses of drapery, that in consideration of them we may easily overlook what is amiss or incomplete in the rapid execution. These peculiarities of treatment may be distinguished from antique hardness. On the plinths of these figures there is a fish, a larger fish, a lobster, a spiral shell, a bird which we must in this connexion take to be a sea-bird, not a dove; and besides those figures with their corresponding signs, we may also assume that there were similar animals attached to two similar figures which belonged to the series, although they are wanting with the greater portion of the whole. Now, if these symbols evidently indicate Nereids, we can only conceive their flight to be occasioned by the disturbance of their realm from a sea-fight, such as that against Euagoras, or by a battle on shore, which compelled the enemy to rush helter-skelter to their ships, as for instance in Herod. v, 116; and only on this supposition could Nereids be introduced appropriately on a monument commemorating a victory. In that case they would also furnish a further proof that the capture of Xanthus by the first Harpagus is not represented in the friezes, but rather a later victory of the Persian authorities over a rebellious outbreak. But the unmistakable reference of these Nereids to a sea-fight seems also to lend a strong confirmation to the architectonic combination that they belonged to the same building as these friezes. This union of the tumult of battle on shore and (allusively) at sea, with the image of stormed cities, produces a good general effect. In this way was the Assyrian and Persian custom of representing battles (§. 245.* 248. R. 2) here imitated by an Ionian hand and in the purely Greek style.

Besides this monument there have been also brought to London from Xanthus, two lions, the tomb named from the winged chariot with remarkable representations (Asia M. p. 228. Lycia p. 165), a frieze of chariot and horsemen (Lycia p. 173), a chase, probably from a tomb, as well as the procession of peasants paying their tribute in tame and wild animals and other natural productions (Lycia p. 176),—all of the best period of art. The following also seem to be very good, the fragments of a battle of Amazons and a festal procession, *Ibid.* p. 177, Bellerophon vanquishing the Chimæra, p. 136, which is of colossal size and has also been taken from a tomb; and not a few of the reliefs from sepulchral monuments, which represent merely domestic scenes or war (p. 209 does not even seem to form an exception) contain very excellent and peculiar compositions, p. 116 (comp. the title-plate, where we must read ΜΕΣΟΣ), 118, 135, 141, 166, 178, 197, 198, 200, 206, 207, 208.]

1 129. As the first artists of this school still bore in them
 the spirit of Phidias, although in a state of transformation,
 and therefore chiefly endeavoured to express an inward spir-
 itual life in gods or other mythic shapes; so, on the other
 hand, Euphranor and Lysippus especially continued the Ar-
 givo-Sicyonic school—that of Polyclitus, the aim of which
 was always more directed to fine corporeal forms, and the re-
 2 presentation of athletic and heroic energy. Among heroes,
 the character of Hercules was perfected by Lysippus in a new
 style, and the powerful structure of his limbs, developed by
 labour and exertion (§. 410), was piled up to that colossal
 size which the art of later sculptors always strove to at-
 3 tain. The statues of athletes did not now occupy the artists
 so much as formerly, although six sculptures of this kind are
 quoted as works of the incredibly active Lysippus; on the
 contrary it was chiefly idealised portraits of powerful princes
 4 that the age demanded. In the form of Alexander, Lysippus
 even knew how to lend expression to defects, and, as Plutarch
 says, he alone could duly blend the softness in his eyes and
 the posture of his neck with what was manly and lion-like
 5 in Alexander's mien. Accordingly, his portrait-statues were
 always animated and skilfully conceived; whilst, on the con-
 trary, other artists of the time, as Lysistratus, the brother of
 Lysippus, who was the first to take casts of the face in stucco,
 merely made it the aim of their art to produce a faithful re-
 semblance of the external form before them.

1. Cicero, Brut. 86, 296 (comp. Petron. Satyr. 88), Polycleti Doryphorum sibi Lysippus magistrum fuisse aiebat. Exactly as Polyclitus did §. 120, he executed according to Pliny *destringentem se*. Hence also why they have been confounded, Sillig C. A. p. 254. N. 7.

2. Euphranor (as painter) primus videtur expressisse dignitates heroum, Plin. xxxv, 40, 25.—Lysippian statues of Hercules, Sillig C. A. p. 259. a. Hercules reposing for a little from some great undertaking, the Farnesian colossal statue (Maffei, Racc. 49. Piranesi, Statue 11. M. Borbon. iii, 23, 24) found in the baths of Caracalla, under which emperor the statue probably was brought to Rome (Gerhard Neapels Bildw. S. 32.), executed by the Athenian Glycon after an original by Lysippus, as is proved by the inscription on an inferior copy (Bianchini, Palazzo dei Cesari tv. 18). The hand with the apples is new, the genuine legs were substituted in 1787 for those by Gugl. della Porta. The Hercules with the name of Lysippus is in the Pitti palace, and a second copy with the name ΠΑΥΚΩΝ at Volterra in the house Guarnacci. The Farnesian statue in Fea's Winckelmann ii. tv. 7. iii. p. 459, a smaller copy in marble Gal. di Firenze Stat. T. iii. tv. 108, small ones in bronze 110. 111. p. 25 sqq. Of little bronze figures there is no reckoning the number, scarcely any other famous original has so many. On the reference of the statue, see Zoëga Bassir. ii. p. 86, O. Jahn Telephos u. Troilos S. 63. A statue precisely similar is described by Libanius (Petersen, De Libanio Com-

ment. ii. Havn. 1827); the figure is also often to be met with otherwise in statues and gems, and on coins (Petersen p. 22); the head is perhaps surpassed by that in Marbles of the Brit. Mus. i. 11, in depth of expression. Comp. Winckelm. W. vi, i. s. 169. ii. s. 156. Meyer, Gesch. s. 128. D. A. K. Tf. 38. b. Hercules resting after the completion of his labours, a colossus at Tarentum, brought by Fabius Max. to the Capitol, afterwards taken to Byzantium, described by Nicetas De Statuis Constantinop. c. 5. p. 12 ed. Wilken. [Fabr. Bibl. Gr. vi. ed. 1. p. 408.] He sat, anxiously stooping, on a basket (in reference to the cleaning of Augeas' stalls), on which lay the lion's hide, and supported the left arm on his bent knee, the right lay on the right leg which hung down. This is evidently the figure so frequent on gems, in Lippert, Dact. i. 285—87. ii. 231. Suppl. 334—346. c. Hercules bowed down by the might of Eros, and despoiled of his weapons (Athol. Pal. ii. p. 655. Plan. iv, 103), probably preserved in gems in a figure similar in form to the preceding. Lippert, Dact. i. 280, 281. ii. 225—27. Suppl. 331. Gal. di Fir. v. tv. 6, 2. 3. d. A small bronze Hercules (*ἑπιτρομαπίζιος*), described by Statius S. iv, 6, and Martial ix, 44, of the grandest form and serene expression, as if at the banquet of the gods, sitting on a stone covered with the lion's hide, a goblet in his right hand, the left resting on his club. Evidently (according to Heyne) the model of the Torso (§. 160 and 411). [The Hercules of gilded bronze in the Capitol puts one in mind of Lysippus by its more slender proportions, its longer and less thick neck, and by its excellence, although it is somewhat injured by mannerism and overloading in the execution, as is the case with imitations of other masterly compositions. The figure also occurs on coins of Berytus (Rasche Suppl. i. p. 1361) and others.]

3. Euphranor's Alexander et Philippus in quadrigis, Plin. Lysippus fecit et Alexandrum Magnum multis operibus a pueritia ejus orsus—idem fecit Hephaestionem—Alexandri venationem—turmam Alexandri, in qua amicorum ejus (*ἑταίρων*) imagines summa omnium similitudine expressit (Alexander, around him 25 hetæri, who had fallen at the Granicus, 9 warriors on foot, see Plin. comp. Vellei. Patere. i. 11, 3. Arrian i, 16, 7. Plut. Alex. 16)—fecit et quadrigas multorum generum. On Alexander's Edict, Sillig C. A. p. 66. N. 24.

4. Chief statue of Alexander by Lysippus, with the lance (Plut. de Isid. 24) and the later inscription: *Ἀῦδασσῶντι δ' ἔσκειν ὁ χάλλκεος εἰς Δία λευσσῶν Γᾶν ὑπ' ἑμοῖ τῆθ' ἤματι, Ζεῦ. σὺ δ' Ὀλυμπιον ἔχε* (Plut. de Alex. virt. ii, 2. Alex. 4. Tzetz. Chil. viii. v. 426, &c.). An equestrian statue of Alexander as founder (of Alexandria, as it seems) had ray-like waving hair. Libanius Ekphr. T. iv. p. 1120 R. On the agreement in character of Alexander's statues, Appulei. Florid. p. 118 Bip. The hair arched up from the forehead (*relicina frons*, *ἀναστροφή της κόμης*, Plut. Pomp. 2) is always one of the principal distinguishing marks. From the statue with the lance, the helmeted and peculiarly inclined head is preserved on the coins of the Macedonians from the times of the Cæsars (Cousinery, Voyage dans la Macéd. T. i. pl. 5. n. 3, 5, 8); with it corresponds the Gabinian statue (Visconti, Mon. Gab. 23) and the similar head of the statue in the Louvre, 684. Bouill. ii, 21. Clarac, pl. 263. On the contrary the head of Alexander in the Capitol, taken by many for Helius (Winckelm. M. I. n. 175), may have been taken from that equestrian statue. The Ron-

danini statue, at Munich (n. 152. Guattani M. I. 1787 Sett.), of Alexander arming himself for battle, has little of the Lysippian character, especially in the proportions. The bronze of Alexander struggling in the press of battle is excellent, M. Borb. iii, 43 b. Comp. §. 163, 6. The head of the dying Alexander at Florence is an archæological enigma. Morghen, Principj del disegno tv. 4 b. Le Blond Le vrai portrait d'Alexandre. Mem. de l'Inst. Nat. Beaux Arts i. p. 615. As a true portrait, but executed without the spirit of Lysippus, the Cav. Azara's bust is of most value, in the Louvre, 132. Visconti Iconogr. Grecque, pl. 39, 1. Meyer, Gesch. Tf. 13. 29. D. A. K. Tf. 39. 40. On Alexander as the son of Zeus and Hercules §. 158, 2.

5. Hominis autem imaginem gypso e facie ipsa primus omnium expressit ceraque in eam formam gypsi infusa emendare instituit Lysistratus.—Hic et similitudinem reddere instituit; ante eum quam pulcherrimas facere studebant (on the contrary §. 123). Plin. xxxv, 44.

- 1 130. Observation of nature and the study of the early masters, which Lysippus closely combined with each other, led the artists to many refinements in detail (*argutie operum*); the hair in particular was arranged by Lysippus more
 2 naturally, probably more for pictorial effects. These artists also directed the most earnest study to the proportions of the human body; but here the striving to exalt especially portrait-figures, as it were, beyond the human standard, by an extraordinary degree of slenderness, led them to a new system of more delicate proportions, which was begun by Euphranor (also by Zeuxis in painting), but first carried out harmonically by Lysippus, and which afterwards became prevalent in Greek
 3 art. It must however be admitted that this system sprang, less from a warm and cordial conception of nature, which particularly in Greece displayed itself to greatest advantage in more compact figures, than from an endeavour to elevate the
 4 work beyond the real. The tendency likewise to the colossal which will be found to predominate in the next period, already announced itself clearly in the works of these artists.

1. Proprie hujus (Lysippi) videntur esse argutie operum, custodite in minimis quoque rebus. Plin. xxxiv, 19, 6. Statuarie arti plurimum traditur contulisse capillum exprimendo. Ibid. Comp. Meyer, Gesch. s. 130. Quintilian particularly applauds the *veritas* in his and Praxiteles' works xii, 10.—Lysippus and Apelles criticised each other's works, Synesius Ep. i. p. 160. Petav.

2. Euphr.—primus videtur usurpasse symmetriam, sed fuit in universitate corporum exilior, capitibus articulisque grandior (precisely the same of Zeuxis xxxv, 36, 2): volumina quoque composuit de symmetria.—Lys. stat. arti plur. trad. cont. capita minora faciendorum quam antiqui, corpora graciliora siccioraque, per quæ proceritas signorum major videtur. Non habet Latinum nomen symmetria quam diligentissime custodivit, nova intactaque ratione *quadratas* (§. 120) veterum staturas permutando. Plin. xxxiv, 19, 6. xxxv, 40, 25. Comp. below §. 332. On his

principal of representing quales viderentur homines, Wien. Jahrb. xxxix. s. 140.

4. Fecit et colossos (Enphranor), Plin. xxxv, 40, 25. Lysippus' Jupiter at Tarentum was 40 cubits high; comp. Silig C. A. p. 257, 259.

THE ART OF ENGRAVING STONES AND DIES.

131. The luxury of ring-wearing at this period raised the art of the dactylioglyphist to the height which it was capable of attaining in proportion to the other branches of the formative art; although the accounts of writers do not mention the name of any artist of this class, except that of Pyrgoteles who engraved Alexander's signet-ring. In gems also we can here and there find a composition and treatment of forms corresponding to the Phidian sculptures; but works of this description in which the spirit of the school of Praxiteles is manifested are far more numerous.

1. On the rings of the Cyrenæans (Eupolis Maricas) and the emerald of Ismenias the aulete, bought in Cyprus, with an amymone, Ælian V. H. xii, 30. Plin. xxxvii, 3. Musicians in particular were richly adorned with them (*σφραγίδων ἡμορφωμέναι*) and likewise ornamented their instruments in the same way; comp. Lucian Adv. Indoct. 8. Appulei. Florid. p. 114. Bip.

2. On the pretended gems of Pyrgoteles, Winckelm. Bd. vi. s. 107 ff. Comp. Fiorillo, Kleine Schriften ii. s. 185. A fact adduced by R. Rochette, Lettre à M. Schorn, p. 49, shows that, even during antiquity, the name of this as well as other famous artists was fraudulently used. We have no ground for assigning to this period other names which are only known through gems (see v. Köhler in Böttiger's *Archæol. u. Kunst.* i. s. 12); however some of the more celebrated stone-engravers were perhaps not much later.

132. There was also great care bestowed on the engraving of coin-dies, often in districts and towns which are not otherwise known as the seats of schools of art; yet, during the first half of the period the design of devices on coins, although often grandly conceived and full of character, still retained for the most part a certain hardness; in the second half, on the contrary, especially in the cities of Sicily, the highest and brightest point that has ever been reached in beauty of expression was attained (but accompanied often with a surprising awkwardness in the mechanical process of stamping). At the same time the art was advanced by the custom of multiplying the already extremely numerous types of coins, by the commemoration of victories in sacred games, deliverance from dangers by the help of the gods, and other events which admitted of mythological representation; and thus we have

often presented to us here in the smallest compass a plastic scene replete with ingenious thoughts and allusions.

1. In coins, to the first half of this period (*before* the end of the Peloponnesian war) belong,—besides those of Athens which maintained their primitive impress even in the best age (see Diog. Laert. vii, 1, 19.)—many of Corinth, of Argos with the wolf, also those of Sicyon or Secyon (Ann. d. Inst. ii. p. 336) with the sharply drawn chimera; in Sicily the coins of Selinus with the river gods Selinus and Ilypsas (between Ol. 80 and 94), those of Naxos with the noble head of the bearded Dionysus, and the saucy form of the old Satyr, also the fine Agrigentine coins with the two eagles on the hare (before Ol. 93, 3).—The fine silver pieces of Pheneus and Stymphalus were probably struck *after* the Peloponnesian war, when Arcadia was enriched and polished by the school of Polyclitus; then about the 104th Ol. the coins of the Arcadian league with the head of Zeus and Pan; from that time begin the coins of Megalopolis and Messene which were generally inferior. About Ol. 100, when Olynthus presided over the Chalcidian confederation, the Chalcidian silver money with the head of Apollo and the cithern, was current there (See Cadavène Recueil, pl. 1, 28): the splendid coins of Opus are worthy of the best period, as well as many of Thessaly, Lesbos, Cos, and Crete. To those of Philip are related those of Philippi, but of remarkably hard design. In Italy many coins of Tarentum, Heracleia, Thurii, Velia, and Metapontum belong to this period; and in like manner the costly master-pieces of Sicilian engravers (comp. §. 317), the great Syracusan pentekontalitres at the head (Etrusker i. s. 327. Ann. d. Inst. ii. p. 81), are to be ascribed to one age, that of the two Dionysii (Payne Knight, Archaeol. Brit. xix. p. 369), in which also the towns of Sicily dependent on Carthage participated in the same zeal for art. But when Timoleon restored (Ol. 109, 2) the colonial connexion of Syracuse with Corinth, it is probable that the great amount of money in Sicily was struck, with less attention to beauty, with the head of Pallas and Pegasus, which were also in use in the other colonies of Corinth at that time (with other initial letters instead of the Corinthian Koppa), R. Rochette, Ann. d. Inst. i. p. 311 sqq. Coins of the Campanians in Sicily by the Duc de Luynes, Annali d. Inst. i. p. 150. Engravings of Greek coins available for the history of art in Landon's Numismatique du Voy. du J. Anacharsis, 2 vol. 1818, in the more recent works of T. Combe, Mionnet, Millingen, R. Rochette, Cadavène, Cousinery, &c. Very fine ones in the Specimens of ancient coins of Magna Grecia and Sicily, sel. from the cabinet of the Lord Northwick, drawn by del Frate and engr. by H. Moses; the text by G. H. Nöhdén. 1824. 25. D. A. K. Tf. 41, 42. [Duc de Luynes. Choix de méd. Grecques 1840. fo. 17 Tf. Prokesch Collection in Gerhard's Arch. Zeit. Tf. 21. 22. 32. 41. 43. Akermann, Ancient Coins of Cities and Princes. L. 1844—46. P. 1—6. Svo.]

2. Plut. Alex. 4. says of Philip that he put the Olympic victories on his coins; with regard to those of Sicily the same is proved by ocular evidence.—The Arcadians denoted their sovereignty over Olympia, from the treasures of which they paid their troops, by delineating the head of Olympian Zeus, and their god Pan sitting on the rock of Olympia and sending forth the eagle of Zeus. On the coins of Selinus we see Apollo and Artemis approaching as plague-sending deities, but at the same time

on the reverse the gods of the rivers, with the waters of which Empedocles had removed the pestilential air of the marshes, offering a libation to Esculapius. The coins of Alexandria looked very well without being good in comparison with the Attic tetradrachms, as Zeno states in Diog. L. vii. 1. 18.

4. PAINTING.

133. At this period, painting reached, in three great stages, 1 a degree of perfection which made it, at least in the opinion of the ancients, a worthy rival of the plastic art. Ancient 2 painting, however, remained more closely allied to sculpture than the modern, by reason of the predominance of forms over the effects of light; sharpness and distinctness of design, separation of the different figures in order not to confuse their outlines, a uniform distribution of light and clear illumination throughout, and the avoidance of great foreshortenings (notwithstanding considerable knowledge of linear perspective) still belonged, although not without exceptions [§. 140. 2.], to its character in general.

2. Artifices etiam quum plura in unam tabulam opera contulerunt, spatiis distinguunt ne umbræ in corpora cadant. Quintil. viii. 5, 26. The shading should merely make the corporeal form of each figure stand out by itself.

134. The first painter of great renown was Polygnotus the 1 Thasian, who was naturalized at Athens and a friend of Cimon. Accurate drawing and a noble and distinct manner of 2 characterizing the most different mythological forms was his great merit; his female figures also possessed charms and grace. His large tabular pictures were conceived with great know- 3 ledge of legends, and in an earnest religious spirit, and were arranged according to architectonico-symmetrical principles.

1. Polygnotus, son of the painter Aglaophon, probably at Athens, from 79, 2. Painted for the Pœcile, the Theseion, Anaceion, perhaps also the portico at the Propylæa, the Delphian temple (Pliny), the Lesche of the Cnidians, the temple of Athena at Platea, at Thespiæ. Böttiger, Archæol. der Mahl. i. s. 274. Sillig C. A. p. 22, 372. De Phidia i, 3.

2. Ἡθορογάφος, ἡθικός, i. e. the painter of noble characters, Aristot. Poet. 6, 15. Pol. viii, 5. Comp. Poet. 2, 2, and §. 138. Instituit os aperire, etc. Plin. xxxv, 9, 35. Lucian praises the beautiful lines of the eyebrows, the soft bloom of the cheeks, a light disposition of delicate drapery (ἐσθθητα ἐς τὸ λεπτότατον ἐξειρησμένην). Imagg. 7. Primus mulieres lucida veste pinxit, Plin. [Comp. Nouv. Ann. de la Sect. Franç. de l'Inst. Archéol. ii. p. 389 sq. where a resemblance to the style of Polygnotus is sought for in the vase with Boreas and Oreithyia pl. 22, 23. now in Munich. Kindred to these are Vases Luynes, pl. 21, 22. Achilles taking leave of Nereus, pl. 28. Zeus committing the infant Bacchus to the

Naiads, pl. 34. and in Gerhard's Trinkschalen Tf. 9. Peleus and Thetis, &c.] On the technical treatment of his paintings, comp. §. 319. [135. R. 3.]

3. On the pictures in the Lesche, Iliion overthrown, and the departure of the Greeks on the right; on the left the visit of Odysseus to the nether world, Paus. x, 25—31. Caylus, Hist. de l'Ac. T. xxvii. p. 34. F. und J. Riepenhausen Gemälde des Polygnot in der Lesche zu Delphi. Th. i. 1805. mit Erläuterungen von Chr. Schlosser (the Destruction of Troy, comp. therewith Meyer in the Jen. ALZ. Juli 1805, and Böttiger Archæol. der Mahl. s. 314). Peintures de Polygn. à Delphes dessinées et gravées d'après la descr. de Pausanias, par F. et J. Riepenhausen, 1826, 1829 (on the composition comp. Gött. G. Anz. 1827, s. 1309). [O. Jahn Die Gemälde des Polygnot in der Lesche zu Delphi, Kiel 1844.] In the picture of the infernal world particular regard must be had to the allusions to the mysteries, which were introduced partly in the corners (the priestess Cleobœa, Ocnus, the Uninitiated), and partly in the middle. Here sat the mystagogue Orpheus in a circle of bards and old men, surrounded by five Trojan and five Grecian heroes. Comp. Rathgeber, in the Encycl. under Ocnus. In the picture of Iliion, Neoptolemus, the unwearied avenger of blood (whose tomb was in the neighbourhood), presents an interesting contrast to the gentle Menelaus, who only seeks to carry off the beautiful prize. With this picture that on the Nola vase, Tischbein's Homer ix, 5, 6, held to be somewhat antique, has some, but only a few, features in common. On these pictures in general, Correspond. de Diderot, T. iii. p. 270 sq. (éd. 1831). Göthe's W. xlv. s. 97.

- 1 135. Together with Polygnotus several other painters
 2 (chiefly Athenians, but also Onatas of Ægina) are mentioned
 with distinction; for the most part they decorated temples
 and porticoes with large historical pictures abounding in
 3 the history of the times. One of these, Dionysius, equalled
 the expressive and elegant drawing of Polygnotus, but wanted
 his grandeur and freedom.

1. Iphion the Corinthian in Simonides ccxi. Schneidew. Sillax the Rhegian, about 75. Ibid. ccxxii. ONATAS also a painter, from 78—83. Micon of Athens, painter and brass-caster, distinguished particularly in horses, 77—83. (Sillig C. A. p. 275, comp. above §. 99, 1. In Simonides ccxix. and ccxx. we must with Schneidewin read *Μίκων*. *Μίκων* is also to be restored in Arrian, Alex. vii, 13). DIONYSIUS of Colophon, Micon's contemporary (comp. Simonides §. 99. Rem. 1). Aristophon, brother of Polygnotus. Euripides (the tragic poet, Eurip. Vita ed. Elmsleius) about the same time. TIMAGORAS of Chalcis, 83. PANENUS of Athens, Phidias' *ἀδελφιδόμος*, about 83—86. AGATHARCHUS, scene- and house-painter, from about 80 (so that he *fecit scenam* for the last trilogy of Æschylus) till 90. (Comp. Völkel's Nachlass, s. 103, 149). Aglaophon, son of Aristophon, as it appears, 90 (comp. *ibid.* 113). Cephissodorus, Phrylos, Euenor of Ephesus, Demophilus of Himera, Nescas of Thasus, 90. Cleisthenes of Eretria (above §. 107. Rem. 3), about 90. Nicanor, Arcesilaus of Paros, encaustic painters, about 90 (?). Xeuxippus of Heraclea, about 90

(comp. Heindorf ad Plat. Protag. p. 495). Cleagoras of Phlius, 91 (Xen. Anab. vii, 8, 1). APOLLODORUS of Athens, 93.

2. In the Pœcile (braccatis illita Persis) there were: 1. The Battle of Marathon by Micon (or Panenus, also Polygnotus); the generals of both armies likenesses; the Plataeans with Bœotian helmets (Demosth. ag. Neera, p. 1377). Gods and heroes were mingled together; the battle taken at several stages; besides the flight to the ships (Böttiger, Archæol. der Mahl. s. 246). 2. The capture of Troy and the judgment on the violation of Cassandra, by Polygnotus. 3. Battle of the Athenians and Amazons, by Micon. 4. Battle at Œnoe. See Böttiger, s. 278. [O. Jahn Archæol. Aufs. S. 16.] Plato, Euthyphr. p. 6, speaks also of battles of gods with which the temples (!) were painted. [The same statement §. 319. R. 5. without any mark of doubt.]

3. Dionysius, according to Ælian. V. II. iv, 3, imitated closely the style of Polygnotus in regard to the representation of character, the passions, gestures, and delicate drapery, but without his grandeur; comp. Aristot. Poet. 2. and Plut. Timol. 36. who calls his works forced and laborious, as Fronto ad Verum 1. non industria [referring to the materials]; in Pliny he is called ἀνθηροπρωτογράφος, in the same way as Demetrius §. 123.

136. But Apollodorus of Athens, the sciagrapher, was the first who directed a deeper study to the gradations of light and shade, and by these essential requisites he constituted an epoch. His art was doubtless built on the perspective scene-painting of Agatharchus (§. 107. Rem. 3), and its immediate aim was to deceive the eyes of the spectator by the semblance of reality; but this involved a sacrifice in regard to careful drawing (hence many unfavourable criticisms by the ancients on sciagraphy altogether); however, it was at all events a necessary preliminary step for the higher development of art.

1. Apollodorus invented φθόρον καὶ ἀπέρχουσαν σκιάν, Plut. de glor. Athen. 2. Hesych. (Luminum umbrarumque rationem invenisse Zeuxis dicitur, Quintil. xii, 10). He said of himself: Μοιμήσεταί τις μάλλον ἢ μιμήσεται. Neque ante eum tabula ullius ostenditur que teneat oculos, Plin. Similar, really unjust criticisms, Quintil. xii, 10.

2. Apollodorus was sciagrapher or scenographer according to Hesychius. On the close connexion of both, Scheider Ecl. Phys. Ann. p. 265. On the destination of sciagraphy to produce effect at a distance (σκιαγραφία ἀσαφής καὶ ἀπατηλός, Plato Critias, p. 107), Plat. Resp. x. p. 602. comp. Phædo, p. 69. Parmen. p. 165. Theætetus, p. 208, with Heindorf's Notes. Arist. Rhet. iii. c. 12.

137. Now began with Zeuxis the second age of improved painting, in which art arrived at illusion of the senses and external charm. The novelty of these achievements seduced the artists themselves into a degree of presumption unheard

3 of among architects and plastic artists; although their art, as well in regard to the earnestness and depth with which subjects were conceived, as in respect of moral severity, already seemed to have degenerated from the spirit of the earlier
4 period. At this epoch the Ionic school was in the ascendant; conformably to the character of the race (§. 43) it had a greater tendency to softness and voluptuousness than the old Peloponnesian, and the immediately preceding Attic school.

1. See the stories of the grapes of Zeuxis and the curtain of Parrhasius, &c. The tradition also bears on this, that Zeuxis laughed himself to death over an old woman painted by him, Festi Sched. p. 209. Müll. On the illusion of painting, Plat. Sophist. p. 234. Resp. x. p. 598. Many evidently held this to be the highest aim of art, in the same way that the tragic art since the time of Euripides sought to attain ἀπᾶται (formerly it aimed at εἰς πλῆξιν).

2. Apollodorus wore a lofty tiara after the Persian fashion [which was imitated by Alcibiades and the rich Callias], Hesych. Zeuxis at last gave away his works in presents because their price could not be estimated (Plin. xxxv, 36, 4), and on the other hand he took money for admission to see his Helena (Æl. V. H. iv, 12). Parrhasius was proud and luxurious as a satrap, and asserted that he stood at the boundaries of art.

3. Parrhasius pinxit et minoribus tabellis libidines eo genere petulantis joci se reficiens. An instance, Sueton. Tiber. 44. comp. Eurip. Hippol. 1091. Clem. Alex. Protr. iv. p. 40. Ovid, Trist. ii, 524. Lobeck, Aglaoph. p. 606.

4. Ephesus was at the time of Agesilaus (95, 4) full of painters, Xenoph. H. iii, 4, 17. [Several §. 139. R. 2.]—The painters of the period: ZEUXIS of Heraclæa, or Ephesus (the head-quarters of the school, Tölken, Amalth. iii. s. 123), somewhere about 90—100 (Pliny puts him at 95, 4; but he painted for 400 minæ the palace of Archelaus, who died 95, 3, Ælian V. H. xiv, 7. comp. Pliny xxxv, 36, 2.—An Eros crowned with a garland of roses in Aristoph. Acharn. 992. Olymp. 88, 3, is ascribed by the Schol. to Zeuxis. [Sillig C. A. p. 464 doubts the correctness of this, R. Rochette Peintures ant. inéd. p. 170 contradicts him]), also a worker in clay. PARRHASIUS of Ephesus, son and scholar of Euenor, about 95 (Seneca, Controv. v, 10. is a mere fiction). [Kunstbl. 1827. S. 327. Feuerbach's Vatic. Apollo S. 71.] TIMANTHES of Cythnos (Sicyon) and Colotes of Teos, at the same time. Euxenidas, 95. Idæus (Agesilaus' φίλος), Xenoph. H. iv, 1, 39), about the same time. PAUSON, the painter of ugliness (Aristot.), about 95 (see, however, Welcker in the Kunstblatt 1827. S. 327). [The author's explanation is contested Kunstbl. 1833. S. 88.] ANDROCYDES of Cyzicus, 95—100. EUPOMPUS of Sicyon, 95—100. BRIETES of Sicyon, about the same period.

1 138. Zeuxis, who appropriated the discoveries of Apollodorus in sciagraphy and improved upon them, made single figures of gods and heroes his favourite subjects in painting. He appears to have been equally distinguished in the representation of female charms (his Helena at Crotona) and sub-

lime majesty (his Zeus on the throne surrounded by gods), yet Aristotle (§. 134. Rem. 2) misses *ethos* in his pictures. Parrhasius could give still more roundness to his, and was much richer and more varied in his creations; his numerous pictures of gods and heroes (as his Theseus) attained a canonic consideration in art. He was overcome, however, in a pictorial contest by the ingenious Timanthes, in whose sacrifice of Iphigenia the ancients admired the expression of grief carried to that pitch of intensity at which art had only dared to hint.

1. The centaur-family is the best known of the works of Zeuxis—a charming group in which also the blending of man and horse and the accuracy of execution were admired. Comp. the gem M. Florent. i. th. 92, 5.

2. Parrh. in lineis extremis palmam adeptus—ambire enim se extremitas ipsa debet. Plin. On him as law-giver of art, Quintil. xii, 10.—On his Demos of the Athenians, where in one figure very contradictory traits were expressed by form of body, expression, gestures, and attributes, a singular hypothesis has been built (an owl with heads of other animals) by Q. de Quincy, Mon. Restit. T. ii. p. 71 sqq. On the earlier opinions, G. A. Lange 1820. N. 11. [Lange Vermischte Schr. S. 277.]

3. Graphic *agones* in Quintil. ii, 13. Plin. xxxv, 35. 36, 3. 5, at Corinth, Apostol. xv, 13, in Samos, Æl. V. II ix, 11. Athen. xii, 543. Timagoras of Chalcis composed a song of victory to himself. The picture in Pompeii (Zahn's Wandgemälde 19. R. Rochette M. I. i, 27. M. Borb. iv, 3. comp. §. 415, 1) has at least the veiled Agamemnon in common with the picture of TIMANTHES. Comp. Lange in Jahn's Jahrbüchern 1828. s. 316. [Verm. Schr. S. 163.] The picture Antich. di Ercolano ii, 19 may be compared with his *Marsyas religatus* [also a vase-painting]. In unius hujus operibus intelligitur plus semper quam pingitur (as in the very charmingly conceived picture of the Cyclops), Plin. xxxv, 36, 6.

139. Whilst Zeuxis, Parrhasius and their followers, under the general name of the Asiatic school, were opposed to the Grecian (Helladic) school, which flourished before, and whose chief seat was at Athens, the school of Sicily now arose by means of Pamphilus in the Peloponnese, and took its place beside those of Ionia and Attica as a third essentially different. Its chief distinctions were scientific cultivation, artistic knowledge, and the greatest accuracy and ease in drawing. At this period also encaustic painting was cultivated by Aristides of Thebes and Pausias of Sicily; but according to Pliny it had been already exercised by Polygnotus (comp. §. 320).

2. The Sicily painters as a class, Athen. v. p. 196 c. Polemon (§. 35, 3) wrote on the pocelle at Sicily, built about Ol. 120. Athen. vi, 253 b. xiii, 577 c. [In the first Ed. followed, "Hence Sicily Helladica, which expression of later writers can only perhaps be derived from the

language of earlier connoisseurs." And in Æginet. p. 156 the distinction between the Athenian and Hælladic painting and the Asiatic is correctly drawn. Suid. Σικυών ἡ νῦν Ἑλλάς.]

Celebrated painters of the period: PAMPHILUS of Amphipolis, scholar of Eupompus (school of Sicyon), 97—107. ARISTIDES of Thebes, scholar of Euxenidas, perhaps 102—112, also encaustic painter. Leontion, at the same time [drops out in the Cod. Bamberg]. PAUSIAS of Sicyon, son of Brietes, scholar of Pamphilus, encaustic painter, at the same time. Ephorus of Ephesus, and Arcesilaus (Ionic school), about 103. ΕΥΦΡΑΝΟΝ, Isthmian, that is, of Corinth (he worked, however, at Athens, and is numbered by Plutarch, De Glor. Athen. 2, among the Attic painters), encaustes, 104—110. Cydias of Cythnos, enc. 104. Pyrrho of Elis, about 105. Echion [if it is not Ætion], Therimachus, 107 (§. 124). Aristodemus, 107. Antidotus, scholar of Euphranon, enc. 108. Aristolaus, son and scholar of Pausias, enc. 108. Mechopanes (?) [perhaps Μηχοπένης; for Nicophanes is very remote], 108. MELANTHIUS, scholar of Pamphilus, about 104—112. Ctesidemus, about 108. Philochares of Athens, brother of Æschines, 109. Glaucion of Corinth, about 110 (?). Alcimachus, 110 (Plin. comp. Corsini, Dissert. Agon. p. 128). APELLES of Colophon, an Ephesian by his school (through Ephorus and Arcesilaus), but also a Sicyonian (through Pamphilus), 106—118. (Comp. Tölken, Amalthea iii. s. 123). Nicomachus, son and scholar of Aristodemus (school of Sicyon), 110 sqq. NICIAS of Athens, son of Nicomedes, scholar of Antidotus, enc. (assists Praxiteles), 110—118. Amphion (?) [Cod. Bamb. Melanthio]. 112. Asclepiadorus of Athens, 112. Theomnestus, 112. THEON of Samos, about 112. Carmanides, scholar of Euphranon, 112. Leonidas of Anthedon, scholar of Euphranon, 112 (he was a writer on proportions). PROTOGENES, the Cauxian (also brass-caster), 112—120. Athenion of Maronea, scholar of Glaucion, enc., about 114 (?). Gryllon, about 114. Ismenias of Chalcis, 114 (?).

3. Pamphilus præstantissimus *ratione*, Quintil. xii, 10. He taught 10 years for one talent. Required preparatory mathematical knowledge. Drawing was now received into the circle of a liberal education, Plin. xxxv, 10, 40. comp. Aristot. Pædag. by Orelli, in the Philol. Beyträgen aus der Schweiz, s. 95. [Teles in Stobæus, xcvi. 72, mentions, among the teachers of the ephēbi, the painter and the ἀρχιμουσικός, Axiochus 7 and Kebes 13 the *χορηγός* instead.] The story in Plin. refers to the delicacy and firmness of outline, xxxv, 36, 11, which Q. de Quincy, Mém. de l'Inst. Royal. v, 300, interprets too freely; the expression *in illa ipsa* must be retained. The same figure was outlined on the same space three times always more minutely and accurately. The one corrected constantly the drawing of the other. Comp. Böttiger, Archæol. der Mahl. s. 154. Melanthius, the painter, in his books of painting in Diog. L. iv. 3, 18. *δὲν αὐθιγὰν τινα καὶ σκληρότητα τοῖς ἔργοις ἐπιτρέχειν. ὁμοίως δὲ καὶ τοῖς ἡῤῥασι.*

- 1 140. Aristides of Thebes rendered himself conspicuous on
 the *third stage* by his representations of passion, and affecting
 2 subjects; Pausias by figures of children, and animal and flower
 3 pieces, and with him began the painting of lacunaria; Euphra-
 4 nor was distinguished in heroes (Theseus) and gods; Melan-

thius, one of the most thinking artists of the school of Sicyon, occupied, in the opinion of Apelles, the first rank in regard to disposition ; Nicias, of the newer Attic school, painted chiefly great historical pictures, naval engagements, and equestrian battles, in which he attained high excellence.

1. (Aristides) primus animum pinxit et sensus hominum expressit, quæ vocant Græci $\kappa\acute{\alpha}\tau\eta$ (on the contrary §. 133, Rem. 2), item perturbationes (the $\pi\acute{\alpha}\tau\eta$). Hujus pictura oppido capto ad matris morientis ex vulnere mammam adrepens infans : intelligiturque sentire mater et timere, ne emortuo lacte sanguinem lambat. Plin. xxxv, 36, 19. comp. Æmilian. Anthol. Pal. vii, 623.

2. On the black bull of Pausias (a master-piece of foreshortening and shading) and the beautiful garland-weaver, Glycera, Plin. xxxv, 40, 24.—Idem et lacunaria primus pingere instituit, nec cameras ante eum taliter adornari mos fuit ; that is, he introduced the decorative ceiling-pictures, afterwards common, consisting of single figures, flowers and arabesques. The ornamenting of lacunaria with painted stars and the like had been previously practised in temples.

3. In the twelve gods which Euphranor painted for a portico in the Cerameicus, after he had exhausted himself in Poseidon, he seems, in regard to Zeus, to have been contented with a copy of Phidias' work. See the passages in Sillig, C. A. p. 208, add. Schol. Il. i. 528.—From Echion's nova nupta verecundia notabilis, something has perhaps passed into the so-called Aldobrandini Marriage, comp. §. 319.

141. Before all, however, ranks the great Apelles, who united the advantages of his native Ionia—grace, sensual charms, and rich colouring—with the scientific severity of the Sicyonian school. To his richly endowed mind was imparted *charis*, a quality which he himself avowed as peculiarly his, and which serves to unite all the other gifts and faculties which the painter requires ; perhaps in none of his pictures was it exhibited in such perfection as in his famous Anadyomene. But heroic subjects were likewise adapted to his genius, especially grandly conceived portraits, such as the numerous likenesses of Alexander, his father and his generals. He not only represented Alexander with the thunderbolt in his hand (as $\kappa\epsilon\zeta\alpha\upsilon\upsilon\upsilon\sigma\acute{\alpha}\delta\acute{\epsilon}\rho\alpha\zeta$), but he even attempted, as the master in light and shade, to paint thunder-storms ($\beta\acute{\epsilon}\nu\eta\tau\eta$, $\acute{\alpha}\sigma\tau\epsilon\upsilon\alpha\tau\eta$, $\kappa\epsilon\zeta\alpha\upsilon\upsilon\sigma\acute{\alpha}\delta\eta\iota\alpha$), probably at the same time as natural scenes and mythological personifications.

1. Parrhasius' Theseus was, according to Euphranor, nourished with roses ; on the contrary Antidotus, Athenion and Pausias, scholars of Aristolaus and Mechopanes [Mechophanes §. 139. R. 2.], were *severi, duri in coloribus* (especially Mechopanes by means of *sil*, which was much used §. 319.) There evidently prevailed in the Ionic school a more glowing, in the Sicyon a more sober tone of colour.

3. The ANADYOMENE stood in the Asclepieion in Cos (γράφμα Κάϊου, Callim. Fragm. 254 Bentl.), and was transferred by Augustus to the temple of D. Julius at Rome, where, however, it was in a decayed state even at the time of Nero. [Most likely that of which Petron. says: *quam Græci Monocnemem vocant, etiam adorant*, see Philostr. Imag. p. lxi. Kunstbl. 1827. S. 327. (in opposition to Sillig). There also an Amazon by Strongylion was called *ἐύνημος*, and Monocremon is the corrupted reading. See §. 318.] It was, according to some (Pliny), painted from Pancaste,—according to Athenæus, from Phryne. Epigram by Leonidas of Tarentum, and others. Ilgen, Opusc. i. p. 34. Jacobs in Wieland's Att. Mus. iii. s. 50. A later picture of the Anadyomene, Bartoli, Pitt. i, 22. comp. Anacreont. 51.

4. On the standing out of Alexander's arm with the thunderbolt, Plin. xxxv, 36, 15. In like manner Nicias is praised for painting so *ut eminent e tabulis pictura*, and Euphranor for the *ἐξέχου*. [Fr. Lindemann De imagine Al. M. ab Ap. picta Lips. 1820. Svo.]

5. Comp. Philostr. i, 14. Welcker, p. 289. Plin. xxxv, 36, 17. On the glazing of the pictures of Apelles, §. 319, 5.—Arnaud, Sur la vie et les ouvrages d'Apelle, Mém. de l'Ac. des Inscr. T. xlix. p. 200. [Apelles and Antiphilus by Tölken in Böttiger's Amalthea iii. S. 111—134.]

- 1 142. Contemporaneously with him flourished, besides those named, Protogenes, whom Apelles himself, whose genius raised him above every low feeling, had rendered celebrated,—a self-taught artist whose, often too careful, industry and accurate study of nature made his works, which were few in number,
2 invaluable. Theon also, who was distinguished by the liveliness of his inventions (*φαντασίαι*. visiones), belonged to this short-lived period of bloom in painting.

1. Protogenis rudimenta cum ipsius naturæ veritate certantia non sine quodam horrore tractavi, Petron. 83. His most famous picture was that of the city-hero Jalysus with the dog and the reposing satyr, a mythic representation of the city and district, on which he was 7 years engaged (11 according to Fronto), Ol. 119. Fiorillo, Kleine Schriften i. s. 330 ff. Cic. Verr. iv, 60. mentions as one of his finest pictures *Paralum pictum* (pictam), namely, the ship Paralus, which he painted together with the Ammonian trireme in the propylæa of the acropolis at Athens, and as a portion, too, of the picture of the island of Phæacia, as may be conjectured from Plin. xxxv, 36, 20. Paus. i, 22, 6.—It is my opinion, although it be not perfectly fixed, that in this passage of Paus. (cf. Hermann de pict. parietum p. 19, who does not consider the matter in its connexion) the name of Protogenes, as painter of the picture of the Nausicaa in the Athenian Propylæum, has fallen out; also that Pliny xxxv, 36, 20 alludes to the same picture, which also contained the representation of a harbour in which lay the Athenian state-vessels Ammonias and Paralus, after the latter of which Cicero named the whole picture. [The latter part of this note is from the App. to the 2d Ed. Afterwards there was reference made in the margin to Welcker's explanation, which is perfectly different. Zwei Gemälde des Protogenes bei Plinius in Zim-

mermann's Zeitschr. 1837. N. 83 f. Comp. R. Rochette *Lettres Archéolog.* 1840. i. p. 46—61. Westermann in the *Jahrb. f. Philol.* xxv. S. 480.]

2. Böttiger's *Furiemaske*, s. 75. On the matricide of Orestes by Theon, R. Rochette, *M. I.* p. 177.

143. The glorious art of these masters, as far as regards light, tone, and local colours, is lost to us, and we know nothing of it except from obscure notices and later imitations; on the contrary, the pictures on vases (with thinly scattered bright figures) give us the most exalted idea of the progress and achievements of the art of design, if we venture, from the workmanship of common handicraftsmen, to draw conclusions as to the works of the first artists. There were discovered in the excavations at Volci (§. 99, 2) in particular abundant specimens: 1st, of elegant and noble, but still stiff, symmetrical, and over-ornate drawing; but also 2dly, of a free and at the same time simple and grand style, such as we might suppose to have been borrowed from Polygnotus; also 3dly, a very interesting example of over-laboured and trifling imitation of nature somewhat in the manner of Dionysius (§. 135, 3). On the other hand, among the vases of Nola, which are, as regards the mass, of later date, together with older styles there were found specimens of an ease, delicacy and tender grace such as must have first emanated from the Ionic school of painting.

2. Specimens of (1): The contest over the body of Patroclus and the reconciliation with Achilles, on a cup from Volci, Inghirami, *G. Omer.* ii. 254. Peleus bringing Thetis to the grotto of Chiron, vase from Volci; Ingh. *ibid.* 235. Vasi fittili 77. Thetis among the Nereids carried off, on the lid of a Nola vase, more in an imitated style, *M. I. d. Inst.* 37. comp. *J. de Witte*, *Ann.* v. p. 90. Apollo and Idas, fighting about Marpessa (?) on an Agrigentine vase, *M. I. d. Inst.* 20. comp. *Ann.* ii. p. 194. iv. p. 393. *Bullet.* 1831, p. 132. Poseidon hurling the island of Nisyros on the giant Ephialtes, on a Sicilian vase, Millingen, *Un. Mon.* i. 7.

(2.) Athena receiving the child Erichthonius from the Earth, in presence of Hephaestus, vase from Volci, *M. I. d. Inst.* 10. *Ann.* i. p. 292. Achilles and Hector hastening to combat; the former held back by Phoenix, the latter by Priam, vase of Volci. (The figures of the heroes still very antique.) *M. I. d. Inst.* 35, 36. comp. *Ann.* iii. p. 350. iv. 84. Tityus subdued by Apollo, vase of Volci (the drawing of the muscles here also in an older style). *M. I. d. Inst.* 23. comp. *Ann.* ii. p. 225. Apollo, after his voyage in the shape of a dolphin, striking the cithern on a tripod encompassed with the wings of swans, vase of Volci. *M. I. d. Inst.* 46. *Ann.* iv. p. 333. *Micali*, *Mon.* 94.

(3.) Vase of Sosias, the inside picture representing Achilles binding the wounds of Patroclus, with a careful observation of all details in the figures and dress; the outside probably represents the gods assembled at the marriage of Peleus and promising good fortune, in an older and less studied style. *M. I. d. Inst.* 24, 25. *Ann.* ii. p. 232. iii. p. 424. iv. p.

397. [Now in Berlin, No. 1030. Gerhard *Trinkschalen des K. Mus. Taf. 6.*]

(4.) The heroes Actæon, Castor, Theseus and Tydeus united in the chase on a vase probably from Nola, of extremely graceful design, Mil-lingen, *Un. Mon. i, 18.* Rape of Thetis, ingenious, but more carelessly handled, *ibid. i, 10.* Achilles and Patroclus taking leave of their fathers, with other pictures, on a magnificent vase in the Louvre, probably from Locri or Croton, of very careful, noble design, *ibid. i, 21.* *Comp. D. A. K. Tf. 43—46.* Women and two Erotes, in variegated colours and with gilding extremely graceful, *Stackelb. Gräber Tf. 27.* Gildings the same, *pl. 27, 30.* Polychrom. Attic vases, with light and shadow, Steles with libations, the same, *pl. 44—46.* [Similar and very beautiful *Cab. Pourtalès pl. 25.*] Charon's boat, Hermes brings a woman to it *pl. 47,* a man comes along with him *48* (mythically explained by *Stackelb.*). [Polychrom. *Lekythi,* many of which from Athens are now scattered about, in *R. Rochette Peint. Inéd. pl. 9, 10.* A collection formed several years ago in Athens, and containing several excellent specimens, is now in Paris.]

FOURTH PERIOD.

FROM THE 111TH TO THE THIRD YEAR OF THE 158TH OLYMPIAD
(336—146 B. C.)

FROM ALEXANDER TO THE DESTRUCTION OF CORINTH.

I. EVENTS AND CHARACTER OF THE PERIOD.

1 144. In consequence of the conquest of Persia by a Grecian prince, and the foundation of dynasties by his generals, the arts of design found unexpected and manifold occasions
2 for great works. New cities, laid out and built in the Grecian
3 style, arose in the midst of the Barbaric land; the Grecian
4 gods received new temples. The courts of the Ptolemies, the Seleucidæ, the Pergamenian and other princes gave continued and abundant occupation to art.

2. Alexandria near Issus, *Ol. 111, 4?*, in Egypt, *112, 1.* (*St. Croix, Examen des Hist. d'Alex. p. 286*), in Ariadna and Arachotis *112, 3.*, on the Paropamisus *112, 4.*, on the Acesines *112, 2.*, and so forth (70 cities in India?), *R. Rochette Hist. de l'Etab. T. iv. p. 101 sqq.*—Antigonia (afterwards named Alexandria) in Troas, Philadelphia, Stratonicæ, Domicæ, and other cities in Asia Minor; Antigonia *Ol. 118, 2.*, Antiochia on the Orontes *119, 4.*, at the same time Seleucia on the Tigris and many towns in Syria.—Cassandria *116, 1.*, Thessalonica. Uranopolis, on mount

Athos by Alexarchus, brother of Cassander (Chois. Gouff. Voy. Pitt. ii. pl. 15).

3. Daphne is an example, a sanctuary of the Pythian Apollo, and place of recreation near Antioch, since Ol. 120 or thereabouts, Gibbon, Hist. of the Decline, &c., ch. 23. T. ii. p. 396 (1781). The Seleucidæ were reputed descendants and great worshippers of Apollo (as is proved by their sacred presents sent to the Didymæon, and the restitution of the statue by Canachus; Apollo at the tripod, and sitting on the omphalos, on their coins). See Norisius, Epochæ Syro-Macedonum Diss. 3. p. 150.

4. The Ptolemies were patrons and encouragers of art down to the VIIth (Physcon), under him a general dispersion of artists and men of learning about Ol. 162. Among the Seleucidæ, Seleucus I. and II., Antiochus III. and IV. In Pergamus, Attalus I. and Eumenes II. Besides these, the Syracusan tyrants, Agathocles and Hieron II. Pyrrhus of Epirus, likewise son-in-law of Agathocles, was a friend of art; see as to Ambracia's riches in art, Polyb. xxii, 13. Liv. xxxviii, 9.

145. At the same time that the horizon of the Greek artists was thereby undeniably extended, they were stimulated by the wonders of the east to rivalry in colossal grandeur and magnificence. The reason, however, why, strictly speaking, no blending of the styles of the different nations took place, probably lies in this, that the civilization of antiquity, and especially of the Greeks, was intrinsically stable, sprung from a native germ, and therefore guarded from external influence; but at the same time also in the distinct separation which long continued between the conquering and the native races; so that the cities where Greek art was exercised were scattered like islands amidst foreign environment.

3. This separation, with regard to Egypt, where it was most sharply defined, is very clearly brought out by recent investigations (§. 217, 4). The administration there preserved entirely the character of a standing army established in a foreign country. In the religion the Ponto-Egyptian Serapis and the Agathodæmon Knuphis were added to the Hellenic deities; on the coins of the Ptolemies, however, down to the latest times the only strange god to be seen is Ammon who had been long Hellenised already (Eckhel, D. N. i, iv. p. 28). Neither have the coins of the Alexandrine Cesars many Egyptian divinities; it is otherwise with the nomis-coins, §. 232. Antioch had a Grecian demos with phylæ and popular assemblies in the theatre, and a council chosen from old and wealthy families. All its gods were Grecian, only that Isis received a temple under Seleucus II., and the Chaldean astronomy early found admission. There are Egyptian symbols on coins of Antiochus VII., and on those of the VIII. a Zeus-Belus as a god of the stars. Cities of mixed population like Antiochia *μικραβουβαου*; (afterwards Edessa) in Osrhoene, were of rare occurrence. Malalas, T. ii. p. 50. Ven.

146. The cities of ancient Greece, moreover, always remained the seats of artistic industry; but few artists sprang

up in the Grecian settlements in the east, and nowhere did a school of art of any repute attach itself to any of the courts.

Comp. §. 154. On the trade of Sicyon with Alexandria in objects of art, Plut. Arat. 13. Athen. v. p. 196 e. Among others Bryaxis the Athenian (§. 128, 5. 158, 1) and Eutyehides the Sicyonian (§. 158, 5) worked for Antioch.

1 147. Now it can admit of no doubt that the schools of art
in Greece were in a flourishing condition, especially at the
beginning of this period, and that the pure feeling for art
which characterized the earlier times still continued long
2 alive in individual minds nurtured by the models of the best
era. On the other hand, art must have experienced a detri-
mental influence when the intimate union in which it had
subsisted with the political life of free states was weakened,
and on the contrary the pleasure and gratification of indi-
3 viduals prescribed as its great aim. It must have been led
into many a devious path when it was called upon to gratify
now the vanity of slavish-minded cities, now the freaks of
splendour and magnificence of pampered rulers, and to pro-
duce with expedition a great amount of showy workmanship
for the pageantry of court-festivals.

2. Comp. on the union of art with public life in republican times, Heeren Ideen iii, 1. s. 513. On the other hand, on the spirit of this period, Heyne, De genio sæculi Ptolemæorum, Opusc. Acad. i. p. 114.

3. The character of these court festivals is shown in the description of that appointed by the 2d Arsinoë in honour of Adonis at Alexandria, under Ptolemy the 2d. Theocrit. xv. 112 sqq. Aphrodite and Adonis on couches in an arbour, where many little Erotes hovered around [automatically, as at the festival at Florence in the Weisskunig; various automata are mentioned in the sequel], two eagles soaring up with Gany-mede, and the like. All composed of ivory, ebony, gold, magnificent tapestries, foliage, flowers and fruits. Comp. Groddeck. Antiq. Versuche i. s. 103 ff.—Further, in the description of the pompa instituted by Ptol. II. in honour of all the gods, especially Dionysus and Alexander, from Callixenus, ap. Athen. v. p. 196 sqq. Thousands of images, also colossal automata, such as the Nysa nine cubits in height. Α Φαλλός γλυπτός πηχῶν ἑκατὸν εἰκόσι (as in the temple at Bambyce) διαγεγραμμένος καὶ διαδοξομένος σπέριμασι διαχρύσεισι, ἔχων ἐπ' ἄκρον ἄστρα γλυπτόν. οὗ ἦν ἡ περιήμετρος πηχῶν ἕξ. Comp. §. 150. Manso Vermischte Schriften ii. §. 336 u. 400.—Also the pompa of Antiochus the Fourth, in which there were images of all gods, dæmons and heroes, regarding whom there was any legend, gilded for the most part, or clothed in drapery embroidered with gold. Polyb. xxxi. 3. 13.

1 148. To these external circumstances, brought about by the progress of political life, are to be added others which lay in the internal life of art itself. Art appears on the whole to

have completed the cycle of noble and dignified productions for which it had, as Hellenic art, received its destination. The creative activity,—the real central point of the entire activity of art,—which fashions peculiar forms for peculiar ideas, must have flagged in its exertions when the natural circle of ideas among the Greeks had received complete plastic embodiment, or it must have been morbidly driven to abnormal inventions. We find, therefore, that art, during this period, with greater or less degrees of skill in execution, delighted now in fantastical, now in effeminate productions calculated merely to charm the senses. And even in the better and nobler works of the time there was still on the whole something,—not indeed very striking to the eye, but which could be felt by the natural sense,—something which distinguished them from the earlier works—the *striving after effect*.

1. Hoc idem (eminentissima ingenia in idem artati temporis spatium congregari) evenisse . . . plasticis, pictoribus, sculptoribusque, si quis temporum institerit notis, reperiet, et eminentia ejusque operis artissimis temporum claustris circumdata. Vellei. i, 17. Visconti's theory of the long continuance of Greek art in a state of equal excellence, throughout six centuries (l'état stationnaire de la sculpture chez les anciens depuis Périclés jusqu'aux Antonins), which found acceptance in France and now also to some extent in Germany, cannot even be reconciled with the general history of the human mind. [Köhler in Böttiger's Archäol. und K. I. S. 16.]

2. A comparison with the history of the other arts, especially oratory, is here useful, (comp. §. 103, rem. 3); in it the Asiatic and Rhodian styles of rhetoric arose side by side during this period, principally through the influence of the Lydians and Phrygians, who were naturally more inclined to pathos, bombast and parade.

2. ARCHITECTONICS.

149. Architecture, which had formerly the temple as its chief subject, seemed at this period much more active in ministering to the comfort of life and the luxury of princes, and in laying out cities so as to produce a splendour of general effect. Among these Alexandria constituted an epoch. It was built after the design of Deinocrates, whose powerful genius alone kept pace with Alexander's spirit of enterprise. The fitness and regular beauty of this plan, the magnificence and colossal magnitude of the public, and the solidity of the private buildings, made this city a pattern for the rest of the world, (*vertex omnium civitatum*, according to Ammian). But, however, if we leave out of consideration the grandiose fabrics to which commerce gave occasion, it is probable that Antioch.

when it was completely built, produced a still more striking and pleasing impression; its magnificent edifices remained throughout antiquity models for all similar undertakings in that part of the world (§. 192).

2. **DEINOCRATES** (Deinochares, Cheiocrates, Stasicrates, Timochares) was the architect of Alexandria, the restorer of the Temple at Ephesus,—the same who, according to Pliny xxxiv, 42, proposed to transform Mount Athos into a kneeling figure; he is also said to have undertaken the magnetic temple of the second Arsinoe (Ol. 133); from which entirely fabulous building we must distinguish the real temple of Arsinoe-Aphrodite Zephyritis (Valckenauer ad Theocr. Adon. p. 355 b). Auson. Mos. 311—17. [Böcking in his ed. 1845 assumes that this Dinochares was different from the founder Dinocrates, with Tross, whom Osann opposes in the Mem. d. Inst. I. p. 341 sqq. The variation in the form of the names is customary, Lobbeck Aglaoph. p. 996. 1301.] The building of Alexandria was conducted by Cleomenes of Naucratis (Justin. xiii, 4. Comp. Fr. Dübner), together with whom Olynthius, Erateus, and Libius' sons Heron and Epithermus (?), are named as architects by Jul. Valerius (de R. G. Alex. i, 21. 23). At the same period lived **CRATES** the canal-builder (Diog. Laert. iv, 23. Strab. ix. p. 407. Steph. Byz. s. v. Ἀγάρασι); **SOSTRATUS** the Cnidian was somewhat later (Ol. 115); on his hanging portico, Hirt, Gesch. ii, 160. Amphiloehus, son of Lagus, a celebrated architect of Rhodes, perhaps also at this period (Inscr. in Clarke's Travels ii, i. p. 228). C. I. n. 2545. Satyrus the architect, Phœnix the machine-maker under Ptol. II. Plin. xxxvi, 14, 3. Ctesibius under Ptol. Euergetes II. Becker's Gallus I. S. 187.

3. On **ALEXANDRIA**, comp. Hirt ii, 78. 166. Mannert, Geogr. x, i. p. 612. The city extended in an oblong form, divided at a right angle by two main streets upwards of 100 feet in breadth, the longer one stretching 30 stadia, from the west gate which led to the necropolis, to the east gate, that of Canobus. About a fourth of the whole was occupied by the acropolis (Bruchion) on the north-east, with the palace, the mausoleum (σῶμα), the museum and propylæa (consisting of four gigantic pillars on which arose a round temple with a cupola, according to the description in Aphthonius, which is however rather obscure, Progymn. 12. p. 106. Walz.) [On the citadel of Alexandria after Aphthonius by Heffter. Zeitschr. f. A. W. 1839. n. 48. On the so-called Pompey's Pillar, see §. 193. R. A similar granite column "next to this one the largest in the world," without base and capital, 37 f. 8 in. high, 5 f. 3 in. in diameter (that of Alexandria is 9 feet) and in one piece, was seen by Clarke at Alexandria Troas on a hill above the city, and he conjectured therefore that both were intended to carry a statue of Alexander. Trav. ii. 1. p. 149. (iii. p. 188, 8vo. ed.). This is wrong, as seven other columns of precisely the same dimensions are still to be seen lying in the quarries not far from thence, and like those of one block, unbroken and without trace of a pedestal. Sir Ch. Fellows Asia Minor, p. 61 sq. (Many of the same kind lie in the quarries above Carystus.) Abdollatif saw in Alexandria four hundred columns broken in two or three pieces, of the same stone as those enormous ones, and of a third or fourth of the size as it would seem. Abdoll. traduit par Silv. de Sacy, p. 282.]

4. ANTIOCH consisted of four towns with separate walls, enclosed by a great wall; the 1st and 2d were built under Seleucus I., on the south bank of the Orontes, the walls by the architect Xenæus; the 3d under Seleucus II. and Antiochus III. on an island in the river, very regular with streets intersecting each other at right angles; in the northern portion the large and magnificent palace of the king with double colonnades behind, over the wall of the city; the 4th under Antiochus IV. on the slope of Mount Silpion, which quarter of the city comprehended the acropolis and the catacombs, likewise, in the lower portion, the principal street 36 stadia in length, lined with two covered colonnades and intersected by another of the same description at right angles, with triumphal arches (τῆς τοῦ ἀντιόχου) at all the crossings. The author's Antiochenæ Dissertationes (1834).

150. The more splendid fitting up of apartments, which ¹ was unknown to republican Greece, such as we afterwards find it at Rome, and such as Vitruvius describes it, certainly originated at this period, as can be gathered indeed from the names of the Cyzican, Corinthian and Egyptian rooms (œci). ² An idea of it may be formed from the inventive magnificence and splendour with which the Dionysian tent of the second and the Nile-ship of the fourth Ptolemy were fitted up, and ³ all this merely for single festal and pleasure parties. But besides the palaces of the rulers the mass of the population in the great cities was cared for by the erection of theatres, probably also thermæ and nymphæa (§. 292, 1. 4), and the literary men had their museums (§. 292, 5).

2. On the Dionysian tent for the pompa of Ptolemy the Second (§. 147. 4. 244, 5.) Callixenus in Athen. v. p. 196 sq. Colossal columns of the form of palms and thyrsi; on the architraves, under the roof of the tent which arose in the form of a cupola (ὀρεωσπίλον), there were grottos in which personages of Tragedy, Comedy and the Satyric Drama, apparently living, sat at table, Caylus, Mém. de l'Acad. des Inscr. xxxi. p. 96. Hirt, s. 170. —On the ναῦς βασιλική of Ptolemy the IV., a floating palace, Callixenus, ibid. p. 204. In it there was an œcos with Corinthian capitals of ivory and gold: the ivory reliefs on the golden frieze, however, were but of ordinary workmanship; a temple of Aphrodite in form of a cupola (similar to the Cnidian chapel, §. 127, 4) with a marble image; a Bacchian hall with a grotto, a dining-room with Egyptian columns, and many things of the kind. [Alexandrina belluata conchyliata tapetia, together with peristromata picta Campanica, Plautus Pseud. i, 2, 16.]

151. This epoch was equally magnificent in its sepulchral ¹ monuments, in which species of edifice the Mausoleum of the Carian queen Artemisia, even before the time of Alexander, challenged emulation. Even the funeral piles destined for ² the flames, were at this period sometimes raised to a towering height, with a senseless waste of money and art.

1. Mausolus died 106, 4. Pytheus (§. 109, iii.) and Satyrus, the architects of his monument. An almost square building (412 f.) with a peristyle (25 yards high) supported a pyramid of 24 steps; on which stood a quadriga, acre-vacuo pendentia Mausolea, Martialis de spectac. 1.

Height of the whole 104 f. Reliefs on the frieze by Bryaxis, Leochares, Scopas, Timotheus (Praxiteles according to Vitruvius) of which there are still probably remains on the citadel of Budrun. (Of these reliefs, partly Amazonian battles, there is some account in R. Dalton's *Antiq. and Views in Greece and Egypt*, L. 1791. Appendix; *Ionian Antiq.* ii. pl. 2 add. in the 2d ed. [Five pieces were brought to London in 1846. They contain 22 groups which are described by Ulrichs in *Gerhard's Archæol. Zeitung* 1847, S. 169-176, and Gerhard *ibid.* 177-185 gives an account of the Mausoleum after Chas. Newton in the *Classical Museum* xvi. comp. W. R. Hamilton in the *Trans. of the Royal Soc. of Literature* 1847. ii. p. 251-257. 308.] On a beautiful Caryatid torso likewise from thence, *Bullet. d. Inst.* 1832. pl. 168). See Caylus, *Mém. de l'Ac.* xxvi. p. 321. Choix. *Gouff. Voy. Pitt.* i. pl. 98. Hirt, s. 70. Tf. 10, 14. Philo de septem orbis spectac. c. 4 and in Orelli's Ed. p. 127. Leonis Allatii diatr. and p. 133 Cuper. de nummo Mausoleum Artem. exhib. Quatremère de Quincy *Rec. de Dissert.* 1. A similar monument at Mylasa, R. Rochette in the *Journ. des Sav.* 1837. p. 202. This form of monument is to be found widely diffused in Syria; similar to it was the tomb erected in Palestine about the 160th Olympiad, by the high priest Simon to his father and brothers,—a building surrounded with columns and serving as a foundation to seven pyramids. *Joseph. Ant.* xiii, 6.

2. The so-called Monument of Hephæstion was only a funeral pile (*πυρῶν*, *Diod.* xvii, 115) ingeniously and fantastically constructed by Deinocrates in pyramidal terraces (for 12,000 talents?). The pyre of the elder Dionysius (Athen. v. p. 206) described by Timæus was probably similar, and the *rogi* of the Cesars on coins present the same fundamental form. *Comp.* §. 294, 7. Ste Croix, *Examen* p. 472. Caylus, *Hist. de l'Ac. des Inscr.* xxxi. p. 76. Q. de Quincy, *Mém. de l'Inst. Royal* iv. p. 395. *Mon. Restitués* ii. p. 105.

1 152. Mechanics, however, the favourite science of the period, showed itself still more worthy of admiration, in large and curiously constructed chariots, in boldly devised warlike machines, and, above all, gigantic ships with which the princes
2 of Egypt and Sicily tried to outdo one another. Hydraulics was applied to manifold water-works with equal success.

1. On the state-chariot (*ἰκμάμαξις*) for Alexander's body, *Hist. de l'Acad. des Inscr.* xxxi, p. 86. Ste Croix p. 511. Q. de Quincy, *Mém. de l'Inst. Roy.* iv. p. 315. *Mon. Restitués* ii. p. 1.—The beleaguering machine of Demetrius Poliorcetes, Helepolis, built by Epimachus, frustrated by Diognetus, *Ol.* 119, 1. About the same time (*Vitruv.* vii. *Præf.*), perhaps, however already under the administration of Lycurgus, Philo built for the Athenians the large ship-houses. The machines of Archimedes at Syracuse, *Ol.* 141, 3. The Tarentine machine-builder Heraclicides, inventor of the Sambuca, contemporaneous. *Polyb.* xiii, 4. *Athen.* xiv. p. 634. *Polyæn.* v, 17.—Enormous ship of Ptolemy the Fourth with 40 banks of oars. Hiero the Second's great ship with 3 decks and 20 banks of oars, built by Archias of Corinth, and launched by Archimedes.—There are a few details on the history of mechanics among the Greeks (there is a great deal unknown) in Kästner's *Gesch. der Mathematik* ii. s. 98. *Comp.* Hirt, ii. s. 259.

2. Ctesibius of Alexandria, under Ptol. VII. His pupil Heron the hydraulicist.

153. It must be understood, however, that temple-architecture also was by no means neglected at a time which took so much delight in building, and which moreover liberally indulged in magnificent display towards the gods. The Corinthian order now became more and more common, and took its place among the chosen and established forms which the Roman artists retained. But all the stately edifices erected by the Greek rulers in the east, as well as Grecian civilization itself, have vanished and scarcely left a vestige behind; Athens alone, which now did little by its own exertions, but was emulously adorned by foreign monarchs, has still some traces remaining.

2. At this time it was a favourite practice to adorn the Corinthian capitals with foliage of gilded bronze, as in the Museum at Alexandria (Aphthonius). Comp. §. 150, Rem. 2.

3. TEMPLES OF THE PERIOD. Temple of Apollo at Daphne, at the time of the Emperor Julian, amphiprostyle, with internal colonnades (Jo. Chrysost. de Babyla c. Julianum c. 17. 21). Temple of Bel and Atergatis (Zeus and Hera) at Hierapolis or Bambyce, built by Stratonice (about 123), the model of Palmyra. Over the naos arose the thalamos (the choir); the walls and roof were entirely gilded. Lucian, De Dea Syria.

Probably to this time also belonged all the important buildings at Cyzicus, especially the temple, according to Dio Cass. lxx. 4, the largest and most beautiful of all temples, with monolith (?) columns 75 feet high and 24 in circumference. [Similar monoliths §. 149. R. 3.] This is perhaps the magnificent temple of Zeus whose marble seams were marked by gold threads (Plin. xxxvi, 22). An earthquake destroyed it under Antoninus Pius, who restored it in honour of Hadrian. See Aristides, Paneg. Cyzic. i. p. 241. Malalas, p. 119. Ven. The temple of Apollonis at Cyzicus was built by Attalus II., one of her four sons, after Ol. 155, 3; comp. §. 157, 2. Regarding the plan of Cyzicus (it was similar to that of Carthage, Rhodes and Massalia), Plin. *ibid.* Strab. xii. p. 575. xiv. p. 653; the ruins have not been yet properly investigated (Renouard de Bussières, *Lettres sur l'Orient* i. p. 165. pl. 11).

Temple of Olympian Zeus at Syracuse built by Hiero the Second. Diodor. xvi, 83. Cic. Verr. iv, 53. [Serradifalco iv. tav. 28 sq. p. 153.]

The Doric ruin at Halicarnassus (Chois. Gouff. i. pl. 99 sq.) perhaps belonging to the time after Mausolus, shows the order in its decline; it is without character. [At Cnidus a Corinthian pseudoperipteral prostyle, *Ion. Ant.* iii. ch. 1. pl. 5 sqq., a Doric temple, about 200 years before Christ (p. 30) pl. 26; at Aphrodisias *Ibid.* ch. 2 a Corinthian, pl. 23. A Corinthian temple at Labranda, *Fellows Asia Minor*, p. 261, perhaps later.]

4. At Athens edifices were reared by the kings (Gymnasion of Ptol. II.; Portico of Eumenes, and of Attalus, an Odeion of the Ptolemies!), above all Antiochus Epiphanes, who, about the 153d Olympiad, caused

the temple of Zeus Olympius (§. 80, i, 4) to be changed into the Corinthian style by Cosutius a Roman (C. I. 363. comp. p. 433); however it was first completed by Hadrian. Stuart iii. ch. 2. Comp. Ersch Encycl. Attika s. 233. At a later period Ariobarzanes II. of Cappadocia renewed the Odeion of Pericles which was burnt 173, 3, by Aristion. The architects were C. and M. Stallius and Menalippus. C. I. 357. The octagonal horologic building of Andronicus Cyrrhestes with peculiar Corinthian columns also belongs to this time. Stuart i. ch. 3. Hirt, s. 152. There was at Rome an imitation of it, but with 12 figures of the winds. See Polenus, Exercit. Vitruv. ii, 2. p. 179. [Magnificent gymnasia in Asia Minor, §. 292. R. 2.]

3. THE PLASTIC ART.

1 154. Together with the immediate scholars of Praxiteles, the Sicyonian school in an especial manner flourished from the beginning of this period, till the 120th Olympiad and even somewhat later. In it brass-casting was practised in its ancient perfection and noble style, by Euthykrates, indeed, with more severity (*austerius*) than the taste of the time ap-
 2 proved. According to historical accounts the art of brass-
 3 casting afterwards died out (*cessavit deinde ars*); and although for a while very meritorious statuaries were still active in Asia Minor, yet casting in brass, and art in general were visibly declining, till at the end of this period, by the study of earlier works, a restoration of art was brought about at Athens, which coincided with the ascendancy of Greek taste at Rome.

Plastic artists of this period, whose time is known: Aristodemus, brass-caster, 118. EUTYCHIDES of Sicyon, a scholar of Lysippus, brass-caster and painter, 120. Dahippus and Beda, sons and scholars of Lysippus, EUTHYKRATES and Phœnix, scholars of Lysippus, brass-casters, 120. Zeuxiades, a scholar of Silanion, brass-caster, 120 (comp. Welcker in the Kunstblatt 1827. No. 82). Dætondas of Sicyon, brass-caster, 120. Polyeuctus, brass-caster at Athens, about 120 (?). CHARES of Lindus, scholar of Lysippus, 122—125. Praxiteles, the younger, brass-caster, 123 (in the Testament of Theophrastes?). Ætion (Eetion) of Amphipolis, carver, about 124 (Theoc. Ep. 7. Callimach. Ep. 25). TISICRATES of Sicyon, a scholar of Euthykrates, sculptor, 125. Piston, brass-caster, contemporary of Tisicrates (?). Cantharus of Sicyon, scholar of Euty-chides, sculptor, 125. Hermocles of Rhodes, brass-caster, 125. PYROMACHUS, brass-caster and painter, 125 (120 according to Pliny) till 135 (comp. §. 157*). Xenocrates, scholar of Tisicrates (or Euthykrates), brass-caster, 130. Isigonus, Stratonicus, Antiochus [rather Antigonus, from Plin. xxxiv, 8, 84 Sillig], brass-casters, about 135 and later. Micon, son of Niceratus, of Syracuse, brass-caster, 142. Æginetes, plastes, 144. Stadius 150. Alexandrus, son of king Perseus, toreutes, 153 (Plutarch Paulus 37). Antheus, Callistratus, Polycles, Athenæus (?), Callixenus, Pythocles, Pythias, and Timocles and Timarchides, the sons of Polycles (Paus. x, 34, 3. 4.), brass-casters, also inpart sculptors, 155. The sons of

Timarchides, sculptors, 158. See §. 159 [A series of Rhodian brass-casters was discovered by L. Ross on the acropolis of Lindus, partly from Soli, Calymna and other places, Archiménidas, Epieharmus, father and son, Xeno, Mnasitimus, Peithandrus, Protus, Pythocritus, Sosipatrus, all of whom he places before the time of the Roman supremacy, and the majority even pretty far back into the Macedonian period. N. Rhein. Mus. iv. S. 161 f.]

155. The Rhodian school was an immediate off-shoot 1 from the school of Lysippus at Sicyon; Chares of Lindus, a scholar of Lysippus, executed the largest of the hundred colossi of the sun at Rhodes. As the Rhodian eloquence was 2 more flowery than the Attic, and more allied to the spirit of the Asiatic, we may readily believe that the plastic art likewise at Rhodes was distinguished from that of Athens by the striving after dazzling effect. Rhodes flourished most 3 from the time of the siege by Demetrius (119, 1) till it was laid waste by Cassius (184, 2); at this time also the island may probably have been most a centre of the arts.

1. The Colossus was 70 Greek cubits in height, cast in separate parts, said to be of the metal of Helepolis, executed from 122, 1. to 125, 1. It stood near the harbour, but not over the entrance—only till the earthquake, 139, 1. (Thus according to the chronographers; but according to Polybius v, 88, the earthquake took place before 138, 2; in that case the statue must also have been executed somewhat earlier). See Plin. xxxiv, 7, 18. Philo of Byzantium, De vii. mundi miraeulis (evidently a later work by a rhetorician) c. 4. p. 15. together with Allatius' and Orelli's Remarks, p. 97—109. Caylus, Mém. de l'Ac. Inscr. xxiv. p. 360. Von Hammer, Topograph. Ansichten von Rhodos, s. 64. On the other colossi, Meurs. Rhod. i, 16. The Jupiter of Lysippus at Tarentum 40 cubits high.

3. Hermocles the Rhodian executed the brazen statue of the eunuch Combabus; but it is quite uncertain whether the numerous other statues of heroes and kings in the temple at Hierapolis were also by him.

156. To this time, then, probably belongs the Laocoon: a 1 miracle of art as regards the noble and refined taste in the solution of so difficult a problem, and the profound science displayed in the execution, but evidently calculated for dazzling effect and exhibition of skill, and of a certain theatrical character compared with the works of earlier ages. At the same 2 time the *pathos* in this production appears to be worked up as high as the taste of the ancient world and the nature of the plastic art could ever admit, and much higher than the time of Phidias would have allowed.

1. Plin. xxxvi, 4, 11: Laocoon, qui est in Titi Imp. domo, opus omnibus et picturae et statuariae artis praeponeudum (i. e. a work of sculpture of such boldness in composition as brass-casting and painting can hardly attain). Ex uno lapide eum et liberos draconumque mirabiles nexus de consilii sententia fecere summi artifices, Agesander et Polydorus et

Athenodorus Rhodii (Athenodorus was the son of Agesander, according to an inscription). Similiter (viz. also de consilii sententia) Palatinas Cæss. domos, etc. Discovered in 1506 in the neighbourhood of the baths of Titus; in six pieces; the right arm restored after models by Giov. Agnolo. Some portions of the sons are also new. Race. 1. M. PioCl. ii, 39. Piranesi, Statue. M. Franç. iv, 1. M. Bouill. ii, 15. A pyramidal group arranged in a vertical plane. The secondary figures also subordinated according to size, as in Niobe. Three acts of the same tragedy; the father in the middle, in whom energy and *pathos* at the highest pitch. Antique heads of Laocoon in the collection of Prince Arensberg, and at Bologna [in the Villa Litta at Lainata near Milan]. Winckelm. W. vi, 1. s. 101 ff. comp. ii. s. 203 ff. Heyne Antiq. Aufs. ii. s. 1. Lessing's Laocoon. Propylæen Bd. i. St. 1. Thiersch Epochen, s. 322. The head of the Duke of Arensberg at Brussels, in the Mon. d. Inst. ii, 416, comp. Schorn Annali ix. p. 153., on that at Milan p. 160. [The former is not antique, Das. Akad. Kunstmus. at Bonn 1841. S. 14; the Farnesian head referred to by Winckelmann seems to represent Capaneus.]

- 1 157. The Farnesian Bull, the work of Trallian artists, which was brought from Rhodes to Rome, also appears to belong to the Rhodian school. It is outwardly imposing indeed.
- 2 but without a satisfying spiritual import. The representation of the scene was at that time a favourite subject in Asia Minor, and it is exactly the same as in the temple of Apollonis at Cyzicus (§. 153), whose reliefs, representing, in numerous mythological and historical groups, examples of the piety of sons toward their mothers, are deserving of notice as a work of fine conception and skilful invention towards the end of this period.

1. Plin. xxxvi, 4, 10: Zethus et Amphion ac Dirce et taurus, vinculumque, ex eodem lapide, Rhodo advecta opera Apollonii et Taurisei. Probably restored even at the time of Caracalla, then again in modern times, and overloaded with unsuitable figures (such as Antiope [?]). Piranesi, Statue. [Gal. Myth. pl. 140. Clarac pl. 811. 811 St.] Maffei, Race. 48. Winckelm. W. vi, 1. s. 128 ff. (comp. ii. s. 233.) vii. s. 190. Heyne, Antiq. Aufs. ii. s. 182. Fr. Paganuzzi, Sopra la mole scultoria volg. den. il Toro Farnese. [The author's Annali ix. p. 287—92. Two mural paintings and other monuments in Avellino Descriz. di una Casa di Pompei 1843. p. 40. Welcker Alte Denkm. 5, 352—370.]

2. The same group on a coin of Thyatira, Eckhel N. Anecd. tb. 15, 1, and probably also at Antioch, Malalas, p. 99. Ven.—It is also described in the Epigr. on the Cyzican Reliefs, Anthol. Pal. iii (*ἄγε καὶ ἐκ ταύρου καθάπτει διπλάκα σινοῦν. ἔφρα δὲ μαρ σὺν τῆσδε κατὰ ξυλόχου*). These reliefs (*στυλοσπινάκια*, the way in which they were put on is difficult to determine) represented, for example: Dionysus conducting Semele to Olympus, Telephus discovering Auge, Pytho slain by Apollo and Artemis, down to the Catanæan brothers, Cleobis and Biton, and Romulus and Remus. On the subjects, comp. especially Polyb. xxiii, 18. As to the rest, Visconti, Iscr. Triopee, p. 122. Jacobs, Exc. Crit. in Scriptt. Vet. ii. p. 139. Animadv. ad Anth. iii, iii. p. 620. [Hall. Litt. Zeit. 1836. Oct. S. 226 f. Letronne Append. aux Lettres d'un antiqu. p. 85.]

157.* Before this, Pyromachus had acquired at Pergamus 1
the chief renown as an artist. He made a famous statue of
Esculapius in the splendid temple of that deity there. He 2
was the first of the artists who celebrated the victories of At-
talus the First and Eumenes the Second over the Celts by
groups of brazen statues, to which some famous statues of an-
tiquity, distinguished for impressive and affecting representa- 3
tion, are indebted for their first origin. An eminent school of
artists seems to have flourished contemporaneously at Ephesus,
at that time a rich and prosperous city, and to have repre-
sented similar battle-scenes; of which an excellent specimen,
worthy of Lysippian models, is still preserved to us.

1. On Pyromachus' PERGAMENIAN ESCULAPIUS, Polyb. xxxii, 25. Diodor. Exc. p. 588. together with Valesius and Wesseling. We can recognise the figure with tolerable certainty as the most usual representation of the god on numerous coins of Pergamus, (Chois. Gouff. Voy. Pitt. ii. pl. 5); the statue, Gal. di Fir. 27, corresponds most with it, and many others also, but less accurately. Comp. §. 394.

2. With regard to these CELTIC BATTLES, Plin. xxxiv, 19. The De-
fect of the Celts, which was dedicated by Attalus at Athens, was also a
group of statues (Paus. i, 25, 2. comp. with Plut. Anton. 60). R. Ro-
chette sur les représent. d'Atlas, p. 40, takes these for reliefs, and distin-
guishes from them the group of statues in Plutarch. To these, in the
first place, belongs, in all probability, the DYING GLADIATOR, who indeed
puts us in mind of Ctesilaus' *vulneratus deficiens* (Plin. xxxiv, 19, 14), but
is distinctly shown to be a Celt by his moustache, the arrangement of
his hair, the chain round his neck, &c. Nibby, (Osserv. sopra la statua
volg. app. il Gladiatore moribundo. R. 1821), building on Propertius' de-
scription of the Palatine gates of ivory (ii, 31), brought the figure into
connexion with the destruction of the Gauls; but it would have suited
still better as the corner figure in one of these battle-scenes. See R.
Rochette in the Bulletin Universel, Set. vii. 1830. Août. Weleker Rhein.
Mus. i. S. 529. [Das. Akad. Kunstmus. in Bonn, 2d ed. S. 80. A gladiator
in the posture in which he has fallen, according to Göttling Thasnelda
and Thumelicus, S. 16 f.] In the M. Capit. iii, 67, Piranesi, Stat. 36.
Maffei, Racc. 65. M. Franç. ii, 22. A similar torso at Dresden, n. 298.
Leplat, pl. 79. Further also, according to the supposition of R. Rochette,
the group in the villa Ludovisi, called ARRIA and PÆTUS, representing a
barbarian killing his wife and himself to escape captivity. Piranesi 9.
Maffei 60. 61. comp. Heyne, Vorlesungen, s. 240. [Clarac, pl. 825. No.
2072, as Macareus and Canace.]

3. The THREE AGASIAS OF EPHESUS (Agasias, son of Dositheus, on the
Borghese Gladiator; Agasias, son of Menophilus, about 100 years before
Christ, C. I. 2285. b.; and Agasias as father of Heraclides, on a statue
in the Louvre 411, still pretty distinctly recognisable) point out clearly
that the name Agasias was customary in a family of artists at Ephesus,
or had become famous there through a great master. The BORGHESE
GLADIATOR in the Louvre 304 (according to a notion of Lessing's a Cha-
brias, according to Mongez, Mém. de l'Inst. Nat. Litt. ii. p. 43 [p. 423—

69.], an athlete, according to Gibelin, *ibid.* iv. p. 492, and Hirt, a player at ball, according to Q. de Quincy, *Mém. de l'Inst. Roy.* iv. p. 165, a hoplitodromos) is most probably a warrior with shield and lance warding off a horseman, and was perhaps taken by Agasias from a larger battle-group in order to finish it with particular refinement of art. Maffei, *Racc.* 76. Piranesi, *Stat.* 13. *M. Roy.* i, 8. Clarac, pl. 304. comp. §. 328, 4. The so-called JASON (§. 412) might also come in here.

1 158. In the cities where the Macedonian rulers resided, the temple statues, however, were executed more after the model of earlier works of celebrity than according to more
 2 modern ideas of artists. On the contrary, the task most frequently imposed on artists at that time—the glorification of the kings by portrait statues—gave occasion to many new and ingenious productions, especially as the identification of the princes with particular deities in form of body, costume,
 3 and attributes, afforded great scope to the artistic fancy. In the first generations after Alexander there were still doubtless produced many works of the kind, conceived in the noble and grand style of Lysippus; but it can be very plainly seen from the coins of these dynasties how soon the portrait representations of the Seleucidæ, the Ptolemies, and the kings of Macedonia, degenerated into mean and insignificant effigies.
 4 At the same time flattery, which was carried to an extravagant height, often prescribed the most precipitate execution; nay, they were satisfied with merely changing the heads or
 5 the inscriptions on existing statues. With the likenesses of the rulers were often also combined statues of the city-goddesses (*Τόλαι πάλαιων*); a species of figures which were at that time very prevalent, and which could be individualized in an interesting manner, by a regard to localities and productions.

1. The Daphnæan Apollo of Bryaxis, a colossal acrolith (§. 84), was very similar to the Palatine Apollo of Scopas, only that he poured out a libation from a goblet with the right hand. The Olympian Zeus which was erected at Daphne by Antiochus the Fourth was in material and form quite a copy of that of Phidias. See the author's *Antiochenæ Dissert.* i, 17, 24. The chief statue of Serapis at Alexandria is ascribed in Clemens, *Protr.* p. 14. *Sylb.* (the account is very confused) to Bryaxis, and by Jul. Valerius i, 35. to the architect Parmenion.

2. In the divine costume of the kings Alexander was the model of the Macedonian dynasties; he even appeared in his later days sometimes adorned with the drapery and horns of Zeus Ammon, and sometimes with the lion's hide and club of Hercules (*Athen.* xii. p. 537), and wished also to be represented by the artists in that manner (*Clemens, Protr.* 4. p. 16. *Sylb. comp.* Paus. v, 24, 3). I have no doubt therefore that, 1st, the head with the horn of Ammon and the diadem on the beautiful coins of Lysimachus, which is to be found on later coins of the Macedonian nation at the time of the Romans, with the legend *Ἀλεξάνδρου*, and 2d, the head with the lion's hide, with features more or

less resembling, on the coins of many cities of Asia and some in Europe, during Alexander's reign, and afterwards on those of the Macedonian nation with the same legend, and copied exactly on later contorniati (Eckhel, D. N. viii. p. 289), must represent Alexander. Alexander with the hide of an elephant on a coin of Apollonia in Caria, and of Ptolemy the 1st (like Demetrius of India in later times) is an ingenious modification of the latter idea. See on this question Eckhel, D. N. ii. p. 108 (with him Arneth. Wien. Jahrb. xlvii. s. 171, against Alexander with the lion's hide), Visconti, Iconogr. ii. p. 43 (in favour, with limitations), Choix. Gouff. Voy. Pitt. ii. p. 41, Stieglitz Archäol. Unterhalt. ii. s. 107, especially the more recent investigations of Cadavène Recueil des Méd. p. 107, 260, and Cousinéry Voy. dans la Macéd. i. p. 229, pl. 3—5. comp. Mionnet Suppl. ii. pl. 8. iii. pl. 10. D. A. K. Tf. 39. After Alexander, Demetrius Poliorcetes, a new son of Dionysus and Poseidon, was represented with the horns of a bull and in the attitude of the god of the sea (thus on a Herculean bronze, Visconti ii. p. 58. pl. 40, 3. 4); in like manner Seleucus the First (Appian Syr. 57. Libanius T. i. p. 301. Reiske, on coins) and Attalus the First (Paus. x, 15, 2) as *ταυρόκερατος*; many of the Macedonian kings with goats' horns on account of the legends of Caranus (Visc. ii. p. 61. 69. 341); the princes surnamed Epiphanes especially with the rays of Helius, but others also (Visc. ii. p. 337). Lysimachus' figure was quite like that of Hercules (Anthol. Pal. ii. p. 654. Plan. iv, 100).

3. There is in the Louvre (No. 680) a fragment of a bust, in a grand style, of Demetrius Poliorcetes (whose fine and noble aspect, according to Plut. Dem. 2, no artist could approach). On the whole, the busts of the successors of Alexander are rare; the name of Ptolemy is often incorrectly applied; Visconti only assigns two Herculean bronze busts to Ptolemy the First and his queen Berenice, pl. 52, 3. 4. 6. 7. Busts less to be relied on, Antich. di Ercolano v. tv. 61 sqq. M. Borb. vii, 12. Spec. of ancient Sculpture ii, 40, 41. Arsinoë ii, 39. a female Ptolemy. *Μυσα ἑὲ Ὀύρανια*, consort of Phraates IV. on coins, R. Rochette deux Suppl. à la Notice sur quelques Méd. Gr. de rois de la Bactriane et de l'Inde. p. 51 sq.

4. The 360 (or, according to Dio Chrys. Or. 37. p. 122, even 1500) statues of Demetrius Phalereus are well known. The *μεταδόνημιζέειν* (which was practised even on pictures of Apelles in the time of the Cæsars, Plin. xxxv, 36, 16) and *μετάγγρασειν* (Pausanias' indignation thereat, 1, 2, 4. comp. Siebelis, 18, 3. ii, 9. 7. 17, 3) was usual at least in Athens as early as the time of Antony (Plut. Anton. 60), but especially in Rhodes, according to Dio Chrys. Or. 31 (*Ρόδιαικόξ*), p. 569 sqq. comp. 37 (*Κορινθιακόξ*), p. 121. R. Köhler, Münchn. Denkschr. vi. s. 207. Winckelm. W. vi, i. s. 285. Böttiger Andeut. s. 212.

5. The Tyche, or female genius of Antioch, executed by Eutychides, was a richly draped woman with a mural crown, sitting on a rock (the hill of Silpion) in a negligent posture, holding ears of corn or a palm in her right hand. At her feet arose with half his body the river Orontes in the form of a youth. Around her stood Seleucus and Antiochus crowning her; it was within a little open temple with four columns (*τετρακκλιώνιον*). Visconti, PioCl. iii. p. 72. tv. 46. [Clarac pl. 767. No. 1906. of which there is a smaller repetition in the Vatican, one in the Vigna

Campana at Rome, and a miniature copy in bronze in the Collegium Romanum]. Diss. Antioch. i, 14. A great many city-goddesses of Asia were copied from this one.—In the Tychæon of Alexandria (as it appears) the goddess of Fortune stood in the middle crowning the Earth, and the latter Alexander, Libanius iv. p. 1113. Reiske. In the temple of Homer, erected by Ptolemy the Fourth, his reputed native cities [seven in number] stood around the throne of the bard. Ælian V. H. xiii, 21. comp. §. 405.

- 1 159. In these seats of royalty were made an immense number of ingeniously embossed and engraved vessels; Syria, Asia Minor, even Sicily was full of such treasures of art; however the real bloom of this art was past when the Romans conquered the East. Probably belonged also to this period, which aimed at the striking in so many things, the so-called *μικροτέχνοι*, under which name are always quoted during antiquity the toreutæ Myrmelides of Athens, or Miletus, and Callicrates the Lacedæmonian (the ancient Theodorus of Samos only from misapprehension).

1. Mentor indeed, the most skilful creator argenti (*Μεντοροοργυρή ποτήρεια*), belonged to the preceding period (§. 124), and Boethus (not a Carchedonian but a Calchedonian) [Wiener Jahrb. xxxix, 149.] seems to have been his contemporary; but Acragas, Antipatrus, Stratonicus and Tauriseus of Cyzicus, must have belonged to this period. Antiochus the Fourth had many dealings with toreutæ. Athen. v. p. 193. d.

2. The great problem was always an iron quadriga (comp. §. 311, 5) which a fly could cover. The works in ivory were only visible when back bristles were held upon them. See the passages in Facius ad Plutarchi Exc. p. 217. Osann ad Apulei. de Orthogr. p. 77. Böckh, C. I. i. p. 872 sq.

- 1 160. Notwithstanding all the exertions of luxury, we may however assume with certainty that art had sunk even at the time of Philip, the enemy of the Romans, and of Antiochus the Great, and while it was stirred by no great ideas it even fell behind more and more in technical perfection. But half a century later there appeared, especially at Athens, brass-casters, and at the same time sculptors, who, although standing according to Pliny far beneath the earlier artists, yet achieved what was excellent, because they adhered with right feeling and fine taste to the great models furnished by the true period of bloom in art. This band of restorers of art was joined by Cleomenes the Athenian, who deserves high admiration for his Aphrodite, as a successful cultivator of the ideal created by Praxiteles, his son Cleomenes, distinguished by his soft handling of marble, also, in the following generations indeed, the Athenians Glycon (§. 129. Rem. 2) and Apol-

lonius, son of Nestor (§. 411, 3), who chiefly adhered to the models of Lysippus. The reliefs on the monument of Cyrrestes (§. 153), however excellent they may be in the plastic embodiment of the eight principal winds represented in them (§. 401), betray in the execution a much ruder style of technical treatment than can be ascribed to these revivers of the formative art.

2. Among the brass-casters of the 155th Olympiad were Polycles and Timocles;—probably the family of Attic artists known through Paus. x. 34. comp. vi, 12: Polycles with two sons, Timocles and Timarchides. At that time Metellus built with Grecian architects (§. 180) the great portico with the temples of Jupiter and Juno, and evidently employed on the sculptures with which they were adorned, various artists then living (and therefore in part not mentioned by Pliny in his chronological lists, which were derived from Greek sources). We can gather from Pliny xxxvi, 4, 10, that Polycles, Timarchides and his sons were then at Rome, as well as Dionysius and Philiscus of Rhodes. At Elatea there was a bearded Esculapius and an Athena Promachus, whose shield was an imitation of that in the Parthenon at Athens, by Timocles and Timarchides. Comp. Hirt, *Gesch. der Bild. Kunst.* s. 295, where will be found what is most essential for the history of the *Restoration of Art*; only the passage in Pliny does not require the alteration he would make. [L. v. *Jan Jen. Litt. Zeit.* 1838. S. 256—58.]

3. Cleomenes of Athens, the son of Apollodorus and who executed the Medicean Venus, was probably also the sculptor of the Thespiades, in the possession of Asinius Pollio (from which are to be distinguished those in the temple of Felicitas). Comp. on him and his son Visconti *Décade philos. et littér. an. x. n. 33, 34.* Völkel's *Nachlass*, s. 139. The Medicean Venus is composed of eleven pieces; only the hands and a portion of the arms were wanting. There were ornaments in the ears, and her elegantly arranged hair was gilded. She is sprung from the Cnidian Venus, only her nakedness did not now need to be accounted for by the bath (the dolphin too is merely a support, and does not bear reference to any sea-journey); and the countenance has the smaller and more delicate forms of the refined art of that time. M. Franç. ii, 5. comp. §. 377, 3.

4. Cleomenes, son of Cleomenes, was, according to the inscription, sculptor of the statue in the Louvre 712, usually called Germanicus, according to Clarac Marius Gratidianus (see on this point Gött. G. A. 1823. s. 1325), according to Thiersch's idea Quintus Flaminius (whose countenance on a stater probably struck in Greece, in Mionnet, *Suppl.* iii. p. 260. Visconti, *Iconogr. Rom.* pl. 42, 2 is very different from this statue), at all events a Roman or Greek of later times, who is pointed out by his costume of Hermes and his gestures to be an orator. The workmanship is excellent, but the statue has little life. M. Franç. iv. 19. Clarac, pl. 318.

5. The same Apollonius [Nestor's son] whose name appears on the Torso, is said to be also named on a statue of Esculapius at Rome. Spon. *Miscell. Erud. Antiq.* p. 122 [and is named on a Satyr, Winckel. *Vorrede der Kunstgesch.* S. xiii. (1809), mentioned also by Dati *Vita de' pittori.*

p. 118]. In both names, Apollonius and Glycon, there are to be observed letters which pass into the cursive character (*υ*). These made their appearance in inscriptions on stone not long before the Christian era.

THE ART OF ENGRAVING STONES AND DIES.

- 1 161. The luxury in engraved stones was carried to a greater height particularly by the custom, derived from the east and now chiefly maintained by the court of the Seleucidæ, of adorning with gems, cups, craters, lamps and other works in precious
2 metals. For this and other purposes, where the figure on the stone was merely intended to be ornamental and not to form impressions as a seal, the gems were cut in high relief, as cameos, for which variegated onyxes were preferred (§. 313).
3 To this class belong the cups and goblets entirely composed of engraved precious stones (onyx-vessels) which made their ap-
4 pearance at the same time. In this sort there were executed real wonders in beauty and technical perfection, at the earlier stages of this period when art was still animated by a higher spirit.

1. According to the letters of Parmenion (Athen. xi. p. 781) there were among Alexander's Persian spoils cups set with gems (*ποτήρια λιθολύλλα*) weighing 56 Babylonian talents, 34 minæ. Theophrastes' brag-gart (Char. 23) also brought home *λιθολύλλα ποτήρια* from Alexander's expedition, and therefore considered the Asiatic superior to the European artists. On the luxury of the Seleucidæ in these matters, Cic. Verr. iv, 27, 28, 32. Athen. v. p. 199. compared with Virgil Æn. i. 729. A *ψυκτήρ βαρβαρικὸς λιθολύλλος* with other silver vessels presented by Seleucus II. to the Didymæon, Corp. Inscr. no. 2852, 48.

3. Mithridates, whose kingdom was the great mart of precious stones, had, according to Appian (Mithr. 115), two thousand cups of onyx with gold chasings. In Cic. Verr. iv, 27. *Vas vinarium ex una gemma pergrandi, trulla excavata.*

4. The noblest work is the Gonzaga cameo (now in the possession of the Russian emperor) with the heads of Ptolemy the Second and the first Arsinoë (according to Visconti) almost half a foot long, in the most beautiful and ingenious style. Visconti Iconogr. pl. 53. That of Vienna with the heads of the same Ptolemy and the second Arsinoë is an excellent work although not so grand in style. Eckhel, *Choix des Pierres grav.* pl. 10. The same Ptolemy is very ingeniously costumed in a fragment to be seen at Berlin. Beger. *Thes. Brand.* p. 202. A beautiful cameo with the heads of Demetrius the First and Laodice of Syria in Visconti pl. 46. The cameo in Millin M. I. ii. pl. 15. p. 117. belongs to this time. Compare the description of the very skilfully cut agate, with Apollo and the Muses, which was in the possession of Pyrrhus, in Pliny xxxvii, 3. Nicomedes IV. of Bithynia, *Impronte gemm.* iv, 85.

162. The degeneracy of art in the Macedonian dominions 1
 is manifested more clearly in the coins than in anything else.
 and at the same time in the most certain and authentic man-
 ner. During the first half of the period they display gener- 2
 ally excellent design and execution, such as those of Alex-
 ander himself, Philip Arrhidæos, Antigonus and Demetrius Poli-
 orcetes, of Lysimachus, of Seleucus Nicator, Antiochus Soter
 and Theus, especially the coins of Agathocles, Hicetas and
 Pyrrhus, struck in Sicily, which cannot be surpassed in deli-
 cate handling, but are however far inferior to earlier works 3
 in power and grandeur. The Macedonian coins from Anti-
 gonus Gonatas, and the Syrian coins from Antiochus II. down-
 wards, are of much less value; even the Sicilian coins of
 Hiero II. and his family (Philistis, Gelon and Hieronymus)
 are inferior to the earlier ones. In like manner, among the 4
 coins of the Ptolemies, which however are not generally of
 high excellence, the older ones are distinguished as the best.
 But among the coins which were struck by Grecian states
 after the time of Alexander many will be found remarkable
 for easy and powerful handling, none however to which can
 be awarded the praise of genuine perfection in art.

2, 3. Mionnet's impressions give sufficient examples; and the custom
 which began with Alexander of putting portraits of the princes on
 coins facilitates very much the chronological arrangement; although,
 especially in the case of the Ptolemies, where distinct surnames are
 wanting, the assigning of the coins to the rulers who caused them to be
 struck has its difficulties. Vaillant's *Seleucidar. Imperium and Hist.*
Ptolemæorum, Fröhlich's *Ann. Regum Syriæ*, P. van Damme *Recueil de*
Méd. des Rois Grecs.

4. The money of the Achaian league from Olympiad 133—158 (Cousinéry, *Sur les Monn. d'Arg. de la Ligue Achéenne.*), the Cistophori struck in anterior Asia Minor about Ol. 130—140 (Neumann N. V. ii. p. 35, tb. 1), the large Athenian and Rhodian silver coins, which can be easily distinguished from those of earlier times, form particularly important classes for the history of art. Cavedoni *Oss. sopra le antich. monete di Atene.* Modena 1836, *Bullett.* 1837. p. 142.

4. PAINTING.

163. Painting was zealously cultivated, especially at the 1
 beginning of this period, in the three schools which flourished
 during the preceding period; no one however of the successors
 made even a distant approach to the fame of the great masters
 of the time immediately previous. At Sicyon, where artists 2
 were assembled in greatest number, the works of the earlier
 masters were more admired about the 134th Olympiad than

3 augmented by similar productions. The tendencies which
 were peculiar to this period gave birth sometimes to pictures
 which ministered to a low sensuality, sometimes to works
 which attracted by their effects of light, and also to carica-
 4 tures and travesties of mythological subjects. Hasty painting,
 which was rendered necessary by the state-processions in the
 cities where the kings resided (§. 147), must have ruined
 5 many an artist. At this time also rhyparography (so-called
 still-life) probably made its appearance, and scenography was
 applied to the decoration of the palaces of the great (§. 209).
 6 As the love of magnificence among the great now also de-
 manded the decoration of painting on their floors, the mosaic
 art arose, and quickly developing itself, undertook to repre-
 sent great combats of heroes and highly animated battle-
 7 scenes. The painting of earthen vases, which was so favour-
 ite an occupation in earlier times, died out in the course of
 this period, and sooner, so far as can be observed, among the
 Greeks of the mother country and the colonies than in many
 of the but superficially Hellenised districts of Lower Italy,
 where these vases continued longer to be esteemed as objects
 of luxury, but thereby also present very clearly to the eye the
 degeneracy of design into a careless manufacture-work, or a
 system of mannerism and affected ornament.

1. Floruit circa Philippum et usque ad successores Alexandri pictura
 præcipue, sed diversis virtutibus, Quintil. xii, 10. comp. Plaut. Pœnul.
 v, 4, 103. Artists of note: ANTIPHILUS from Egypt, a pupil of Cteside-
 mus, 112—116 (it does not necessarily follow from the circumstance of
 his painting Alexander as a boy that he had seen him when a boy).
 Aristides, son and pupil of Aristides of Thebes, about 113. CTESILOCHUS,
 brother and scholar of Apelles (Ionic school), 115. Aristides, brother
 and scholar of Nicomachus (Sicyonic school), about 116. Nicophanes and
 Pausanias (school of Sicyon) at the same time as it appears. PHILOXENTUS
 of Eretria and Corybas, a scholar of Nicomachus (school of Sicyon), about
 116. Helena, daughter of Timon, contemporaneous. Aristocles, Nico-
 machus' son and scholar (school of Sicyon), about 116. Omphalion, a
 scholar of Nicias (Attic school), about 118. Nicerus and Aristo, sons
 and scholars of Aristides of Thebes, 118. Antorides and Euphranor,
 scholars of Aristides (Aristo?), 118. Perseus, scholar of Apelles (Ionic
 school), 118. Theodorus (Sillig. C. A. p. 443), 118. Arcesilaus, son of
 Tisicrates, about 119. Clesides, 120 (?). Artemon, 120 (?). Diogenes,
 120. Olbiades (Paus. i, 3, 4), 125. Mydon of Soli [Cod. Bamberg. Monac.
 Milo], scholar of the brass-caster Pyromachus, 130. Nealces of Sicyon,
 132. Leontiscus (school of Sicyon), about 134. The second Timanthes
 of Sicyon, 135 (as it seems). Erigonus the colour-grinder of Nealces, 138.
 Anaxandra, daughter of Nealces, 138 (Clem. Alex. Strom. iv. p. 523).
 Pasius, scholar of Erigonus (Sicyonic school), 144. Heraclides, from
 Macedonia, ship-painter, encaustes, 150. Metrodorus, at Athens, philo-
 sopher and painter, 150.

2. On the Sicyonic school, particularly Plut. Arat. 13. The Anacre-

ontic poem (28), where painting is called the Rhodian art, belongs for that very reason to the time after Protogenes.

3. Polemon in Athen. xiii. p. 567 mentions Aristides (probably him of the 116th Olympiad) together with Nicophanes and Pausanias as πορνογράφοι. Of the same stamp (if not identical) with Nicophanes was Chærephanes, who painted ἀκολαστους ἑμιλίαις γυναικῶν πρὸς ἀνόρου. Plut. de aud. poet. 3. The boy blowing the fire by Antiphilus, Plin.; he first painted *griglli* (§. 435). A parturient Zeus by Ctesilochus [in vases parodies on Hercules, as queller of the Cercopes (d'Hancarville iii, 88. Saint Non Voy. Pitt. T. ii. p. 243), the judgment of Paris, &c.]; on such parodic treatment of mythi, see Hirt, Gesch. s. 265, and below §. 390, 6. Galaton's spitting Homer was certainly meant as a hit at the Alexandrine poets.

4. Pausias (ἡμερησίως πίναξ), Nicomachus, but especially Philoxenus (hic celeritatem præceptoris secutus, breviores etiamnum quasdam picturæ vias et compendiaris invenit), and afterwards Lala figured as rapid painters. Quintilian xii, 10, celebrates the *facilitas* of Antiphilus. The passage Petron. 2 is enigmatical: Pictura quoque non alium exitum fecit, postquam Ægyptiorum audacia tam magnæ artis compendiarium invenit.

5. Pyreicus (time unknown) tonstrinas sutrinæque pinxit et asellos et obsonia ac similia: ob hoc cognominatus rhyparographos, in iis consummata voluptatis, Quippe eæ pluris venire quam maximæ multorum. Comp. Philostratus i, 31. ii, 26 (Xenia). Rhopography, on the other hand, denotes the representation of restricted scenes in nature—a small portion of a wood, a brook and the like. Welcker ad Philostr. p. 397. [Obsonia ac similia, fruits and flowers, §. 211. R. 1. 434. R. 2. are not dirty, even shops, laden asses, the class generally are not conceived by a healthy sense under the aspect of dirt adhering to them; the name would not be trivial but a disgusting term of reproach; it cannot be a Grecian artistic expression. Besides Cicero the Etym. M. gives ἰωποργαζου. from ῥῶπες, ὕλη. The appellation of Pyreicus refers to another kind of ἰωποργαζία, from ἰώπος, miscellaneous wares which the merchant ship brings (Æschyl. tr. Heet. Bekker. Anecd. p. 61). Such ἰώπος were displayed in the booths, asses were laden with them, even fish may be comprehended under that name. To this refers an obscurely composed article in Phot. Suid. and Zonaras, and the allusion of Leonidas Tar. ῥωπία γρηψαμένα in jocular *double entendre* (Syll. Epigr. Gr. p. 98.). On the contrary *rhyparographos* rests solely on the passage in Pliny, and emendation therein, which is even rejected by Passow and Pape in their dictionaries. The explanation of still-life is, as the author himself remarked, contested by A. W. Becker de com. Romanor. tab. p. 43. Fruit pieces were also specially called *Xenia*, Philostr. i, 31. Vitruv. vi, 7. 4. ideo pictores ea que mittebantur hospitibus picturis imitantes Xenia appellaverunt, whereby the conjectured explanation to Philostratus is confirmed.]

6. The first mosaics which are mentioned are the unswept room (οἶκος ἀσαρωτός) of Sosus the Pergamenian, of clay tesserae, Plin. xxxvi, 60; the cantharus there introduced with the doves drinking and sunning themselves is imitated, but imperfectly however, in the mosaic from Hadrian's Villa, M. Cap. iv, 69 [a more perfect repetition found at

Naples in 1833]. Then the floors of several apartments in Hiero's great ship (§. 152, 1) of stone mosaic, which represented the entire mythus of Iliou [on which 300 workmen were employed for a year, Hiero, *Ol.* 127, 3—148]. Among those that have been preserved, that which was dug up in the *Casa del Fauno* at Pompeii on the 24th of Oct. 1831 [now in the Museum at Naples, in the Hall of Flora], consisting of small pieces of marble [of glass, as has been shown by more recent investigation] is most deserving of being assigned to this period. It gives an idea of the lively, almost tumultuous manner, departing considerably from the Greek taste, in which battle scenes were conceived by the painters of this time, among whom Philoxenus painted a battle of Alexander with Darius, and Helena the battle of Issus. The mosaic certainly represents one of Alexander's battles,—that of Issus (*Curtius* iii, 27), according to the opinion of Quaranta, also adopted by Minutoli, *Notiz über den 1831 gefundenen Mosaik-Fussboden* B. 1835. [by G. B. Baizini *Due Lettere*, Bergamo 1836., Heeren in the *Götting. Anz.* 1837. No. 89, also in the *Rhein. Mus.* iv. S. 506], which is the most probable,—according to Avellino [and Janelli, *Nuove rifless. sul gran. mus.* 1834.] that at the Granicus,—according to Niccolini [and Roulez *Not. sur la mos. de Pompéi* 1836.] that of Arbela,—according to Hirt that with the Mardi on account of Bucephalus. *M. Borb.* viii. tv. 36—45. *Kunstblatt* 1832. N. 100. *Schulzeitung* 1832. N. 33. *Berlin. Jahrb.* 1832. ii, 12. [The author's *D. A. K.* 1 Tf. 55. *Zahn Orn. Neue Folge Taf.* 91—93. Mistake of Schreiber *Die Marcellusschlacht in Clastidium*, Freiburg 1843. 4to. not materially rectified by the turn given to it by Bergk, *Zeitschr. f. A. W.* 1844. No. 34 f.]

7. If the Nola vases, which are distinguished by elegance of form and design, fine varnish and agreeable dark yellow colour, may belong to the time of Philip and Alexander, when the people were greatly attached to everything Greek (*Dionys. Hal. Exc.* p. 2315. *Reiske*); so, on the contrary, the vases of Apulia (from Barium, Rubi, Canusium), mostly large and slender, of curious forms and mannered design, as well as those of a similar description which were found in the interior of Lucania (*Armento*), will belong to a period when art, in an already degenerate state, found its way together with Grecian luxury to the Sabello-Oscan tribes (perhaps at the time of Pyrrhus). The subjects, which bear reference sometimes to the luxurious enjoyment of life, sometimes to the mysteries of Bacchus, and are handled in a very arbitrary and unrestrained manner, point at the condition of Lower Italy before the *SC de Baccanilibus*, 564, a. u. c. (comp. *Gerhard, Bulet. d. Inst.* 1832. p. 173). Large vase from Ruvo with a variety of scenes *Md. I.* ii, 30—32. *E. Braun Annali* viii. p. 99. Another with reliefs on the neck and handles, paintings on the belly, *Hall. L. Z. Intell.* 1838. N. 91. Others from Apulia, *ibid.* 1837. N. 30. In the same way may the decline of art be traced on the Campanian vases, comp. §. 257, and, on the last epoch of vase painting, §. 177.

PILLAGE AND DEVASTATION IN GREECE.

164. The carrying away works of art, which appeared as robbery of sanctuaries in the mythological times, as real artis-

tic plundering in the Persian wars, and as the work of pecuniary want especially in the Phocian war, [as robbery on the part of the tyrants here and there,] now became under the Romans a regular recompense which they appropriated on account of their victories. In this, however, they had before them the example of many of the earlier Macedonian princes, who hardly all adorned their residences by purchase. There were also many monuments destroyed from hatred of tyrants (as by Aratus), and numerous temples, by the Ætoli-²ans especially, from sheer brutality.

1. To this class belongs the stealing of Palladia. and the like, as well as the *deorum evocationes*. In the Xoanephoroi of Sophocles the gods themselves carried their images out of Ilion. Later also statues were still oftener stolen from pious motives. See the examples in Pausanias viii, 46. Gerhard's Prodrömus, s. 142. Xerxes took the Apollo of Canachus (§. 86) and the Attic tyrannicides (§. 88). Then the melting of works of art by the leaders of the Phocian mercenaries (*ἑταίροις Ἐφιάζωνας*; the golden eagles); and the temple robberies of Dionysius.

2. The Ætoli-⁴ans laid waste in the war of the League, from 139, 4 downwards, the temples of Dodona and Dion. of Poseidon on Tænaron, of Artemis at Lusæ, Hera at Argos, Poseidon at Mantinea, the Pambœotion, Polyb. iv, 18, 62, 67. v, 9, 11. ix, 34, 35; on the other hand Philip the Second ravaged Thermon twice, Pol. v. 9. xi, 4 (2,000 ἀνδραποδιστῶν). He also, about 144, laid waste the temples of Pergamon (Nicephorion), Pol. xvi, 1; after this (156, 3) Prusias plundered the treasures of art at Pergamon, in the Artemision of Hiera-Kome, and the temple of Apollo Cynius at Temnos. Pol. xxxii, 25.

165. The Roman generals plundered at first with a certain moderation, as Marcellus at Syracuse and Fabius Maximus at Tarentum, merely with the design of adorning their triumphs and the public buildings. In particular the triumphs over Philip, Antiochus, the Ætoli-²ans, the Gauls of Asia, Perseus, Pseudophilip, above all the conquest of Corinth, and afterwards the victories over Mithridates and Cleopatra filled the Roman porticos and temples with works of art of the most various kinds. The Romans became lovers of art from³ the time of the Achaian war; the generals now pillaged for themselves; at the same time the struggle for military sway, as in the case of Sylla, necessitated the melting of valuable objects. Even sacrilege, strictly so-called, which at an earlier⁴ period the college of high priests was appointed to prevent, was less and less abstained from; the plunderers passed from the offerings to the religious images. The governors of provinces (Verres is one of many), and after them the Cæsars, completed the work of the conquering generals; and an approximate calculation of the plundered statues and images soon runs up to a hundred thousand.

1. THE GENERALS. On the moderation of Marcellus (Ol. 142, 1), Cic. Verr. iv, 3, 52. On that of Fabius (142, 4), Liv. xxvii, 16; but on the other hand, Strab. vi. p. 278. Plut. Fab. 22. Marcellus even gave presents to Grecian temples, Samothrace for instance, Plut. Marc. 30. On the treasures of art at Capua (Ol. 142, 2). Liv. xxvi, 34.

2. T. Quinctius Flaminius' triumph over Philip the Third, Ol. 146, 3., introduced all sorts of works of art from the cities of the Macedonian party. L. Scipio Asiaticus over Antiochus the Third, 147, 4, (*vasa cæлата*, *triclinia ærata*, *vestes Attalicæ*, see especially Plin. xxxiii, 53. xxxvii, 6. Liv. xxxix, 6). Triumph of Fulvius Nobilior over the Ætoliæ and Ambracia (285 brazen figures, 230 of marble, comp. §. 144. 180), Ol. 148, 1. (Reproaches for plundering temples, Liv. xxxviii, 44). Cn. Manlius over the Asiatic Gauls, Ol. 148, 2 (also particularly vases, *triclinia ærata*, *abaci*, Plin. xxxiv, 8. and xxxvii, 6). L. Æmilius Paulus over Persens, 153, 2 (250 chariots full of works of art). Quintus Cæcilius Metellus Macedonicus over Pseudophilip, 158, 2, particularly statues from Dion. Destruction of Corinth by Mummius, 158, 3. On Mummius' barbarity (without malice however), Vellei. i, 13. Dio Chrys. Or. 37. p. 137 sq. Roman soldiers play at dice on the Dionysus and suffering Hercules of Aristides, Polyb. xl, 7. From this time forward a taste at Rome for *signa Corinthia* and *tabulæ pictæ*, Plin. xxxiii, 53. xxxvii, 6. But every thing did not come to Rome; many went to Pergamon; much also was thrown away. Other regions of Greece were also plundered at that time. Comp. Petersen, Einleitung, s. 296. Carthage destroyed at the same time, where there were in like manner Greek and Sicilian works of art (Phalaris' Bull, Böckh ad Pind. Schol. p. 310, the great Apollo, Plut. Flamin. 1).—Somewhat later, 161, 3, the bequest of Attalus the Third brought particularly *Attalica aulæa*, *peripetasmata* to Rome.—In the Mithridatic war Sylla conquered and plundered Athens (173, 2) and Bœotia, and caused the treasures of Olympia, Delphi and Epidaurus to be delivered to him. The whole army plundered and stole (comp. Sallust. Catil. 11).—Lucullus about Ol. 177 acquired many fine things, but chiefly for himself.—The pirates plundered, before 178, 2, the temples of Apollo at Clarus, Miletus, Actium, and in Leucas, of Poseidon on the Isthmus, Tænarum, and Calauria, of Hera in Samos, at Argos and Crotona, of Demeter at Hermione, of Esculapius at Epidaurus, of the Cabiri in Samothrace, until they were overcome by Pompey. Plut. Pomp. 24. Pompey's triumph over Mithridates (179, 4) brought especially engraved stones (Mithridates' *Dactyliotheca*), figures of gold, pearls and such valuables to Rome; *victoria illa Pompeii primum ad margaritas gemasque mores inclinavit*. Plin. xxxvii, 6. Octavian procured treasures of art for Rome from Alexandria (187, 8) and also from Greece.

5. THE GOVERNORS. Verres' systematic plunder in Achaia, Asia, and particularly in Sicily (Ol. 177) of statues, pictures and *casa cæлата*. Fruquier, Sur la Galerie de Verrés, Mém. de l'Ac. des Inscr. ix. Facius Miscellen. s. 150. Comp. §. 196, 2.—Plena domus tunc omnis et ingens stabat acervus numerorum, Spartana chlamys, conchyliæ Coa. et cum Parrhasii tabulis signisque Myronis Phidiacum vivebat ebur, nec non Polycreti multus ubique labor: raræ sine Mentore mense. Inde Dolabellæ atque hinc Antonius, inde sacrilegus Verres referebant navibus altis

occulta spolia et plures de pace triumphos, Juvenal viii, 100. Cn. Dolabella, Cons. 671, Proc. in Macedonia and Cn. Dolabella, prætor of Sicily (Verres was his Quæstor) were both accused *repetundarum*; Cn. Dolabella, Cicero's son-in-law, plundered the temples of Asia. Cic. Phil. xi. 2. A proconsul plundered the Athenian Pœile according to Synesius, Ep. 135. p. 272 Petav. Böttiger, Archæol. der Malerei, s. 280.

THE EMPERORS. Especially Caligula, Winckelm. W. vi, 1. s. 235; Nero, who out of envy threw down the statues of the victors in Greece, brought 500 statues from Delphi for the Golden House, &c. Winckelm. s. 257. On Athens' losses, Leake, Topogr. p. xlv. sqq. And yet Mucianus (Vespasian's friend) still reckoned 3,000 statues at Rhodes according to Pliny xxxiv, 17; there were not fewer at Delphi, Athens and Olympia. Comp. below §. 252.

For general accounts: Völkel über die Wegführung der alten Kunstwerke aus den eroberten Ländern nach Rom. 1798. Sickler's Gesch. der Wegnahme vorz. Kunstwerke aus den eroberten Ländern in die Länder der Sieger 1803 (less accurate). Petersen Einleitung, s. 20 ff. [R. Rochette Peintures ant. inédites. 1836.]

E P I S O D E.

ON GREEK ART AMONG THE ITALIAN NATIONS BEFORE
OLYMPIAD 158, 3 (A. C. 146, A. U. 606, ACCORDING
TO THE CATON. ERA).

I. ORIGINAL GREEK RACE.

- 1 166. There can be no doubt that the inhabitants of Lower and Central Italy were on the whole more closely allied to the Pelasgian Greeks than to any other Indo-Germanic race.
- 2 Hence even the striking resemblance, not to be explained merely by external conditions of locality, of the old city-walls in the mountainous regions of Central Italy to those of an-
- 3 cient Greece; perhaps too the same connexion of race and culture may account for many of the older architectural structures in Italy and the neighbouring islands, especially the circular buildings resembling the treasuries of the Greeks

1. On this point Niebuhr's Roman History i. p. 26 sqq. (2d ed.) The author's Etrusker i. s. 10 ff. Further illumination on this subject depends entirely on the investigations into the Latin tongue and the remains of the Umbrian and Oscan languages. [Grotefend Rudim. i. Umbriacæ P. 1—8. 1836—39. 4to. Rud. i. Oscae 1839. 4to. Th. Mommsen Oskische Studien B. 1845. Nachträge 1846].

2. The so-called Cyclopean walls are found chiefly crowded within the ancient country of the Aborigines or Cascans, which was afterwards occupied by the Sabines (here Varro already found the ruins of cities and ancient sepulchres very remarkable, Dionys. i. 14.) among the neighbouring Marsi, Hernici (*herui*, rocks), in Eastern and Southern Latium, likewise in Samnium. So in Lista, Batia, Trebula Suffena, Tiora; Alba Fucentis, Atina; Alatrium, Anagnia, Signia, Præneste; Sora, Norba, Cora, Arpinum, Fundi, Circeii, Anxur, Bovianum, Calatia, Æsernia; comp. §. 168. Nearly all of limestone, therefore in the neighbourhood of the Apennines, but by no means however throughout Italy, only in the portion between the Arnus and Vulturnus. These structures clearly belong to an older system, and can hardly be derived even in Signia and Norba from Roman colonies, although building with large polygonal masses was a practice maintained much longer in substructions, especially of streets. The walls are almost all in the second Cyclopean manner (§. 46), the doors pyramidal with a huge stone as a lintel, or altogether converging to the top. Here and there are to be found traces of

phallic figures hewn upon them, as at Alatrium and Arpinum. [Comp. with the gates in Dionigi tv. 54. those at Chaeronea, Thoricus, Missolongi. Diaulis in Dodwell, Views, pl. 16, 22. 27. 44 sq. 28. 31. Several in Abeken Mittelitalien, Tf. 2.] The Letter of Marcus Aurelius to Fronto (e cod. Vatic. ed. Mai. iv. 4) shows how full these walls were of antique structures, at Anagnia not a corner without a temple; in like manner there were found at Norba numerous substructions of old buildings composed of polygons. M. I. d. Inst. tv. 1, 2. Ann. i. p. 60 sq. As to the rest, besides the literary sources quoted at §. 46: Marianna Dionigi, Viaggi in alcune città del Lazio. R. 1809. fol. Middleton, Grecian Remains in Italy. L. 1812. fol. Micali, Ant. Monumenti tv. 13. Gerhard, Ann. d. Inst. i. p. 36 sq. iii. p. 408. Memorie i. p. 67. Dodwell, Bull. d. Inst. 1830. p. 251. 1831. p. 43. 213. Petit-Radel also in the Ann. d. Inst. iv. p. 1. and 233 sqq. iv. p. 350. Memorie i. p. 55. Bunsen, Carta del sito dei più antichi stabilimenti Italici nell'agro Reatino e le sue adiacenze M. d. I. ii, 1. Annali vi. p. 99—145. comp. p. 35. [W. Abeken Mittelitalien vor den Zeiten Römischer Herrschaft, nach s. Denkmälern dargestellt, with 11 pl. 1843, Hist. Einl. Archit. S. 121. Plastik und Malerei S. 263. Uebersicht der Künste in ihrer Technik und ihren Leistungen S. 355].

3. At Norba sometimes quadrangular, sometimes circular chambers with converging layers of stones instead of a vault. The same system is observed in an ancient aqueduct at Tusculum, Donaldson, Antiq. of Athens, Suppl. p. 31. pl. 2. [Canina Tusculo tv. 14.] In ancient times there were in Sardinia in the so-called Iolean towns (Paus. x. 17, 4) architectural works reputed to be Dædalian (Diod. iv, 30), among them vaulted buildings (*σέλα*) after the Hellenic manner, Ps. Aristot. Mirab. Ausc. 104. These have been discovered in the so-called *nur-hays*, mostly symmetrical groups of conical monuments, composed of horizontal layers of rather rude stones, piled up without mortar, and arched in the manner of the thesauri. Petit-Radel's work on the subject, quoted at §. 46. Bull. 1833. p. 121. Similar to the Talajots in Majorca and Minorca, Bull. 1834. p. 68. Arch. Intell. 1834. St. (34) Phœnician? Micali, Ant. Monum. tv. 71. Hallische ALZ. 1833. Intell. p. 13 (101). These, however, are probably not earlier than the time of the Etruscans: comp. the author's Etruscans ii. s. 227. and §. 170, 3. In Sicily, the Cyclopean structure of Cefalu (Cephalœdion), see in particular G. F. Nott, Ann. d. Inst. iii. p. 270. M. I. tv. 28, 29 (Dædalus was, according to tradition, also architect of colossal walls in Sicily, comp. §. 50. 81, especially on Mount Eryx, at Canicus, Diod. iv, 78. comp. Paus. viii, 46, 2). The *Torre de Giganti* in Gozzo (Gaulos) seem to bear some resemblance to the *nur-hays*. Houel, Voy. Pitt. T. iv. pl. 249—251. Mazzera, Temple Antediluvien; Kunstblatt 1829. N. 7. Capt. W. H. Smyth, Notice of some Remains at Gozza near Malta. Archæologia, Vol. xxii. p. 294, pl. 26—28. Giant Tower. Four divisions of the ground by walls, two round cells with terraces and inner enclosures. (Said not to be depended on.)

2. THE ETRUSCANS.

167. However, we see the striving at the erection of stupendous time-defying monuments, such as it must have been

in earlier times, afterwards disappear among the Oscan and Sabellian races (from whom the Romans themselves were sprung), and the native peoples of Central and Lower Italy lose almost all significance for the history of art. On the other hand, Northern Italy, as far down as the Tiber, was overspread by the Etruscans or Rasenians, a race which, judging from the evidence of the language, was originally very foreign to the Grecian, but nevertheless had adopted more of the Hellenic civilization and art than any other race not of the Greek family, in those early times. The principal reason is probably furnished by the colony of the Pelasgo-Tyrrhenians which was driven from Southern Lydia (Torrhebiſ), and established itself chiefly around Cære (Agylla) and Tarquiniſ (Tarchonion). The latter city maintained for a while the dignity of a leading member among the confederate cities of Etruria, and always remained the chief point from which Greek civilization radiated over the rest of the country. [Connexion with Corinth about Ol. 30. §. 75.] However, the Etruscans received much that was Hellenic from intercourse with the Lower Italian colonies, especially after they settled at Vulturnum (Capua) and Nola, as well as in later times by their trade with Phocæa and Corinth.

An extract from the views unfolded by the author in the Introduction to his work on the Etruscans. With Niebuhr these Pelasgo-Tyrrhenians are aboriginal Siceli; with others (such as Raoul-Rochette) the Etruscans were altogether a Pelasgian tribe.

1 168. The Etruscans, then, appear in general as an industrious people (*ἐπιβροχέων βροχέων*), of a bold and lofty spirit of enterprise, which was greatly favoured by their priestly aristocratic constitution. Massive walls, mostly of irregular blocks, surround their cities (not merely their acropoleis); the art of protecting the country from inundations by the construction of canals, and outlets from lakes, was very zealously practised by them. For the purpose of draining the low marshy ground and carrying away the filth, the Tarquinian princes built the Cloacæ at Rome, particularly the Cloaca Maxima for the Forum: enormous works in which, even before Democritus (§. 107), the art of arching by means of cuneiform stones was employed in a quite effectual and excellent manner. The Italian construction of houses with a principal room in the middle to which the drop from the surrounding roof was directed, was also derived from the Etruscans, or at least received from them an established form. In the laying out of cities and camps, as well as in all kinds of demarcation, there was displayed a feeling for regular and invariable forms which was strengthened by the *disciplina Etrusca*.

2. Cities walled in the Etruscan manner: Volaterra (whose arched gate however is pointed out as a Roman restoration, Bull. d. Inst. 1831, p. 51), Vetulonium, Rusellæ, Fæsulæ, Populonia, Cortona, Perugia, Veii (W. Gell. Memorie d. Inst. i). The walls of Saturnia (Aurinia), Cosa, Falerii (Winckelm. W. iii. s. 167), as well as the Umbrian walls of Ameria, Spolegium, &c. consist of polygonal blocks, Micali tv. 2—12.

3. The Canals of the Padus diverted its waters into the ancient lagune of Adria, the *Septem maria*. There were similar canals at the mouths of the Arnus. Etrusker i. s. 213, 224. The emissary of the Alban lake, which was occasioned, perhaps also conducted, by an Etruscan haruspex, was excavated in hard volcanic rock, 7,500 feet long, 7 deep and 5 broad. Sickler, Almanach aus Rom. i. s. 13. ff. 2. Hirt, Gesch. der Baukunst ii. s. 105 ff. Niebuhr's Roman History ii. p. 504. On similar canals in Southern Etruria, Niebuhr i. p. 129.

4. In order to remove the doubts thrown out by Hirt as to the age of the Cloaca, Gesch. i. s. 242. comp. Bunsen, Beschreibung der Stadt Rom. i. s. 151. Ann. d. Inst. i. p. 44, who agrees with Piranesi, Magnificenza de' Romani, t. 3.

5. The *cavædium* is called by a Tuscan word *atrium*; the middle of which is the *impluvium* or *compluvium*. The most simple cavædium at Rome was called *Tuscanicum*, afterwards *tetrastylum*, *Corinthium*. Varro de L. L. v, 33. §. 161. Vitruv. vi, 10. Diod. v, 40.

169. The Tuscan temple-architecture was an offshoot from 1
the Doric, not however without considerable deviations. The
columns, provided with bases, were more slender (1½ moduli
according to Vitruvius) and stood further apart (*aravostylum*),
as they only carried a wooden entablature, with the ends of
the beams jutting out (*mutuli*) over the architrave, far-pro-
jecting cornice (*granda*) and lofty pediment. The plan of the 2
temple received modifications in reference to the consecrated
enclosure for the observation of auspices,—the augural tem-
plum; the basement became more like a square, the cella or
several cellæ were carried to the back (*postica*), ranges of
columns filled the anterior half (*antica*), so that the principal
door fell exactly to the middle of the building. The Capito- 3
line temple with three cellæ was built according to this rule
by the Tarquinian princes. Although elegant and rich in
the execution, this style of architecture never attained the
solemnity and majesty of the Doric, but had always something
flat and heavy. No remains of it now exist; the Etruscan 4
cinerary urns betray in the architectonic enrichments a cor-
rupted Greek taste of later times.

1. Vitruv. iii, 3, 5. On the Tuscan columnar ordinance Marquez Recherche dell' ordine Dorico, p. 109 sqq. Stieglitz Archæol. der Baukunst ii. i. s. 14. Hirt, Gesch. i. s. 251 ff. Klenze Versuch der Wiederherstellung des Toscanischen Tempels, München 1821. Inghirami, Mon. Etr. iv. p. 1. tv. 5. 6. [Memorie per le belle arti, T. 3. p. cclxx.] There is

nothing of it preserved except perhaps two fragments of columns at Volci and Bomarzo, M. I. d. Inst. tv. 41, 2 c. Ann. iv. p. 269. On the *mutuli*, especially the Puteolian Inscription, Piranesi Magnific. tv. 37. Scheppig über Capitälere von besondrer Form in Volci, Toscanella, &c. Annali d. Inst. vii. p. 187. Monum. ii, 20.

2. Comp. with this the author's Etrusker ii. s. 132 ff. and tf. 1.

3. The Capitoline temple ($207\frac{1}{2} \times 192\frac{1}{2}$ feet large) contained three cellæ: those of Jupiter, Juno, and Minerva; the anterior space was called *ante cellas*. Vowed and built from about the 150th year of Rome downwards: dedicated in 245. Stieglitz, Archæol. der Baukunst ii, i. s. 16. Hirt, Abh. der Berl. Akad. 1813. Gesch. i. s. 245. Tf. 8, 1. Comp. Etrusker ii. s. 232. The massive substructions, Piranesi, Magnific. tv. 1. The same style is also presented in the wall of the peribolus of the Jupiter Latiaris on the Alban hill.

1 170. In edifices also for games we find Grecian fundamental forms, just as the games themselves were in great
2 part Greek. Sepulchres, on which the Etruscans bestowed more attention than the elder Greeks, were in many cases excavations in the rocks, whose construction was determined by the nature of the ground, being subterranean when plains extended, and on the surface where walls of rock presented themselves. Above the excavated sepulchral chambers mounds frequently arose, which sometimes, by their substructions and great dimensions, recal the monuments of Lydian rulers (§
3 241*). In the monuments which were entirely walled the favourite form was that of conic towers, which sometimes contained chambers for the dead (like the Sardinian *nur-hags*), sometimes were only placed as ornaments on a quadrangular substruction; the latter form appears developed in a quite fantastic manner in the legends of Porsena's Mausoleum.

1. The Circi (at Rome under Tarquin I.) correspond to the Hippodromes. Ruins of Theatres at Fæsulæ, Adria on the Po, Arretium, Falerii (Bull. d. Inst. 1829. p. 72). Amphitheatres for gladiators, perhaps of Tuscan origin; several ruins. An Etruscan fountain discovered at Fiesole, Ann. vii. p. 8.

2. a. Subterranean tombs in the tuff under plains with stairs or galleries leading down, and a vestibule; often consisting of several chambers disposed symmetrically; sometimes buttresses left standing in them; the roof horizontal, but also rising in the gable shape. On the same plan the tombs of Volci (see particularly Fossati, Ann. d. Inst. i. p. 120. Lenoir and Knapp, iv. p. 254 sqq. M. I. tv. 40. 41), similar ones at Clusium, Volaterræ and elsewhere. Gori, M. Etr. iii. cl. 2 tb. 6 sqq. b. Subterranean tombs in the tuff, and tumuli above them; with horizontal galleries, but stairs likewise, mostly small single chambers, in other respects like those of the first kind. Of this sort were the most of those at Tarquinii, in which the bodies were found lying on stone-beds (see C. Avvolta, Ann. d. Inst. i. p. 91. tv. B. Lenoir and Knapp, *ibid.* Inghirami,

tv. 22. Micali, tv. 64. Millingen, *Transact. of the Royal Society of Literature* ii, i. p. 77). c. Sepulchral chambers, above which tumuli faced with masonry, with a tower-like structure therein, like the so-called Cucumella at Volci, the diameter of which is 200 feet (Micali, tv. 62, 1). Similar walled tumuli at Tarquinii and Viterbo. d. Chambers hewn out of the perpendicular walls of rock, with simple or ornamented entrance to the interior, at Tuscania or Toscanella (Micali, tv. 63) and Bomarzo (*Ann. d. Inst.* iv. p. 267. 281. 284). e. Chambers hewn out of rocky walls of the same description, with façades over the entrance, which is more concealed. These sometimes exhibit merely door-ornaments, as at the Tarquinian town Axia, sometimes Doric temple-frontons enriched with scrolls in the Etruscan taste, as at Orchia. Orioli, *Opuscoli Lett. di Bologna* i. p. 36. ii. p. 261. 309. [The same author, *Ann.* v. p. 18—56. in *Mon. d. I.* i, 48 and 60., Tombs of Norchia and Castel d'asso, Castelaccio.] In Inghirami, iv. p. 149, 176. *Ann. d. Inst.* v. p. 18. *Comp. Ann.* iv. p. 289. M. I. tv. 48.

3. [Fr. Orioli dei sepolcrali edifizii dell' Etr. media e in generale dell' archit. Tuscanica, Poligrafia Fiesol. 1826, 4to.] Walled sepulchral chambers, for example at Cortona (the so-called Grotto of Pythagoras), sometimes also vaulted, Gori, *M. Etrusc.* iii. cl. 2. tb. 1. 2. p. 74. Inghirami iv. tv. 11. Tombs near Cervetri (Cære), *M. d. Inst.* ii. 19. *Ann.* vii. p. 177. *Comp. Hall. A. L. Z.* 1834. *Int. Bl. No.* 38. 1836. *Int. Bl. No.* 6. Tombs at Cære with pointed vault, *ibid.* 1836. *No.* (30) *Bull.* 1836. p. 56. [Heideloff über die Spitzbogen der alten 1843. 4to. *comp. Edin. Rev.* clvi. p. 449. P. E. Visconti *Mon. Sepole. di Ceri R.* 1836. fol. *Canina Descr. di Cere ant. R.* 1838. fol. *comp. Bull.* 1838. p. 169. *Kunstbl.* 1839. *No.* 40. The large and particularly rich tomb. *Mus. Gregor.* ii. tv. 107. Tombs of Cære and Monterone, Micali M. I. 1844. tv. 55—57. p. 355]. A tomb at Perugia, published by Speroni, *Bull.* 1834. p. 191. Vermiglioli il sep. de' Volumni Scop. in Perugia nel 1840. Perugia 1840. 4to. very valuable. Cavedoni *osserv. supra un Sepolcreto Etrusco nella collina Modenese; Mod.* 1842. Svo. *comp. Bull.* 1841. p. 75. Sepulchral monuments at Sovana, *M. d. I.* iii. 55—57. *Ann.* xv. p. 223. 233. *comp. Bull.* 1843. p. 155.] Monuments of a conic form near Volaterræ similar to the *nur-hags*. Inghir. *Ann. d. Inst.* iv. p. 20. tv. A. Conic pointed columns on a cubic substruction in the so-called tomb of the Horatii near Albano. Bartoli, *Sepolcri Ant.* tv. 2. Inghir. vi. tv. f 6, and on Etruscan urns (at the *decursio funebris* R. Rochette M. I. i. pl. 21, 2. On the tomb of Porsena, *Plin.* xxxvi, 19, 4; early treatises by Cortenovis, Tramontani, Orsini, more recent by Qu. de Quincy, *Mon. Restitués* i. p. 125. the Duc. de Luynes, *Ann. d. Inst.* i. p. 304 (M. I. tv. 13), Letronne, *ibid.* p. 386. [E. Braun *Il laberinto di Porsenna comparato coi sep. di Poggio-Gojella ultimamente dissotterati nel agro Chusino R.* 1840. fol. *Comp. Bull.* 1840. p. 147. 1841. p. 6.]

171. Among the branches of the formative art, working in *fiutilia* especially flourished in Etruria. Vases of clay were made in Etruscan cities in very different styles, sometimes more after the Greek model, and sometimes in native manners deviating from that standard. In the latter the love for plastic ornaments is everywhere observable. In like manner

temple ornaments (*antefixa*), reliefs or statues in the tympana, statues on the acroteria and in the temples, all of clay, were in use in Italy; of which the quadriga on, and the Jupiter painted red on festivals, in the Capitoline temple, are examples. The former was executed at Veii, the latter by a Volseian, Turrianus of Fregellæ.

1. *Elaborata hæc ars Italiæ et maximæ Etruriæ*, Plin. N. H. xxxv, 45.

2. *Tuscum fictile, catinum*, in Persius and Juvenal. They are divided into the following principal classes: 1. Vases manufactured and painted in the Greek style, see §. 177. 2. Blackish vases, mostly unburnt, of clumsy, even canobus-like form, sometimes with single figures in relief on the feet and handles, sometimes with encircling rows of faintly impressed little figures of men, animals, and monsters: an antique Arabesque, in which also oriental compositions (§. 178), and sometimes Grecian mythi, especially that of the Gorgons, are introduced; these were chiefly the produce of Clusium. Dorow, *Notizie int. alcuni vasi Etruschi*, in the *Memorie Rom.* iv. p. 135. and at Pesaro 1828. *Voy. Archéologique dans l'anc. Etrurie*. P. 1829. p. 31 sq. *Bull. d. Inst.* 1830. p. 63. *Micali*, tv. 14—27. [*Mon. ined.* 1844, tv. 27—34.] M. Etrusco Chiusino. F. 1830 sqq. (comp. *Bull. d. Inst.* 1830. p. 37. 1831. p. 52. 1832. p. 142). On the blackening of the vases at Chiusi, *Bull.* 1837. p. 28. [Besides at Chiusi there are many of them especially in the mus. at Florence.] 3. Shining black vases with ornaments in relief of beautiful Greek design, found at Volaterræ. 4. Arretine vases, manufactured as late as the time of the Cesars, coral-red, with ornaments and figures in relief. Plin., Martial, Isidor. *Inghir.* v. tv. 1. *Excavations*, *Bull.* 1834. p. 102. 1837. p. 105. *Fragments of Modenese vases*, *Bull.* 1837. p. 10. [A. Fabbroni *Storia degli ant. v. fitt. Arretini cong. tav. Arezzo* 1841. 8vo.]

3. The proofs, *Etrusker* ii. s. 246. The existence and native place of Turrianus indeed depend very much on particular manuscripts of Pliny. [The distinction between Veii and Volscian is not well grounded according to MSS. not interpolated, *L. v. Jan. Jen. Litt. Zeit.* 1838. s. 258.] From the country of the Volscians, however, come the very antique painted reliefs: *Bassirilievi Volsci in terra cotta dipinti a vari colori trovati nella città di Velletri* da M. Carloni (*Text by Becchetti*). R. 1785. M. Borb. x, 9—12. *Inghir.* vi. tv. τ—x, 4. comp. *Micali*, tv. 61. They represent scenes from life, chiefly *agones*. There is not otherwise much of this branch of art remaining besides the cinerary *cistæ* (of Clusium), as to which see §. 174. Comp. Gerhard, *Hyperb. Röm. Studien*, s. 206.

- 1 172. With the plastic art, in the original sense of the word, was also connected brass-casting among the Tuscans.
- 2 Brazen statues were very numerous in Etruria: Volsinii had about 2,000 of them in the 487th year of the city; gilded bronze statues also adorned the pediments; there were colossi and statuettes, of which latter a great number is still preserved.
- 3 Only it is often difficult to distinguish the genuine Etruscan amid the mass of later Roman works.

2. Metrodorus in Pliny xxxiv. 16. Vitruv. iii, 2. Tuscanicus Apollo L pedum a pollice, dubium ære mirabilior an pulchritudine, Plin. xxxiv. 18. Tyrrhena sigilla, Hor.

3. The following are celebrated works: a. The Chimæra of Arretium at Florence (full of power and life), Dempster, Etr. Reg. i. tb. 22. Inghir. iii. t. 21. Micali, Mon. tv. 42, 2. b. The she-wolf in the Capitol, probably that mentioned by Dionysius i, 79, and Liv. x, 23, which was consecrated in the year of the city 458, and stood beside the Ruminal fig-tree, of stiff design as to the hair, but powerful in expression. Winckelm. W. vii. tf. 3. c. Micali, tv. 42, 1. [Ulrichs de lupa ænea in the Rhein. Mus. iv. p. 519. Lord Byron Childe Harold iv, 25.] c. The Aule Meteli, called Arringatore or haruspex, at Florence, a carefully handled portrait, but not remarkable for spirit, Dempster i. tb. 40. d. The Minerva of Arezzo, at Florence, a graceful form of art now become effeminate, Gori, M. Flor. iii. tb. 7. M. Etr. T. i. tb. 28. e. Apollo in archaic Greek form with Etruscan necklace and sandals, M. Etr. i. tb. 32.; one at Paris, Journ. des Sav. 1834. p. 285. f. The boy standing, with the goose, a figure of graceful and naïve character, in the Mus. of Leyden, Micali, tv. 43. g. The Mars of Todi, Bull. 1837. p. 26. Int. Bl. der A. L. Z. 1836. No. 6. Kunstbl. 1838. No. 65; an unknown combatant perfectly similar in England, specimens of anc. sculp. ii, 4. [and in the Mus. at Florence, Micali, Mon. 1833. tv. 39. Copy of the warrior of Todi Mus. Chiaram. ii. tv. B. M. Gregor. i. tv. 29. 32—39. 45.] Comp. also, besides Gori M. Etr. i., Micali, tv. 29. 32—39. 42—44. especially 32, 2. 6 and 33, as examples of the odd and disproportioned kind; 29, 2. 3, orientalizing figures with wings (from a sepulchre at Perugia); 39, an early Greek figure of a hero, but with Etruscan peculiarities of costume; 35, 14 (Hercules), 36, 5 (Pallas), 38, 1 (a hero) similar to the early Greek works, but more clumsy and awkward; 38, 5, as an example of Etruscan exaggeration in the expression of force; 44, 1, the boy of Tarquinii in a later style, but still harder than the one above described at f. Perugia furnishes most bronze figures, Gerhard, Hyperb. Röm. Studien, s. 202. Eleven small figures, Mon. d. Inst. ii. 29. Annali viii. p. 52. [The oldest of all a female bust from the so-called grotta Egizia near the Polledrara at Vulci, in Braun's possession, Bull. 1844. p. 106. Comp. Micali, Mon. inéd. 1844. tv. 4—8. ibid. tv. 11—16. Bronze figures and implements from Falterona in 1838. tv. 17—19. other bronze figures and reliefs. There is also from Vulci one of the finest bronze statues, in Grecian style. of the period of the emperors, erroneously taken for Pallas Ergane, from a helmet found at the same time, as the head which had been fixed on was wanting in Munich, Bull. 1835. p. 11. 120. 1836. p. 145. Kunstbl. 1838. s. 78. 349. Zschr. f. AW. 1839. s. 192. M. Chiaram. ii. tv. 1].

173. Moreover, the work of the toreutes (*cisleur, græcur, orjère*) was especially prized in Etruria, nay Tyrrhenian bowls of embossed gold, and all sorts of bronze works, such as candelabra, were in demand at Athens itself, even at the time when art was at its highest point of cultivation; in like manner silver cups, thrones of ivory and precious metal, as the curule chairs, facings of brass, silver and gold for state-chariots (*currus triumphales, thensa*), and richly decorated ar-

mour were made in great quantity and of high excellence. 2 There have been even preserved in sepulchres many specimens of embossed work, which served as ornaments for such articles. 3 They are handled in an antequely elegant and careful style. To this class likewise belong the bronze mirrors (formerly called *patera*), together with the so-called mystic *cista*, which latter were derived from Latium indeed, but at a time when Etruscan styles in art were still prevalent there.

1. On Etruscan vessels of bronze and precious metals, Athen. i. 28 b. xv, 700 c. and the enumeration in the author's Etrusker ii. s. 253. On the triumphal chariots and thensæ, i. s. 371. ii. s. 199. Handle of an Etruscan brazen vessel in fantastic style, Gerhard Ant. Bildw. ci.

2. A collection of Tyrrhene candelabra displaying a bold invention, especially in animal and monster ornaments, in Micali, tv. 40. There were found in a sepulchre at Perugia in the year 1812, beside various round figures, several bronze plates which adorned a chariot; some of them remained at Perugia, and some were brought to Munich (n. 32—38); they present in embossed relief with engraved lines, and in a rude Tuscan style, monsters, gorgons, beings compounded of fish and men or horses, and a boar-hunt. Vermiglioli, Saggio di Bronzi Etr. trovati nell' agro Perugino. 1813. Inghir. iii. tv. 18. 23 sqq. Ragion. 9. Micali, tv. 28. [A bronze chariot from Vulci very much patched together and with a few winged figures, as facing pieces, the two wheels very large, the end of the axle-tree a beautiful ram's head, in the poss. of the prince of Mussignano at Rome. Fine tripod from Vulci, M. d. I. iii, 43. Ann. xiv. p. 62. Three others, Mon. ii, 42. Annali ix. p. 161. An incomparable candelabrum from Vulci, §. 63. R. 1. Bronze vessels of all sorts, also with sculptures, from the tombs of Cere, Vulci, Bomarzo Mus. Gregor. i. tv. 1—21. 38—42. 46—75. ii. tv. 101—106. (Statuettes only i, 43. ii, 103. L. Grifi Monum. di Cere ant. R. 1841. fol. 12. pl. extremely antique and sometimes rude.) From Perugia are also derived three other plates, which form the foot of a candelabrum, with figures of deities in relief (Juno Sospita, Hercules, Hebe?), at Munich (n. 47) and Perugia, Inghir. iii. tv. 7. 8. Ragion. 3. Micali, tv. 29. Further, the fragmentary bronze plates exhibiting remarkable care in the antique treatment, which represent a war-chariot, and, as it seems (?), an Amazonian battle (Micali, tv. 30), together with other interesting articles of a similar description. Moreover, embossed silver plates with ornaments of gold riveted on them (therefore works of the empæstic art, §. 59), which represent an equestrian fight, and a battle of wild beasts, now in the British Museum. Millingen, Un. Mon. ii, 14. Micali, tv. 45. In 1829 eleven bronze shields were found in a Tarquinian sepulchre with heads of lions and panthers, and bulls with human countenance embossed; the eyes coloured in enamel. Bull. d. Inst. 1829. p. 150. Micali, tv. 41, 1—3. Other shields with stripes of figures of men and animals, see Ann. i. p. 97. Silver vase from Clusium, with the representation of a pompa in the archaic style. Dempster i. tb. 78. Inghir. iii. tv. 19. 20. [An Etr. mirror case in arabesque style. Spec. ii, 6. Gold fibulæ, Micali, tv. 45, 3. Gerhard Bull. 1830. p. 4—9. [One of the most remarkable Etr. works is the large sepul. lamp (ἀπόλλωνος), found in 1741 from the neighbourhood of Crotona

placed in the public Museum there. Bull. 1840. p. 164. Mem. d. I. iii, 41. 42. Ann. xiv. p. 53. Micali, M. I. 1844. tv. 9. 10; on the bottom a Medusa, 16 lights around, and as many figures, satyrs and sirens alternately; 170 Tuscan pounds in weight. Plin. xxxiv, 8. placuere et lychnuchi pensiles in delubris—also in tombs. Tripod from Vulci, Luynes Nouv. Ann. de l'Inst. Archéol. ii. p. 237. pl. 24. 51 tripods in pl. C.]

3. The so-called pateræ, as mystic mirrors, are treated off in greatest detail by Inghir. ii. p. 7 sqq. R. Rochette, M. I. p. 187; however, the use of mirrors in the mysteries of the Etruscans has not yet been pointed out; the author holds them to be mirrors (*χαλκᾶ ἑσοπτρα*) which were put into the grave with the dead among other utensils and treasures of life (*πτερίσματα*). Gött. G. A. 1828. s. 870. 1830. s. 953. [No one any longer doubts that they were mirrors, neither will the distinction into domestic and mystical hold good. Only Micali defended the pateræ and adheres to them even in his last work, as Thiersch did in the *Jahresberichte der k. Berl. Akad.* of 1829–31. vii. s. 53 f. Lanzi, L. Vescovali and Inghirami recognised them as mirrors, and such are often found painted on vases, for example, with judgments of Paris and in wall paintings (Pitt. d'Ereol. iii, 26). Zahn New Series ii, 10.] There are also extant mirror-covers in a similar style. (*λοφείον στρογγύλον* Aristoph. Nub. 751. *λόφειον* Hesych.) The figures on the reverse are mostly but outlines, seldom in relief, generally in a later, sometimes effeminate, sometimes exaggerated style; the subjects mythological, and in great part erotic; but also often treated merely as an indifferent ornament. Many in Lanzi, Saggio ii. p. 191. tv. 6 sqq. Bianconi, De Pateris Antiquis. Bon. 1814. There are some of the Borgia and Townley pateræ engraved on separate leaves. Inghir. ii. Pl. i. and ii. Micali, tv. 36, 47, 49, 50. The finest specimen [of pure Greek art] is the mirror found at Volci, in the possession of Gerhard, where, in a design full of soul and grace, Dionysus, in the presence of the Pythian Apollo, embraces Semele, who had been brought up from the infernal world. See Gerhard, Dionysus and Semele. B. 1833. On others, see §. 351, 3. 367, 3. 371, 2. 384, 2. 410, 4. 413, 2. 414, 2. 4. 415, 1. 430, 1. and elsewhere. The Palæstrian cista from San Luca now in the Mus. Gregor. i, 37. [Gerhard Etr. Spiegel 1. 2. Th. Götterbilder 2. Th. Heroenbilder 1843. 1845. 4to. 240 Taf. E. Braun Tages u. des Hercules u. der Minerva heilige Hochzeit. München 1830. fol. comp. Rhein. Mus. i. s. 98. Mus. Gregor. i. tv. 22—36.]

These mirrors are sometimes found in the sepulchres with other articles of dress and the bath (as, according to Pliny xxxvi, 27, *specula et strigiles* were placed in the graves), in little round boxes of embossed bronze, which are now also called *ciste mysticæ*. See especially Lami, *Sopra le ciste mistiche*, and Inghir. ii. p. 47. tv. 3. [Plautus Mostell i, 3, 91. *cum ornamentis arcula*.] On the lids of these stand figures as handles; claws of animals form the feet; engraved designs decorate vessel and lid. Most of them come from Præneste, where they seem to have been preserved in the temple of Fortune as consecrated gifts from women. The best known are: 1. That adorned with beautiful and interesting representations from the mythus of the Argonauts (The landing in Bithynia, Amycus and Polydeuces), with the inscription, *Norios Plautios med Romai fecid, Dindia Macolnia fileu dedit*; from which we must assign the work to about the year 500 *a. u.* M. Kircheriani Aerea i. The Mag-

nulii, Plautii are Prænestines, Grotfend A. L. Z. 1834. No. 34. [but the Novios who executed the work at Rome was an Oscan from Capua; comp. Mommsen Oskische Studien, S. 72. A drawing in Gerhard's Spiegel i, 2. Father Marchi will publish one worthy of the great artist. Another work on this incomparable cista by Emil Braun with most excellent designs will appear in Leipzig, and the designs of Bourpis, a legacy from Brøndsted, have already appeared at Copenhagen, engraved at Paris by de Cogny. Comp. Heyne Ant. Aufs. i. 48. M. PioCl. i. p. 81. The Rom. Coll. possesses two other works of Oscan artists, a Jupiter with C. POMPONIO QVIRINA (the tribus) FECID and a beautiful Medusa with C. OPIOS FECID. Pupidiis Stenisis was an Oscan vase painter, Bull. 1846. p. 98. Oscan goblets in the Mus. at Berlin, No. 1613-18 of the vase collection.] 2. The one found in 1826, in which *cista*, lid and mirror are ornamented with the mythi of Achilles, in R. Rochette, M. I. pl. 20. p. 90. Stackelberg, Kunstbl. 1827. St. 32. 33. [47. Gal. Omer. 167.] 3. The one found in 1786, in the British Museum, with the sacrifice of Polyxena, and at the same time of Astyanax, in R. Rochette, pl. 58. In opposition to this, Welcker in the Rhein. Mus. iii, 605. [Gerhard Etr. Spiegel. Tf. 15. 16 as a dead offering of Achilles for Patroclus.] On the Brøndsted and nine other *cistæ* which have become known, Gerhard, Hyperb. Röm. Studien, s. 90. R. Rochette, p. 331. A *cista* with patera found at Palestrina in 1794 described by Uhden. See Gerhard Archæol. Intell. Bl. 1836. s. 35. Brøndsted de *cista aerea Prænestina* Havn. 1834. A mirror in it with Aurora. [The fifth was found at Præneste in 1817, Mem. Sulle belle arti R. 1817. Apr. p. 65. Fr. Peter in the Ann. d. Acad. di Lucca, Kunstbl. 1818. No. 2. *Cistæ* of this kind were found also at Vulci, and one at Baseggio in Rome. The fine *cista* from the Academy of S. Lucas is now in the Mus. Gregor. i, 37.]

- 1 174. There was less attention paid in Etruria to carving
 2 in wood (clay images supplied the want of the Grecian ξύλα)
 3 and to sculpture in stone; only a few stone figures show by
 their careful and severe treatment that they come down from
 the flourishing era of Etrurian art; the usually painted, some-
 times gilded bas- and haut-reliefs of the cinerary urns,—which
 sprang out of abridged stone-coffins,—belong, with few excep-
 tions, to a handicraft-like style of technical treatment charac-
 teristic of later times, probably in great part to the period of
 Roman ascendancy.

1. Plin. xiv, 2 xxxvi. 99. [? xxxiv, 16. xxxv, 45.] Vitruv. ii, 7. The marble of Luna not yet employed in sculpture. See Quintino, Mem. della R. Acc. di Torino. T. xxvii. p. 211 sq.

2. So the reliefs on cippi and bases of columns in Gori, M. Etr. i. tb. 160. iii. cl. 4. tb. 18. 20. 21, in Inghir. vi. tv. A. (Mi Afles Tites, &c.) c. d. E. 1. p. 5. z a. Micali, tv. 51, 1. 2. 52-56 (Reliefs dug up at Clusium and in the neighbourhood, which mostly represent funeral ceremonies, and have a simple antique character; comp. Dorow, Voy. Archéol. pl. 10, 3. 12, 2. [Micali, M. Ined. 1844. tv. 22. a four-cornered pedestal with death-bed, funeral procession, banquet and games from the neigh-

bourhood of Chiusi, now in Berlin; similar tv. 23—26. Sepulchral reliefs, tav. 48. 49, Gorgon masks, 50. 51.] Rudely executed and obscene reliefs on a wall of rock at Corneto, Journ. des Sav. 1829. Mars. To this class belong the antique figures of animals, sphinxes and men hewn out of a sort of peperino which are found on the Cocumella and the entrances of the sepulchres of Volci, M. I. d. Inst. tv. 41, 9. 12. Micali, tv. 57, 7.

3. The urns were of alabaster (Volaterræ), calcareous tufa, travertine, and very often of terracotta (Clusium). The subjects: 1. From the Greek, chiefly the tragic mythology, with frequent reference to death and the infernal world; moreover Etruscan figures of Mania, Mantus (Charun) with the hammer, the furies. Ambrosch de Charonte Etr. Vratisl. 1837. 4to. E. Braun Ann. ix. p. 253. [Charon XAPV, on an Etruscan vase together with the death of Ajax, and with Penthesilea, Mon. del I. ii, 9. Ann. vi. p. 274. On an amphora with Alcestis Charon with his hammer beside another death-demon with a serpent. But on an earthen cista Charon appears with hammer and the oar, which was denied by Ambrosch; the entrance for the dead enwreathed with skulls of animals. Charon's hammer, Archäol. Zeit. 1846. s. 350.] 2. Scenes of splendour from life: triumphal processions, pomps, banquets. 3. Representations of death and the life to come: leave-takings; death-scenes; journeys on horseback, on sea-monsters. 4. Fantastic figures and mere decorations. The composition mostly skilful, the execution rude. The same groups are repeated with different signification. The reclining figures above (*accumbentes*) are often portraits, hence the disproportioned size of the heads. The Bacchian worship was already banished from Italy at the time of these works; only one older sarcophagus from Tarquinii (Micali, tv. 59, 1) has the figure of a priest of Bacchus on the lid. The inscriptions mostly contain merely the names of the deceased, in a later character. (The Etruscan language and character perished after Augustus, and before Julian.) Udden, Abhandl. der Akad. von Berlin vom J. 1816. s. 25. 1818. s. 1. 1827. s. 201. 1828. s. 233. 1829. s. 67. Inghir. i. and vi. v 2. Micali, tv. 59. 60. 104—112. Several published by Zoëga (Bassir. i. tv. 38—40, R. Rochette, Clarac and others. Individual examples, §. 397. 412, 2. 416, 2. 431. and elsewhere. [Urn from Cere, Bomarzo and other places partly of clay, Mus. Gregor. i. tv. 92—97. Those of a tomb at Perugia, with inscriptions, Bull. 1845. p. 106.]

175. The Etruscans, who took pains to adorn the body in every way, and were therefore very fond of rings, practised engraving on precious stones at an early period; several scarabæi of the oldest style, judging from the characters inscribed on them and the places where they were found, are decidedly Etruscan. The steps by which the art advanced, have been stated above (§. 97); on the highest which the Etruscans attained there is combined an admirable delicacy of execution with a predilection for violent postures and overcharged display of the muscles, whereby even the choice of the subjects was mostly determined. Circular plates of gold also, with en-

graved or even impressed figures of an arabesque description, have been found in the most recent excavations, by which altogether the richness of the Etruscans in articles of decoration which was made known to us by the ancients, has received a remarkable confirmation.

2. For the Etruscan origin Vermiglioli, *Lezioni di Archeol.* i. p. 202. *Etrusker* ii. s. 257. comp. also R. Rochette's *Cours*, p. 138. [Scarabæus with Greek inscr. found in Ægina and also in Greece, Finlay in the *Bull.* 1840. p. 140. Since then many have come to light there.] To the earlier known chefs-d'œuvre—the gem with the five heroes against Thebes (found at Perugia), Theseus in the infernal world, Tydeus ἀποζυόμενος, Peleus squeezing the water from his hair (Winckelm. M. I. ii. n. 101, 105. 106. 107. 125. Werke vii. tf. 2. 3. a similar figure, Micali, *tv.* 116, 13.), are now added Hercules slaying Cynus (*Impronti d. Inst.* i, 22. Micali, *tv.* 116, 1), Hercules sorrowfully musing (Micali, *tv.* 116, 5), Hercules opening the cask of Pholus (Micali, *tv.* 116, 7), and others, found particularly at Volci and Clusium. [The so-called Etruscan gem-border.]

4. There are various of these engravings on gold-rings given in the *Impronti d. Inst.* I. 57—62, III, 58—62, very Phœnician, and in Micali, *tv.* 46, 19—23; in all there is exhibited a striving at monstrous combinations, which took advantage especially of Babylonio-Phœnician works of the kind. There is in Micali, *tv.* 45. 46, a collection of gold buckles (one very large put together in a rude taste, and adorned with engraved combatants, lions, birds ill-proportioned in design) and clasps (which are sometimes very finely decorated with sphinxes and lions), necklaces, and pendants (among them Egyptian Phthas-idols of enamelled terracotta, in Etruscan chasing), diadems, chains, rings, and other articles of decoration. Comp. Gerhard, *Hyperbor. Röm. Studien*, s. 240. A neck ornament, *Mon. d. Inst.* ii, 7. *Annali* vi. p. 243. Discoveries at Cære, *Bull.* 1836. p. 60. 1839. p. 19. 72 (this last similar to Micali, 45, 3). [The different crowns and garlands, sacerdotal breast-plates, the necklaces and bracelets, rings and clasps, and so forth of the new papal collection, *Mus. Gregor.* i. *tv.* 67—91. *Grifi Mon. di Cere*, *tv.* 1. 2. P. Secchi *Tesoretto di Etr. arredi in oro del Cav. Campana*, *Bull.* 1846. p. 3. The Campana collection is rich in the most curious articles, which are not confined to the Etruscan, and which display a skill and delicacy of workmanship now unattainable, although it is inferior to the *Mus. Gregor.* in numbers. The bracelet mostly as an Italic national ornament according to K. F. Hermann *Gött. Gel. Anz.* 1843. s. 1158. 1844. s. 504. *Schiassi sopra una armilla d'oro del M. di Bologna.* *Bol.* 1815. *Svo.*]

- 1 176. In coins the Etruscans had at first their native system—cast pieces of copper, perhaps originally four-cornered, which
 2 represented the pound with its parts. The types are sometimes very rude; they show, however, an acquaintance with Greek coin-figures of Ægina, Corinth, and other places (tortoises, Pegasus, shells, and the like); many of them have even
 3 a noble Greek style. Etruria came nearer to Greece in her silver and gold coins, but such were struck only by a few cities.

1. There is *Æs grave* of Volaterræ, Camars, Telamon, Tuder, Vetto-
na and Iguvium, Pisaurum and Hadria (in Picenum), Rome (since Ser-
vius) and many unknown places. The *as*, originally equal to the *libra*
(λίτρα), is denoted by I or L, the decussis by X, the semissis by C, the
uncia by O (globulus). Continual reductions on account of the rising
price of copper (originally the *libra* = *obolus*, 268 : 1), hence the age of
asses can be nearly determined by the weight. From 200 (Servius)
to 487 *a. u. c.* the *as* sinks from 12 to 2 unciae. The four-cornered pieces
with an ox are votive coins according to Passeri.—Passeri, Paralipomena
in Dempst. p. 147. Eckhel, D. N. i, i. p. 89 sq. Lanzi, Saggio T. ii.
Niebuhr, R. II. i. p. 458 sqq. Etrusker i. s. 304—342. Copies especially in
Dempster, Guarnacci, Arigoni, Zelada; brimstone impressions by Mion-
net. [Jos. Marchi and P. Tessieri *L'as grave del M. Kircheriano ovvero*
le monete primitive de' popoli dell' Italia media. Rom. 1839. 4to. Pl. obl.
fol. Millingen opposed with soundest criticism *Considér. sur la numism.*
de l'ancienne Italie. Florence 1841. Supplément Flor. 1844. Gemarelli
La moneta primitiva e i mon. dell' Italia ant. R. 1845. 4to. Lepsius
ueber die Tyrrhen. Pelasger in Etrurien u. ueber die Verbreitung des Ita-
lischen Münzsystems von Etrurien aus. Leipz. 1842.]

2. Many of Tuder for example, with wolf and cithara, are in a good
Greek style. The Janus of Volaterræ and Rome is for the most part
rudely designed, without a Greek model.

3. Silver coins of Populonia (Pupluna x. xx.) similar to those of Ca-
mars, perhaps chiefly from the fifth century of Rome. Gold of Populo-
nia and Volsinii (Felsune). At Rome the Denarii (1-84th of a pound)
begin *a. u.* 483.

177. Etruscan painting, in like manner, is only a branch 1
of the Greek; mural painting, however, seems to have been
practised here sooner than we hear of it in Greece. Numer- 2
ous sepulchral chambers, especially at Tarquinii, are painted
with figures in variegated colours which, without much striv-
ing at truth to nature, rather having a harmonic effect for
their aim, are laid almost pure and unmixed on the stucco
with which the walls of these grottoes are coated over. The 3
style of drawing passes from a severity and care which show an
affinity to early Greek works, into the hasty and caricature-like
manners which prevailed in the later art of the Etruscans.
According to Pliny, wall-paintings of distinguished beauty were
also executed in Italy (Cære, Lanuvium, Ardea), but of course
not until after the times of Zeuxis and Apelles. Greek vase- 4
painting became earlier known to the Etruscans (§. 75); how-
ever that people must have found it more advantageous in
general to make use of Greek manufactures, whether these
were introduced by commerce through Tarquinii, Adria, and
other towns where art was cultivated, or whether they were
made by Greek artists in the country (comp. §. 99, 2. 257).
Only the comparatively few vases, inferior in artistic value, 5

which are inscribed with Etruscan characters, can afford a sure criterion by which to distinguish Etruscan and Greek productions.

2. 3. The Etruscan sepulchral paintings fall into two classes. 1. The earlier ones, approaching nearer to the Greek style, also adhere in the subjects to Greek customs and ideas. To this class belong a. the grotto del fondo Querciola (discovered in 1831), of remarkably pure and simple design; banquets of the dead; a procession to the tomb which is filled with vases placed over one another. *M. I. d. Inst. tv. 33.* b. The grotto del fondo Marzi (1830); the style of drawing Etruscan exaggerated, banquets and dances of the dead in vine-arbours and gardens, as in Pindar, after Orphean sources. *M. I. d. Inst. tv. 32.* c. d. e. The three sepulchres opened in 1827, and delineated by Baron v. Stackelberg and Kestner, previously made known [the engravings have been lying for years with Cotta] by Micali, *tv. 67. 68.* The inscriptions, *Bullet. d. Inst. 1833. fol. 4.* Banquets (of the deceased or those performing the obsequies), procession to the tomb, gymnastic games, chariot races with spectators on platforms. The least carefully painted grotto is remarkable for the Etruscan proper names over the figures of those celebrating the festival of the dead. *Comp. R. Rochette, Journ. des Savans 1828. p. 3. 80. Kestner, Ann. d. Inst. i. p. 101. Stackelberg in Jahn's Jahrb. i. s. 220.* [Hypogæi or sep. caverns of Tarquinii by Rev. C. Byres, edited by Frank Howard, L. 1842. fol. *Mus. Chiusin. ii. tv. 181—185.* The pictures of the Tarquinian grottoes also in the *Mus. Gregor. i. tv. 99—104*, after the copies on the walls of the museum as well as at Munich.] f. Grotto of Clusium (also in 1827) with chariot races and gymnastic games, which are painted on the tufa itself in a careless but bold style. On the last discovered subterranean pictures in sepul. of Chiusi, *Annali vii. p. 19.* 2. The later ones, which have nothing of the severity of the old style but an easy and sometimes, by overstretching the figures, caricatured design; here also the subjects are taken more from Etruscan religion, perhaps from the Acheruntian books of the day. Of this class is the Tarquinian tomb in which white and black genii, armed with hammers, contend for the possession of the deceased. See Wilcox, *Philosoph. Trans. liii. tv. 7—9.* Agincourt, *Hist. de l'Archit. pl. 10, 1. 2.* Inghir. *iv. tv. 25—27*, and *vi. tv. c. 3.* Micali, *tv. 65.* Another tomb (Dempster *ii. tb. 88.* Aginc. *pl. 11, 5.* Inghir. *tv. 24*) shows the damned hung up and punished with instruments of torture. The earlier accounts of the painted hypogæa of Etruria are summed up by Inghir. *iv. p. 111—144*; *comp. C. Avvolta, Ann. d. Inst. p. 91. Bull. 1831. p. 81.* Gerhard, *Hyperb. Röm. Stud. s. 129. comp. p. 234.* On three newly discovered Tarquinian sepulchres with excellent paintings, *Bullet. 1832. p. 213.* [Kestner on two sepulchres discovered in Vulci at Ponte della Badia, *Bull. 1833. p. 73. M. d. I. ii. 2—5.* Orioli *Ann. vi. p. 153—190.* Wall paintings of a tomb at Veii, decorated with figures of athletes, in Micali, *M. I. 1844. tv. 58*; of one with sphinxes, horses, panthers in the style of Thericles, see *Bull. 1843. p. 99 sqq.* Other tombs at Veii have been since opened by Campana.]

5. Among the vases of Volci there are only three that have Etruscan inscriptions which refer to the subjects painted; [there is one in Braun with a sentence in the Etr. character; Prince Borghese found at Bomarzo

early in 1845 a small vase with the Etr. alphabet complete, comp. Mus. Gregor. ii. tv. 103; two goblets from Bomarzo with names, Bull. 1846. p. 105.] on several others, of rudest workmanship, there are painted Etruscan names of persons (Kale Mukathesa) according to Gerhard, Ann. d. Inst. iii. p. 73. 175. Micali, tv. 101. In subsequent excavations instituted by Baron Beugnot other two pictures of a vase were found, which by the mixture of Etruscan genii and the inscriptions (Aivas, Charun; Turms, Pentasila) maintain a great resemblance to the cinerary cistæ. Hallische ALZ. 1833. Intell. 46. M. d. I. ii, 8. Aivas throwing himself on his sword. Ataiun attacked by dogs, ii. 9. A. Aivas stabbed by another, a gladiatorial conceit, Charu present. B. A woman (HINΘIA), Charon (TVPMVCCAS), a woman (HENTASILA), yellow figures, extremely rude drawing, Ann. vi. p. 264. Vase from Perugia, Ann. iv. tv. g. comp. v. p. 346. [Meloger and Atalanta according to Zamoni in the Antologia di Firenze.] Mirror with numerous inscriptions, Bull. 1835. p. 122. 158. A bowl found at Clusium has a gorgoneion with Etruscan inscription. Micali, tv. 102, 5. A fragment of a vase, of better workmanship it seems, with Etruscan inscription (Tritun, Alacca) in Inghir. v. tv. 55, 8. There was also found at Volci a goblet with the voyage of Odysseus past the Island of the Sirens, and the inscription *Fecetiai pocolom* (ALZ., *ibid.*), and also at Tarquinii a vase with a figure of Eros in later style, and the words *Volcani pocolom*. Levezow Berl. V. no. 909, in Orte two drinking cups with rude figures, Lavernæ poculum, Salutes poculum, Bull. 1837. p. 130, proofs that painted vases were still manufactured in Etruria even when it was subject to the Romans in the sixth century of the city. [Millingen was last in possession of the two Durand goblets, not *Fecetiai* but *Æcetiæ pocolom*, so that Secchi (erroneously) read *Egeriæ* and *Belolai pocolom*. In the Gregor. Mus. Lavernæ pocolom and Keri pocolom. (that is, Ceri Mani.) Etruscan vases in Micali, M. Ined. 1844. tv. 35—47, in Berlin after Gerhard's newly acquired monuments, n. 1620—29. 1790—95. Of those goblets there are according to Millingen's statements about 6 known with Etruscan characters, and another with inscription but without figures.]

178. Now what results, for the entire development of art 1
 in Etruria—partly from the consideration of these different
 species of art and classes of monuments, and partly from some
 intimations of the ancients—is nearly this: that the power- 2
 ful, indeed, but, at the same time, sombre and severe spirit of
 the Etruscan nation, which was denied the free creative fancy
 of the Greeks, showed itself in art much more receptive than
 productive, inasmuch as at its early acquaintance with the
 works of Greek, especially Peloponnesian artists, it faithfully
 appropriated their style, and adhered to it for centuries; not 3
 neglecting, nevertheless, to avail itself also, for decorative
 statuary, of the unintelligible, but for that very reason more
 interesting forms which commerce with the East introduced,
 while at the same time the taste for bizarre compositions and
 distorted shapes which was inborn in the Etruscan race, mani-

4 fested itself here and there in different ways and in all sorts
 stage, the intercourse of the two nations, on the one hand,
 was too restricted by reason of various events,—especially the
 Samnitic conquest of Campania about the year of Rome 332
 —and on the other, the Etruscan nation itself was already too
 much broken, too degenerate and inwardly decayed, and after
 all did not possess sufficient artistic spirit to be able to ap-
 propriate art in an equal degree when carried to perfection;
 5 hence, notwithstanding the excellence of particular perform-
 ances, the art of the Etruscans, on the whole, declined into a
 sort of plodding handicraft, and lost all pretension to Greek
 6 elegance and beauty. Accordingly, the art of design was
 always a foreign plant in Etruria, foreign in forms, foreign in
 materials which she borrowed almost entirely, not from the na-
 tional superstition, which was but ill-adapted to artistic repre-
 sentations, but from the divine and heroic myths of the Greeks.

2—5. Accordingly the Etruscan works fall into five classes: 1. The
 real Tuscanica, Quintil. xii. 10. *Tullianæ*. Strab. xvii. p. 806 a., works
 which are placed in the same rank with the earliest of Greek art. Heavier
 forms, and details of costume, as well as the almost universal want of
 beard in the Etruscan works of art, constitute the difference. To this
 class belong many bronzes and engraved works, some stone statues, many
 gems, some pateræ, and the older wall-paintings. 2. Imitations of oriental,
 chiefly Babylonian, figures which had become diffused by tapestries
 and engraved stones; always merely in decorative statuary of an ara-
 besque character. Thus on the Clusinian vases, whose figures often recur
 on Perso-Babylonian stones (as the woman holding two lions in Dorow,
 Voy. Archéol. pl. 2, 1. b., is very similar to that in Ouseley, Travels i.
 pl. 21, 16), and at the same time bear a great resemblance to those on the
 so-called Egyptian vases (§. 75), (for instance, quite the same female
 figure strangling two geese, appears on both, Micali, tv. 17, 5. 73, 1); and
 on engraved stones, especially where there are animal compositions
 (comp. §. 175), and battles of wild beasts similar to those of Persepolis.
 That the Greek monstra did not yet satisfy the Etruscans is shown by
 the figure of the scarabæus in Micali, tv. 46, 17; a centaur of the an-
 tique form, with gorgon-head, wings on the shoulders, and the fore-feet
 like the claws of an eagle. 3. Intentionally distorted shapes, especially
 in bronzes (§. 172) and in mirror-designs. Comp. Gerhard, Sformate
 Inagini di Bronzo. Bullet. d. Inst. 1830. p. 11. The later wall-paintings
 (§. 177) also belong to this class. 4. Works in a fine Greek style, very
 rare; only a few mirror-designs and bronzes. 5. Works of the later me-
 chanical exercise of art, which is to be observed in nearly all cinerary
 urns. On the peculiar Etruscan profile in ancient works in stone, and
 its difference from the Egyptian, Lenoir, Ann. d. Inst. iv. p. 270.
 [Epochs of Etr. art according to Micali, Annali xv. p. 352 s. On Etruscan
 antiquities, Quarterly Review, 1845. N. cli. by an eminent connoisseur.]

LITERATURE of the Etruscan antiquities of art. Thomas Dempster's
 work (written in 1619) De Etruria Regali, l. viii. ed. Tho. Coke. F. 1723.

2 vols. fo. The engravings of works of art and explanations have been added by Ph. Buonarotti. A. F. Gori, *Museum Etruscum* 1737-43. 3 vols. (with Passeri's Dissert.) The same author's *Musei Guarnacci Ant. Mon. Etrusca* 1744 fol. *Saggi di Dissertazioni dell' Acad. Etrusca di Cortona* beginning from 1742, 9 vols. 4to. *Museum Cortonense* a Fr. Vallesio, A. F. Gorio et Rod. Venuti *Illustr.* 1750 fo. Scipione Maffei, *Osservazioni Letterarii*, T. iv. p. 1-243. v. p. 255-395. vi. p. 1-178. J. B. Passeri in *Dempsteri libros de E. R. Paralipomena*, 1767 fo. *Guarnacci Origini Italiche*, 1767-72, 3 vols. fo. Heyne's *Treatises in the Nov. Commentarr.* Gott. iii. v. vi. vii. *Opusc. Acadd.* T. v. p. 392. Luigi Lanzi, *Saggio di Lingua Etrusca* 1789. 3 vols. (who after the example of Winckelmann and Heyne in some measure cleared up the field which was before in confusion). Franc. Inghirami, *Monumenti Etruschi o di Etrusco nome*, 7 vols. text in 4to. 6 vols. engravings, fo. 1821-1826. Micali, *Storia degli Antichi Popoli Italiani*, 1832. 3 vols. a new edition of the work *Italia avanti il Dominio de' Romani*, the atlas of which, entitled *Antichi Monumenti*, far surpasses earlier ones in copiousness and importance of the monuments comprised in it, and therefore is here alone made use of. [The last collection not less rich, *Mon. ined. a illustraz. della storia d. ant. pop. Ital.* Firenze, 1844. 2 vols. fol. *Comp. Annali* xv. p. 346. *R. Rochette Journ. des Sav.* 1845. p. 349. Cavedoni *Oss. crit. sopra i mon. Etr. del Micali*, Modena 1844. 8vo.] *Etr. Museo Chiusino dai suoi possessori pubbl. con brevi espos. del. Cav. Fr. Inghirami*, P. I. 1833. P. II. 1832 (sic). [*Musei Etrusci quod Gregorius XVI. in æd. Vatic. constituit.* P. I. II. 1842. 2 vols. fol.] Smaller works by Vermiglioli, Orioli, Cardinali and others.

3. ROME BEFORE THE YEAR OF THE CITY 606 (OL. 158, 3).

179. Rome, which was an inconsiderable town before the dominion of the Etruscans, received through them the structures that an Etruscan capital required, and at the same time a circuit of very considerable extent (about seven millia). Its temples also were now provided with statues of which Rome is said to have been entirely destitute before; however, the gods of Rome long remained of wood and clay, the work of Etruscan artists or handicraftmen.

1. To these belong the great Cloaca (§. 168), the laying out of the Forum and Comitium, the Circus (§. 170), the Capitoline temple (§. 169), the prison (robur Tullianum, S. Pietro in Carcere), which sprang from the *latomia* of the Capitoline hill, the temple of Diana on the Aventine, the wall of Tarquinius or Servius (Niebuhr i. p. 394), and the Servian walls (Bunsen, *Beschreibung Roms* i. s. 623). On the substructions of the Via Appia in the vale of Aricia and the tomb of the Horatii and Curatii *M. d. I. ii.* 39. *Canina Ann.* ix. p. 10.

2. On the worship without idols at Rome before the first Tarquin. *Zoëga de Obel.* p. 225.

3. *Comp. Varro in Plin.* xxxv. 45. with *Plin.* xxxiv. 16.

1 180. At the time of the republic the practical sense of
 the Romans, which was directed to the common good, urged
 them much less to what is called fine architecture than to
 the construction of grand works in water- and road-architec-
 2 ture; however, the military roads, which had a bottom of
 gravel, and were paved with large stones, did not make their
 appearance till the sixth century, and the extensive aqueducts
 3 on arcades till the beginning of the seventh. Temples indeed
 in great number were vowed and dedicated at an early period
 even to allegorical deities; but few before those of Metellus
 4 were distinguished by their materials, size or art. Men of
 course were lodged still more meanly than the gods; there was
 long even a want of great public courts and halls; and build-
 ings for games were but slightly constructed for the temporary
 5 object. And yet of the arts of design, architecture was most
 adapted to the Roman customs and views of life; a Roman
 named Cossutius built for Antiochus at Athens about 590 (§.
 153, Rem. 4). The sarcophagi of the Scipios show how Greek
 forms and decorations had everywhere found entrance, but
 also how they were combined and mingled after the example
 of the Etruscans, without regard to destination and character.

1. The care of the Romans about road-making, aqueducts, and re-
 moval of filth, is placed by Strabo v. p. 235 in contrast with the indif-
 ference of the Greeks as to these things. Draining of the Alban lake
 about 359 (§. 168), of the Velinus by Curius 462. (Niebuhr iii. p. 265.)
 Aqueducts: Aqua Appia (under ground for 10 millia, 300 feet on arches)
 442, Anio Vetus 481, Marcia 608, the Tepula 627, the Julia by Agrippa
 719. (Frontinus de aquæduct. 1.) New Cloacæ 568, 719. Draining of
 the Pomptine marshes 592 (again under Caesar and Augustus). Roads:
 Via Appia, 442 (at first unpaved; 460 it was paved with basaltic lava to
 a distance of 10 millia from the city); Flaminia 532, 565; improvement
 in road-making during the censorship of Fulvius Flaccus 578; excellent
 roads of C. Gracchus about 630. Bridges over the Tiber. Comp. Hirt,
Gesch. der Baukunst ii. s. 184 ff.

2. The temple vowed by the Dictator Postumius, and dedicated in
 261 by Sp. Cassius to Ceres, Liber, and Libera, near the Circus Maximus,
 is worthy of notice,—Vitruvius' model of the Tuscan order, the first, ac-
 cording to Pliny, which was adorned by Greeks, Damophilus and Gor-
 gasus, as painters and statuaries in clay. The Temple of Virtus and
 Honor, dedicated by Marcellus 547, and decorated with Greek works of
 art. Temple of Fortuna Equestris, 578, built by Q. Fulvius Flaccus,
 systyle according to Vitruv. iii. 3; the half of the marble tiles of the
 Hera Lacinia were to have formed the roof. Liv. xlii. 3. The Temple of
 Hercules Musarum at the Circus Flaminius, built by M. Fulvius Nobilior,
 the friend of Ennius, 573, and adorned with brazen statues of the Muses
 from Ambracia. See Plin. xxxv. 36, 4., together with Harduin, Eumenius
 pro restaur. schol. c. 7, 3, and the coins of Pomponius Musa. Q. Me-
 tellus Macedonicus built 605, with the spoils of the Macedonian war, two
 temples to Jupiter Stator and Juno, in which marble first made its ap-

pearance, surrounded by a large portico (in 722, named after Octavia). Jupiter's temple peripteral, that of Juno prostyle, according to Vitruvius and the Capitoline plan of Rome. The former, according to Vitruvius, was built by Hermodorus of Salamis; according to Pliny, the columns were executed by Sauras and Batrachus of Lacedæmon (*lacerta atque rana in columnarum spiris*; comp. Winckelmann, W. i. s. 379. Fea, s. 459). Comp. Sachse, *Gesch. der Stadt. Rom.* i. s. 537. On the statues therein, §. 160, 2. Hermodorus of Salamis also built the temple of Mars at the Circus Flaminius after 614. Hirt ii. s. 212.

3. A rude rebuilding of the city with unburnt bricks, 365. The first basilica mentioned (*βασιλική στωα*) was by Cato 568; at an earlier period the temples of Janus served as places of assembly. Edifices by the censor Fulvius Nobilior 573 for intercourse. A *Senatus consultum* against permanent theatres (*theatrum perpetuum*) 597. comp. Lipsius ad Tac. Ann. xiv. 20. The *columna rostrata* of Duilius in the first Punic war. On other honorary columns, Plin. xxxiv, 11.

5. See especially the Sarcophagus of Cornelius Lucius Scipio Barbatus Gnaivod patre prognatus, etc. (Consul 454) in Piranesi *Monumenti degli Scipioni*, t. 3. 4. Winckelm. W. i. tf. 12. Hirt, tf. 11. F. 28. On the insignificant remains of republican Rome, Bunsen i. s. 161. On the tombs of the Scipios, Gerhard *Beschr. Roms* ii, 2. s. 121.

181. The plastic art, which was at the beginning very little 1 exercised among the Romans, gradually became important to them, through political ambition. The senate and people, 2 foreign states from gratitude, the Thurinians first, erected to meritorious men statues of brass in the forum and elsewhere; many even did so to themselves, as Spurius Cassius, according to Pliny, had already done about 268. The images of their 3 ancestors in the atrium, on the other hand, were not statues, but masks of wax designed to represent the deceased at processions. The first brazen statue of a deity was, according to 4 Pliny, one of Ceres, which was cast from the confiscated property of Spurius Cassius. From the time of the Samnitic 5 wars, when the dominion of Rome began to extend over Magna Grecia, statues and colossi were likewise, according to the Greek custom, raised to the gods as consecrated gifts.

1. Pliny (xxxiv, 11 sqq.) indeed gives out many brazen statues as works of the time of the kings and the early republic, and even believes in statues of Evander's time, and in the dedication of a Janus by Numa, which indicated the number 355 by bending the fingers in the manner of the Greek mathematicians. But the most of those mentioned by him evidently belonged to a later period. The statues of Romulus and Camillus were in heroic nudity quite contrary to the Roman custom, unless Pliny (*ex his Romuli est sine tunica, sicut et Camilli in Rostris*) is to be explained from Asconius in Scaur. p. 30. Orell. *Romuli et Tatii statuæ in Capitolio et Camilli in rostris togatæ sine tunicis*. Romulus was an ideal figure, the head of which is preserved on coins of the Memmian family; the same applies to Numa (Visconti, *Iconogr. Rom.* pl. 1); on the

contrary, Ancus Marcius appears to have retained a family likeness of the Marcii. The following are more genuine works of the earlier period, viz., the Attus Navius (comp. with Pliny Cic. de Div. i. 11), the Minucius of the year 316, and the probably Greek statues of Pythagoras and Alcibiades (erected about 440), and of Hermodorus of Ephesus, a participator in the decemviral legislation. Comp. Hirt Gesch. der Bild. Kunst s. 271. Statues of Romans before Pyrrhus (454) Cicero Cael. §. 39. c. intpp.

2. See Plin. xxxiv, 14. In the year 593 the censors P. Corn. Scipio and M. Popilius took away all statues of magistrates around the forum which had not been erected by the people or senate. A statue of Cornelia, the mother of the Gracchi, stood in the portico of Metellus.

3. On the Imagines Majorum, Polyb. vi, 53. with Schweighäuser's note. Lessing Sämmtl. Schriften Bd. x. s. 290. Eichstädt iii. Prolusiones. Qu. de Quincy, Jup. Olymp. p. 14. 36. Hugo's Rechtsgesch. (eleventh ed.) s. 334. Appius Claudius first dedicated images of his ancestors on shields (comp. §. 345*) in the temple of Bellona, which was vowed in the year 456 (not 259). Plin. xxxv, 3.

5. The Hercules dedicated on the capitol in 448 is worthy of remark (Liv. ix. 44); and also the colossal Jupiter consecrated by Spurius Carvilius on the capitol after 459, visible from the Jupiter Latiaris. It was cast from the magnificent armour of the sacred legion of the Samnites (comp. Liv. ix, 40. x, 38); at its feet was the statue of Carvilius cast from the filings (*reliquiis limæ*). Plin. xxxiv, 18. Novius Plautius, worker in brass at Rome, about the year 500, §. 173. Rem. 4.

- 1 182. In the consular and family coins (as those marked with the names of the superintendents of the Mint, especially the *tresviri monetales*, were called) the art gives evidence of great rudeness during the first century after the coining of silver began (483); the impression is flat, the figures clumsy, the Roma-head ugly. Even when the more multiplied family-types made their appearance, the art still remained rude and
- 2 imperfect. The early occupation with painting, especially in the case of Fabius Pictor, contrasting as it did with the
- 3 customs of Rome otherwise known to us, is remarkable. However, the application of painting to the perpetuating of warlike exploits and the adorning of triumphs also contributed to its being held in honour among the Romans.

1. The oldest consular coins had on the obverse the head with the winged helmet (Roma, according to others Pallas); on the reverse the Dioscuri, instead of whom, however, a chariot and horses (*bigati, serrati*) were soon introduced. The family coins had at first the general Roman emblems of the consular coins, only different gods were represented on the chariot; afterwards different types made their appearances bearing reference to the religion and history of the families. The denarius of the Pompeian family with the she-wolf, the children, and the *foxtus* is interesting. The wolf is well designed, probably after the Etruscan one (§. 172); every thing else still bad and rude. The principal works on this

portion of Numismatics by Car. Patin, Vaillant, Morelli, and Havercamp. Eckhel D. N. ii, v. p. 53 sqq. especially 111. Stieglitz, *Distributio numorum familiarum Roman. ad typos accommodata* (an instructive book). Lips. 1830. B. Borghesi on family coins in *Giornale Acad. T. lxiv. lxxv.* Cavedoni *Monete ant. italiche impresse per la guerra civile*, Bullett. 1837. p. 199.

2. Fabius Pictor painted the temple of Salus, and that too in a masterly manner, in 451. Liv. x, 1. Plin. xxxv, 7. Val. Max. viii, 14, 6. Dion. Hal. Frgm. by Mai xvi, 6. Letronne *Lettres d'un Antiquaire*, p. 412. Append., p. 82. denies that the passage in Dionysius refers to Fabius. M. Pacuvius of Rudia, the tragedian (half a Greek), painted the temple of Hercules in the Forum Boarium about 560. *Postea non est spectata (hæc ars) honestis manibus*, Plin. A painter named Theodotus in Nævius (Festus, p. 204. Lindem.) [Panofka in the Rhein. Mus. iv. s. 133 ff.] about 530, was evidently a Greek, as well as the *τοιοιογράφος* Demetrius, 590. Diodor. Exc. Vat. xxxi. 8. comp. Osann, *Kunstblatt* 1832. N. 74. [*τοιοιογράφος* is only Osann's conjecture for *τοποιογράφος*; *τοπιολογράφος* is more likely in the sense which we discover from Vitruvius, from *topia*; R. Rochette *Suppl. au Catal. des artistes*, p. 271 sqq. prefers *τοποιογράφος*, although *τόπος* cannot be pointed out in the sense of landscape.]

3. Examples in Pliny xxxv, 7, especially M. Valerius Messala's battle against the Carthaginians in Sicily, 489, and Lucius Scipio's victory over Antiochus about 564. Lucius Hostilius Mancinus in 606 explained to the people himself a picture representing the conquest of Carthage. Triumphs made pictures necessary (Petersen, *Einleit. s. 58*); for that purpose Æmilius Paulus got Metrodorus from Athens (*ad excolendum triumphum*), Plin. xxxv, 40, 30.

FIFTH PERIOD.

FROM THE YEAR 606 OF THE CITY (OLYMPIAD 158, 3) TILL THE MIDDLE AGES.

I. GENERAL REFLECTIONS ON THE CHARACTER AND SPIRIT OF THE TIME.

183. As the whole history of civilized mankind (with the 1 exception of India), so also was the history of art now concentrated at Rome; but merely through the political supremacy, not on account of the artistic talents of the Romans. The Romans, although on one side intimately allied to the Greeks, were yet as a whole of coarser, less finely organized materials. Their mind was always directed to those external relations of 2 men to one another, by which their activity in general is

conditioned and determined (practical life); at first more to those which concern the community (politics), then, when freedom had outlived itself, to those which exist between individuals (private life), especially such as arose with reference to external possessions. To preserve, increase, and protect the *res familiaris*, was nowhere so much as here regarded as a duty. The careless, unembarrassed, and playful freedom of mind which, heedlessly abandoning itself to internal impulses, gives birth to the arts, was a stranger to the Romans; even religion, in Greece the mother of art, was among them designedly practical, not only in its earlier form as an emanation of Etruscan discipline, but also in its later, when the deification of ethico-political notions prevailed. This practical tendency, however, was among the Romans combined with a taste for magnificence which despised doing things by halves, or in a paltry style, which satisfied every necessity of life in a complete and comprehensive manner by great undertakings, and thereby upheld architecture at least among the arts.

3. Compare on this point (a principal cause of the great perfection of the civil law) Hugo's History of Law, eleventh ed. p. 76. Juvenal xiv. shows how *avaritia* was inoculated in the young as good husbandry. Horace often places as in A. P. 323. the economico-practical education of the Romans in contrast with the more ideal culture of the Greeks. Omnibus, diis, hominibusque, formosior videtur massa auri, quam quidquid Apelles, Phidiasque, Græculi delirantes, fecerunt. Petron. 88.

184. The character of the Roman world in reference to art, throughout this period, can be best understood if viewed in four stages: 1st. *From the conquest of Corinth to Augustus*. The endeavours of the great to impose, and to gain the people by the magnificence of triumphs, and games of unprecedented splendour, drew artists and works of art to Rome. In individuals there was awakened a genuine taste for art, for the most part indeed united with great luxury, like the love for art of the Macedonian princes. The charm of these enjoyments was only enhanced in private life by the resistance of a party who cherished old-Roman predilections, although in public life these had apparently the ascendancy. Hence Rome was a rallying point for Greek artists, among whom there were many of great excellence who vied with the ancients; artistic science and connoisseurship here fixed their seat.

2. See §. 182, 3. M. Æmilius Scaurus, *Sulle privignus*, in 694. brought to Rome for his games as ædile the pledged statues of Sicyon, Plin. xxxv. 40, 24. xxxvi, 24, 7. Pictures also were spoiled from want of skill, in cleaning for such purposes, xxxv. 36, 19. In Cicero's time magistrates often lent one another works of art from a distance. Cic. Verr. iv. 3.

Scenographic pictures, in which illusion was the highest aim, were also employed at the games. Plin. xxxv, 7.

4. See Cato's speech (557), Liv. xxxiv, 4. Plin. xxxiv, 14. Cicero was afraid to be held by the judges a connoisseur in art: nimirum didici etiam dum in istum inquirō artificum nomina. Verr. iv, 2, 7. Cicero's love for art, however, was very moderate, see Epp. ad Div. vii, 23. Parad. 5, 2. Not so with Damasippus, Epp. *ibid.* Horat. Sat. ii, 3, 64.

6. The *intelligentes* stood in contradistinction to the *ιδιώται*, Cic. *ibid.* But even Petronius' Trimalchio says amid the most ridiculous explanations of art: Meum enim intelligere nulla pecunia vendo. Important passages on connoisseurship in Dionys. de Dinarcho, p. 664. de vi Dem. p. 1108. [Juv. i, 56 doctus spectare lacunar.] The test was: non inscriptis auctorem reddere signis, Statius, Silv. iv, 6, 24. The *idiote*, on the contrary, were often deceived with famous names. Beck, De Nom. Artif. in Monum. artis interpolatis. 1832.

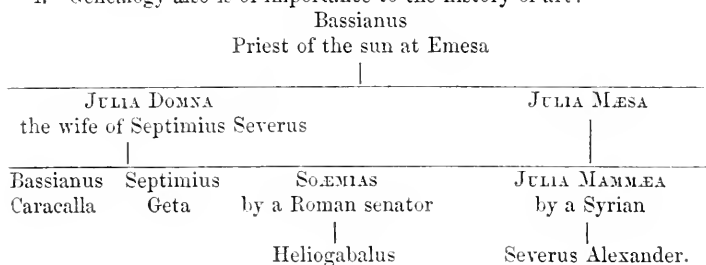
185. II. *The Time of the Julii and Flavii*, 723 to 848 ¹
A. U. (96 A. D.). Prudent princes, by means of magnificent undertakings which also procured to the common people extraordinary comforts and enjoyments, brought the Romans into entire oblivion of political life; half insane successors, by the gigantic schemes of their folly, gave still ample occupation to the arts. Although art even in such times must ²
have been far removed from the truth and simplicity of the best ages of Greece, still, however, it everywhere manifested during this century spirit and energy; the decline of taste is yet scarcely observable.

1. The saying of Augustus: that he would leave the city *marmorea* which he had received *luteritia*. Nero's burning and rebuilding.

186. III. *From Nerea to the so-called Trīginta Tyranni*, ¹
96 to about 260 years after Christ. Long-continued peace in the Roman empire; splendid undertakings even in the provinces; a transitory revival of art in Greece itself through Hadrian; magnificent erections in the East. With all this ²
zealous and widely-extended exercise of art, the want of internal spirit and life is shown more and more distinctly from the time of the Antonines downwards, along with the striving after external show; vapidity and inflation combined, as in oratory and literature. The force of the spirit of Greco- ³
Roman culture was broken by the inroad of foreign ideas; the general want of satisfaction with the hereditary religions, the blending together of heterogeneous superstitions must have been in many ways pernicious to art. The circumstance ⁴
that a Syrian sacerdotal family occupied for a while the Roman throne had considerable influence. Syria and Asia Mi- ⁵
nor were at that time the most flourishing provinces, and an Asiatic character emanating from thence, is clearly observable in the arts of design as well as in literature.

3. The worship of Isis, which made violent intrusion about the year 700 *a. u.* and often served as a cloak to licentiousness, became gradually so prevalent that Commodus and Caracalla openly took part in it.—The worship of Mithras, a mixture of Assyrian and Persian religion, became first known in the Roman world through the pirates, before Pompey, and was established at Rome from the time of Domitian, and still more from the time of Commodus. The Syrian worship was in favour even under Nero, but became prevalent particularly from the time of Septimius Severus.—Add to this, the Chaldaean Genethliology; Magic amulets, §. 206; theurgic philosophy. Comp. Heyne, *Alexandri Severi Imp. religiones miscellas probantis judicium*, especially *Epim. vi.: de artis fingendi et sculpendi corruptelis ex religionibus peregrinis et superstitionibus profectis*, *Opusc. Acad. vi. p. 273.*

4. Genealogy also is of importance to the history of art:



- 1 187. IV. *From the Triginta Tyranni to the Byzantine times.*
- 2 The ancient world declined, and with it art. The old Roman patriotism lost, through political changes and the powerlessness of the empire, the hold which the rule of the Cæsars had
- 3 still left it. The living faith in the gods of heathendom disappeared; attempts to preserve it only gave general ideas for personal substances. At the same time was altogether lost the manner of viewing things to which art is indebted for its existence,—the warm and living conception of external nature,
- 4 the intimate union of corporeal forms with the spirit. A dead system of forms smothered the movements of freer vital power; the arts themselves were taken into the service of a tasteless half-oriental court-parade. Before the axe was laid externally to the root of the tree the vital sap was already dried up within.

2. ARCHITECTONICS.

- 1 188. Even before the Cæsars Rome was provided with all kinds of edifices which seemed necessary to adorn a great
- 2 city, after the manner of the Macedonian structures;—ele-

gantly built temples, although none of considerable extent; *curiæ* and *basilicæ*, which became more and more necessary to 3 the Romans as places of assembly and business, as well as markets (*fora*) surrounded with colonnades and public buildings; buildings also for games which the Roman people was 4 formerly accustomed to see even although magnificent, constructed only for a short duration, were now built of stone and in gigantic masses. In the same way luxury in pri- 5 vate buildings, after it had timidly and hesitatingly taken the first steps, soon advanced rapidly and unprecedentedly to a great height; at the same time the streets were crowded with 6 monuments, and superb villas swallowed up the space destined for agriculture.

2. Temple of Honor and Virtus built by the architect C. Mutius for Marius, according to Hirt ii. s. 213; others (as Sachse i. s. 450) hold it to be that of Marcellus, §. 180. Rem. 2. The new capitol of Sulla and Catulus with unaltered plan, dedicated in 674. The temple of Venus Genitrix on the Forum Julium, vowed in 706; Temple of Divus Julius, begun in 710.

3. The Curia of Pompey 697; the magnificent Basilica of Æmilius Paulus, the consul 702, with Phrygian columns (Basilica Æmilia et Fulvia, Varro de L. L. vi. §. 4). The Basilica Julia, which Augustus completed and then renewed, at the south-west corner of the Palatine. See Gerhard, Della Basilica Giulia. R. 1823. Adjoining it was the new Forum Julium, completed by Augustus. On the design of a Forum §. 295.

4. In the year 694 M. Æmilius Scaurus as ædile fitted up magnificently a wooden theatre; the wall around the stage consisted of three tiers of pillars (*episcenia*), behind which the wall was of marble below, then of glass, and then of gilded wainscot: 3,000 brazen statues, many pictures and tapestries. Curio the tribune's (702) two wooden theatres were united into an amphitheatre. Pompey's theatre (697), the first of stone, for 40,000 spectators, was copied from that of Mitylene. On the upper circuit stood a temple of Venus Victrix. Hirt iii. s. 98. [Canina sul teatro di Pompeo in the Mem. d. acad. Archeol. 1833.] The first amphitheatre of stone erected by Statilius Taurus under Augustus. The circus Maximus was fitted up for 150,000 men in the reign of Cæsar.

5. The censor L. Crassus was much censured about the year 650 on account of his house with six small columns of Hymettic marble. The first that was faced with marble (a luxury which now crept in) belonged to Mamurra, 698; but even Cicero lived in a house which cost LLSXXXV, that is £26,090. Mazois, Palais de Scaurus, fragm. d'un voyage fait à Rome vers la fin de la républ. par Mérovir prince des Suèves. In German with notes by the brothers Wüstemann. Gotha 1820.

6. Lucullus' villas, Petersen Einl. p. 71. Varro's Ornithon (after the tower of the Winds at Athens, de R. R. iii. 3). Monument of Cæcilia Metella, the wife of Crassus, almost the only ruin of that time.—Architects in the time of Cicero, Hirt ii. s. 257. Cyrus in Cicero's letters.

- 1 189. In the time of the first Cæsars Roman architecture in public buildings cultivated a character of grandeur and magnificence, which was certainly the most conformable to the relations and ideas of a people that governed the world.
- 2 Pillars and arches took their place in considerable buildings as a leading form, together with the columns and their entablature, while at the same time the fundamental law was observed that both forms, but each preserving its own place, should go side by side, so that the arches formed the internal construction of the building, the columns the external front, and where no roof rested upon their entablature should fulfil
- 3 their end as supports to statues. However, there were more severe scholars of the Greek masters, such as Vitruvius, who were even already forced to complain of the mixture of heterogeneous forms; a reproach, that must also indeed apply to
- 4 the so-called Roman capital which did not make its appearance till after Vitruvius. Purity of architecture required to be even at that time learned from the edifices of the Grecian mother country and Ionia.

3. See Vitruv. i, 2, iv, 2. on the blending of the Ionic dentels with the Doric triglyphs. It is found exemplified in the theatre of Marcellus. Vitruvius complains more loudly of scenography which mocked at all architectonic principles, §. 209.

4. The Roman or Composite capital places the Ionic corner-capital entire over the lower two-thirds of the Corinthian, into which however the former had been already taken up in the most suitable manner; it loses thereby all unity of character. The columns are carried to a height of 9 to 9½ diameters. First introduced in the arch of Titus.

- 1 190. Augustus, with a true princely disposition, comprehended all branches of a Roman order of architecture: he found the field of Mars still for the most part unoccupied, and together with Agrippa and others converted it into a superb city agreeably interspersed with groves and verdant
- 2 lawns, which eclipsed all the rest of the city. The succeeding emperors crowded with their buildings more around the Palatine and the Via Sacra; one enormous fabric here arose
- 3 on the ruins of another. In the room of the gigantic edifices of Nero, which only ministered to the debauchery and vanity of the builder, the Flavii planted structures of public utility; in their time, however, a perceptible decline of good taste
- 4 took place. A terrible event in the reign of Titus has preserved to posterity the animated spectacle of a whole Roman country-town, in which, notwithstanding the utmost economizing of space, and on the whole a slight and cheap style of building, there are to be found nearly all kinds of public buildings which a capital possessed, and a taste for elegant form and pleasing ornament are seen everywhere diffused.

I. UNDER AUGUSTUS (MORUM. Ancyranum):

I. IN ROME. a. Built by the Emperor. Temple of Apollo Palatinus, completed in 724, of Carrara, and the colonnades around of Punic marble; libraries in it. Sachse ii. s. 10. Petersen Einl. s. 87. Temple of Jupiter Tonans, now of Saturn (three Corinthian columns together with entablature on the Capitoline hill are remains of a restoration, Desgodetz, *Les Edifices Antiques de Rome*, ch. 10); of Quirinus, a dipteros; of Mars Ultor on the capitol, a small monopteros, which we still see on coins, and in the forum of Augustus a large temple, of which three columns still remain. Piale, *Atti dell' Acc. Archeol. Rom.* ii. p. 69. The Roman *fora* according to Bunsen, *Mon. d. Instit.* ii, 33. 34. Theatre of Marcellus, built into the Palace Orsini, 378 feet in diameter (see Guattani M. I. 1689, *Genn. Febr. Piranesi, Antichità Rom.* T. iv. t. 25—37. Desgodetz, ch. 23). Portico of Octavia (formerly of Metellus) together with a curia, schola, library and temples—a vast structure. A few Corinthian columns of it remaining, as is thought (comp. Petersen Einl. s. 97 ff). Mausoleum of Augustus together with the Bustum on the field of Mars beside the Tiber; remains of it. *Aque. Vie.* [The bust at the Corso, *Beschr. Roms* iii. 3 Einleitung.]

b. Buildings of other great personages (Sueton. August. 29). By M. Agrippa, great harbours and cloacæ; the portico of Neptune or the Argonauts; the Septa Julia and the Diribitorium with enormous roof (Plin. xvi, 76, and xxxvi. 24, l. e cod. Bamberg. Dio Cass. lv, 8); the large Thermae. The Pantheon formed an advanced building in front (727); a circular edifice 132 feet high and broad within, with a portico of 16 Corinthian columns of granite; the walls reveted with marble, the lacunaria adorned with gilded rosettes. Brazen beams supported the roof of the portico, the tiles were gilded. Dedicated to the gods of the Julian family (Jupiter as Ultor, Mars, Venus, D. Julius and three others), colossal statues of whom stood in niches.—[Instead of the words Pantheon Iovi Ultori in the second passage of Pliny, the Cod. Bamb. has *vidit orbis: non et tectum diribitorii?* There are only six niches.]—Other statues in tabernacles, the Caryatides of Diogenes on columns. Colossi of Augustus and Agrippa in the portico. Restored 202 after Christ. S. Maria Rotonda. Desgodetz, ch. 1. Hirt in the *Mus. der Alterthums W.* Bd. i. s. 148. Guattani 1789. *Sett. Mem. Encycl.* 1817. p. 48. [*Beschr. Roms* iii, 3. s. 339—59.] Four [legal] documents by Fea. 1806 and 1807, [on the removal of the adjoining houses]. Wiebeking Bürgerl. *Baukunst*, Tf. 24. Rosini's Vedute. By Asinius Pollio the atrium of Libertas with a bibliotheca and busts of literary men. See Reuvens in Thorbecke, *De Asinio Pollione.* Cornelius Balbus' Theatre.—Pyramid of Cestius.

On the picturesque appearance (scenography) of the Campus Martius at this time, Str. v. p. 256. Comp. Piranesi's imaginative panoramic view: *Campus Martius.* R. 1762.

II. OUT OF ROME. In Italy the arches in honour of Augustus at Rimini (see Briganti's work), Aosta and Susa (Maffei, *Mus. Veron.* p. 234. Work by Massazza), which are still standing. Road cut through the hill of Posillippo by T. Cocceius Auctus. R. Rochette, *Lettre à M. Schorn.* p. 92. In the provinces, several temples of Augustus and Roma; ruins at Pola. The stoa of Athena Archegetis at the new forum of

Athens with an equestrian statue of L. Cæsar (slender Doric columns) about 750. C. I. n. 342. 477. Stuart i. ch. 1. Remains of a small temple of Augustus have been lately discovered (C. I. 478). Nicopolis near Actium, and near Alexandria built by Augustus. Ara maxima built to Augustus in 744 by the nations of Gaul, on an inscription in Osann Zeitschr. f. A. W. 1837. s. 387. Sumptuous buildings by Herod the Great in Judæa (Hirt, in the *Schriften der Berl. Acad.* 1816); the new temple endeavoured to bring the old style of Solomon into harmony with the Greek taste now prevailing in architecture. Temple of C. and L. Cæsar at Nemausus, Nismes, an elegant Corinthian prostyle pseudopeript., built 752 (1 after Christ). Clerisseau, *Antiquités de Nismes*. Comp. §. 262, 2.

2. THE CLAUDII. The camp of the Prætorians (A. D. 22) marks the time of Tiberius, and the street-like bridge of vessels across the bay of Baiæ that of Caligula (Mannert Geogr. ix, 1. s. 731). Claudius' great harbour of Ostia with gigantic moles and a pharos on an artificial island, afterwards still more improved by Trajan (Schol. Juven. xii, 76); his aqueducts (aqua Claudia et Anio novus) and draining of the lake Fucinus. [Completed by Hadrian, Martiniere Geogr. Lex. iv. s. 1973 sq.] Bunsen *Annali d. Inst.* vi. p. 24. tav. d'agg. A. B. [L. Canina sulla stazione delle navi di Ostia, sul porto di Claudio 1838. *Atti del acad. pontef.* Claudius' triumphal arch on the Flaminian way (on coins, Pedrusi vi. tb. 6, 2), buried ruins of it. *Bullet. d. Inst.* 1830. p. 81. Palatine palaces of the Cæsars. *Del palazzo de' Cesari opera postuma da Franc. Bianchini. Ver.* 1738. A new Rome regularly built arose from Nero's conflagration (65). The golden house (on the site of the *transitoria*) extended across from the Palatine to the Esquiline and Cælius, with porticoes several millia in length and large parks laid out in the interior, and indescribable splendour particularly in the dining-halls. The architects were Celer and Severus. The Flavii destroyed the greatest part; numerous chambers have been preserved in the Esquiline, behind the substruction-walls of the baths of Titus. See Ant. de Romanis, *Le antiche Camere Esquiline* 1822, and Canina's *Memorie Rom.* ii. p. 119. comp. §. 210. Nero's baths on the Campus. [Canina sul porto Neroniano di Ostia, R. 1837. from the *Atti d. acad. pontef.*]

3. THE FLAVII. The third capitol, by Vespasian, higher than the earlier ones (on coins, Eckhel D. N. iv. p. 327); the fourth, by Domitian, still always according to the same ground-plan but with Corinthian pillars of Pentelic marble, within richly gilded (Eckhel, p. 377). Temple of Peace, by Vespasian (Eckhel, p. 334); extensive ruins on the Via Sacra. The cross-arch of the centre-nave was supported by eight Corinthian columns; at each side three subordinate compartments. Bramante borrowed from them the idea of St. Peter's. According to others it belonged to a basilica of Constantine (Nibby *del tempio d. Pace et della bas. di Constant.* 1819. *La bas. di Constant. sbandita della Via Sacra per lett. dell' Av. Fea.* 1819). Desgodetz, ch. 7. Comp. Caristie, *Plan et Coupe du Forum et de la Voie Sacrée*. Amphitheatrum Flavium (Coliseum) dedicated by Titus, in the year 80, and used at the same time as a Naumachia. The height 158 Parisian feet, the small axis 156 (Arena) and 2 × 156 (Seats), the large, 264 and 2 × 156. Desgodetz, ch. 21. Guattani 1789. Febr. Marzo. Five small treatises by Fea.

Wagner de Flav. Amph. Commentationes. Marburghi 1829—1831. comp. §. 290, 3. 4. Titus' palace and thermæ. Domitian built many magnificent edifices, as to which Martial, Stat. Silv. iv, 2, 48. Large domed hall on the Palatium by Rabirius. The Alban citadel (Piranesi, Antichità d'Albano). Forum Palladium of Domitian or Nerva with richly decorated architecture; chamfered corona; modillions and dentels together; see Moreau, Fragmens d'Architecture, pl. 7. 8. 11. 12. 13. 14. 17. 18. Guattani 1789. Ottobre. Arch of Titus on the Via Sacra, the architecture somewhat overloaded, the corona channelled. Bartoli, Vet. Arcus August. cum notis I. P. Bellorii ed. Jac. de Rubeis 1690. Desgodetz, ch. 17. comp. §. 294, 9. [Gius. Valadier Narraz. artist. dell' operato nel ristauero dell' arco di Tito. In Roma 1822. 4to.]

4. Under Titus (A. D. 79), POMPEII, HERCULANEUM and STABLE buried. History of their discovery, §. 260. Pompeii is highly interesting as a miniature picture of Rome. A third portion of the city has been laid open, and here there are a principal forum, with the temple of Jupiter (?), a basilica, the Chalcidicum and Crypta of the Eumachia, and the Collegium of the Augustales (?), the *forum rerum cenulium*, two theatres (the unroofed one built by Antoninus Primus, M. Borbon. i, 38), thermæ, numerous temples mostly small, among them an Iseum, many private buildings, in part very stately dwellings provided with atrium and peristyle, such as the so-called house of Arrius Diomedes, that of Sallust, of Pansa, and those called after the tragic poet and the faun; the street of sepulchres before the gate towards Herculaneum; separated from these the amphitheatre to the east. Almost everything on a small scale, the houses low (also on account of earthquakes), but neat, clean, and comfortable, slightly built with rubble stones, but cast with excellent plaster; beautiful floors of particoloured marble and mosaic. The columns mostly of the Doric order with slender shafts, but sometimes Ionic with singular deviations from the regular form, and with a coating of paint (Mazois, Livr. 25), also Corinthian. The most antique structure is the so-called temple of Hercules. Much had not yet been restored after the earthquake of 63 A. D.

Principal Books: Antiquités de la Grande Grèce, grav. par. Fr. Piranesi d'après les desseins de J. B. Piranesi et expl. par A. J. Guattani. P. 1804. 3 vols. fo. Mazois' splendid work, Antiquités de Pompéi, begun in 1812, continued since 1827 by Gau. [Completed with the fourth part 1838.] Sir W. Gell and Gandy, Pompeiana or Observations on the Topography, Edifices and Ornaments of Pompeii. L. 1817. New Series 1830, in 8vo. Goro von Agyagfalva's Wanderungen durch Pompeii. Wien 1825. R. Rochette and Bouchet, Pompéi. Choix d'Edifices Inédits, begun Paris 1828. [contains Maison du poète trag. broken off at the 3d part, 22 pl.] Cockburn and Donaldson, Pompeii illustrated with picturesque Views. 2 vols. fo. W. Clarke's Pompeii, translated at Leipzig 1834. M. Borbonico. Comp. §. 260, 2. The latest excavations, Bull. 1837. p. 182. [Engelhardt Beschr. der in Pompeii ausgegrabenen Gebäude, Berlin 1843. 4to. (from Crelle's Journal for Archit.) The Library of Entertaining Knowledge. Pompeii 2 vols. 2d Ed. London 1833. L. Rossini le antichità di Pompeii delin. sulle scoperte fatte sino l'anno 1830. R. fol. max. 75 tav.]

1 191. The vast buildings erected by Trajan, the structures of Hadrian which vie with everything earlier, and even particular edifices reared under the Antonines, present architecture in its last period of bloom, on the whole still as noble and great as it was rich and elegant, although, in particular works, the crowding and overloading with ornaments, to which
2 the time had a tendency, was already very sensible. We find also, even from the time of Domitian, the insulated pedestals of columns (stylobates) which arose from continuous postaments (stereobates). They have no other ground and aim than the straining at slender forms and the greatest possible interruption and composition.

1. TRAJAN'S Forum, the most stupendous in all Rome according to Ammian. xvi, 10, with a brazen roof which must have been perforated (Paus. v, 12. 4. x, 5, 5. *gigantei contextus*, Ammian.); many columns and fragments of granite found there recently. In the middle the column (113 A. D.) with the brazen statue of the emperor (now St. Peter). Pedestal 17 feet; base, shaft, capital and pedestal of the statue 100 feet. The shaft 11 feet thick below and 10 above. Composed of cylinders of white marble; with a stair inside. The band with the reliefs becomes broader as it ascends, which diminishes the apparent height. Bartoli's Columna Trajana. [1673. Col. Traj. 134. *æn. tabulis insc. quæ olim Mutianus incidit cur. cum expl. Ciacconi, nunc a C. Losi reperta imprimitur. R. 1773.*] Piranesi's superb work 1770. Raph. Fabretti, *De Columna Trajani. R. 1683.* Against the traces of colours which Semper and others asserted, Morey in the Bull. 1836. p. 39. The Basilica Ulpia adorned with numerous statues, on bronze coins (Pedrusi vi. tb. 25). A great number of architectural works,—thermæ, odeion, harbour, aqueduct (on coins). Trajanus herba parietaria. Almost all by Apollodorus, Dio Cass. lxi, 4, as likewise the bridge over the Danube, A. D. 105. Comp. Eckhel D. N. vi. p. 419. Arches of Trajan are still in existence at Ancona (very fine, of large masses of stone), and at Benevento, of almost Palmyrenian architecture. Works on these by Giov. di Nicastro and Carlo Nolli. The correspondence with Pliny the younger shows the Emperor's knowledge, and his interest in the buildings in all the provinces. Pliny's Villas (Mustius the architect.) treatises upon them by Marquez and Carlo Fea.

HADRIAN, himself an architect, put Apollodorus to death from hatred and jealousy. Temple of Venus and Roma, pseudodipt. decast., in a forecourt with a double colonnade, chiefly of marble with Corinthian columns, large niches for the statues, beautiful lacunaria and brazen roof. See Caristic, Plan et Coupe n. 4. The front view (with the history of Romulus on the pediment) on the bas-relief in R. Rochette M. I. i. pl. 8. Tomb on the further side of the Tiber, described by Procopius, Bell. Goth. i, 22. Now the castle of S. Angelo, Piranesi, *Antichità* iv. t. 4—12. Restorations, Hirt *Gesch. Tf. 13, 3. 4. 30, 23.* Bunsen (after Major Bavari's investigations) *Beschr. Roms* ii. s. 404. A structure square below supported a circular building which probably diminished upwards in three stages. [Circus in the neighbourhood of the Mausoleum, a treatise thereon by Canina, 1839, in the *Mem. d. Acad. Rom. di Archeol.*] Tibur-

tine villa, full of imitations of Greek and Egyptian buildings (Lyceum, Academia, Prytaneum, Canopus, Pæcile, Tempe, [Lesche, in great part preserved] a labyrinth of ruins, 7 millia in circuit, and a very rich mine of statues and mosaics. *Pianta della villa Tiburt. di Adriano* by Pirro Ligorio and Franc. Contini. R. 1751. Winckelm. vi, 1. s. 291. As euergetes of Greek cities Hadrian completed the Olympieion at Athens (Ol. 227, 3. comp. C. I. n. 331), and built a new city to which he gave his name; the arch over the entrance to it is still standing; there were there a Heræon, Pantheon, and Panhellenion, with numerous Phrygian and Libyan columns. Probably the very large portico 376 × 252 feet, north from the citadel, with stylobates, is also one of Hadrian's edifices. Stuart i. ch. 5 (who takes it to be the Pæcile), Leake, Topogr. p. 120. To the Attic monuments of the time belongs also that in commemoration of the Seleucid Philopappus' admission to the citizenship of Athens, erected in the Museion about the year 114 under Trajan. Stuart iii. ch. 5. *Grandes Vues de Cassas et Bence*, pl. 3. Böckh C. I. 362. In Egypt Antinoë (Besa), beautifully and regularly laid out in the Grecian style, with columns of the Corinthian order, but of free forms however. *Description de l'Égypte*, T. iv. pl. 53 sqq. Decrianus, architect and mechanician, §. 197.

Under ANTONINUS PIUS, the Temple of Antoninus and Faustina, at first probably destined only for the latter, a prostyle with beautiful Corinthian capitals, the cornice already greatly overloaded. Desgodetz 8. Moreau pl. 23. 24. Villa of the Emperor at Lanuvium. The column in honour of Antoninus Pius erected by Marcus Aurelius and Lucius Verus, merely a column of granite, of which nothing more than the marble postament is preserved, in the garden of the Vatican, §. 204, 4: Vignola de Col. Antonini. R. 1705. [Seconda Lettera del sgr. M. A. de la Chausse sopra la col. d. apoth. di A. P. Nap. 1805.] Column of Marcus Aurelius, less imposing than that of Trajan (the bas-relief band is of the same height throughout). [The col. of Marcus Aurelius, after P. S. Bartoli's designs, by Bellori 1704.] A triumphal arch erected at the same time in the Flaminian way, the reliefs of which are still preserved in the palace of the Conservatori. Herodes Atticus, the preceptor of M. Aurelius and L. Verus (comp. Fiorillo and Visconti on his inscriptions) showed an interest in Athens by the embellishment of the stadion and by building an odeion. A theatre at New-Corinth. [A temple, supposed to have been built in the time of the Antonines at Jæckly near Mylasa, Ion. Antiq. i. ch. 4.]

192. After the time of Marcus Aurelius, although the love of building did not cease, a more rapid decline in architectural taste took place. Decorations were crowded to such a degree that all clearness of conception was destroyed, and so many intermediate mouldings were everywhere introduced between the essential members that the principal forms, especially the corona, completely lost their definite and distinctive character. By seeking to multiply every simple form, interrupting the rows of columns together with the entablature by frequent advancements and retirings, sticking half-columns to pilasters.

making one pilaster jut out from another, breaking the vertical line of the shafts with consoles for the support of statues, making the frieze belly out, and filling the walls with a great number of niches and frontispieces, they deprived the column, the pillar, the entablature, the wall and every other member, of its significance and peculiar physiognomy, and together with a bewildering perplexity produced at the same time an extremely tiresome monotony. Although the technical construction on the whole was excellent, the workmanship, however, in detail become more and more clumsy, and the care in the execution of the enriched members diminished in proportion as these were multiplied. The taste of the nations of Syria and Asia Minor had evidently the greatest influence on this tendency of architecture; and there likewise are to be found the most distinguished examples of this luxuriant and florid style. Even native structures in the East may not have escaped all influence; the mixtures of Greek with indigenous forms in barbaric countries, which can be pointed out, appear chiefly to belong to this period.

1. Under **COMMODUS**, the temple of Marcus Aurelius with convex frieze (built into the Dogana). The arch of **SEPTIMIUS SEVERUS**, bungled in the design (the middle columns advance without any aim), overloaded with tracery of rude workmanship. [Suaresius Arcus Sept. Sev. R. 1676. fol.] Another arch erected by the **Argentarii**. Desgodetz, ch. 8. 19. **Bellori**. **Septizonium** quite ruinous in the 16th century. A labyrinth built by **Qu. Julius Miletus** as an institution for the recreation of the people. **Welcker**, *Sylloge*, p. xvii. **CARACALLA**'s thermæ, an enormous structure with excellent masonwork; light vaulted roofs of a composition of pumice-stone, of great span, particularly in the *cella solearis* (a swimming bath towards the east), comp. **Spartian Carac.** 9. (The chief mine of the **Farnesian** statues, the earlier of excellent, the more recent of ordinary workmanship.) **A. Blouet**'s *Restauration des Thermes d'Ant. Caracalla*. On new excavations, **Gerhard**, *Hyperb. Röm. Studien*, s. 142. The so-called circus of **Caracalla** (probably of **Maxentius**; the inscription however does not entirely decide) before the **Porta Capena**, badly built. Lately laid open. Investigation on the subject by **Nibby**; *Kunstblatt* 1825. N. 22. 50. 1826. N. 69. **HELOGABALUS** dedicated to the god after whom he was named a temple on the **Palatium**. **SEVERUS ALEXANDER**, Thermæ and other bathing establishments; many earlier buildings were then renewed. There are many things besides at Rome which have come down from the time of florid architecture, such as the so-called temples of **Jupiter Stator**, **Fortuna Virilis** (now **Maria Egiziana**), and **Concordia** (a later restoration of a temple to **Divus Vespasianus**, according to **Fea**).

5. In **SYRIA**, **ANTIOCH** was adorned by almost every emperor with buildings, particularly aqueducts, thermæ, nymphæa, basilicæ, xysta, and edifices for games, and its ancient splendour (§. 149) was often restored after earthquakes. At **HELIOPOLIS** (**Baalbeck**) the great temple of **Baal** built in the time of **Antoninus Pius** (**Malalas**, p. 119. **Ven.**), peript. decast. 250 × 155 **Par. F.**, with a quadrangular and a hexagonal fore-

court; a smaller temple peript. hexast. with a thalamus (comp. §. 153. Rem. 3); a strangely designed tholus. R. Wood, *The Ruins of Baalbeck*, otherwise Heliopolis. L. 1757. Cassas, *Voy. pittor. en Syrie* ii. pl. 3—57. *Souvenirs pendant un voy. en orient* (1832. 33.) par M. Alph. de Lamar- tine, P. 1835. T. iii. p. 15 sqq. Magnificent description on the temple of the Sun, data by Russegger, in the *Bull.* 1837. p. 94 sq. PALMYRA (Tadmor) sprang up as a place of traffic in the desert in the first century after Christ, and flourished, after being restored by Hadrian, during the peaceful reign of the Antonines, afterwards as the residence of Odenatus and Zenobia, till its conquest by Aurelian. See Heeren, *Commentatt. Soc. Gott. rec. vii.* p. 39. Diocletian also caused baths and churches to be built there, and Justinian renewed them (according to Procopius and Malalas). Temple of Helios (Baal) octast. pseudodipt. 185 × 97 feet, with columns having metal foliage fixed on, in a large court (700 feet long and broad) with Propylæa, on the east. Small temple prost. hexast. on the west. Between them a street of columns 3,500 feet in length, an imitation of that at Antioch. Round about ruins of a palace, basilicae, open colonnades, markets, aqueducts, honorary monuments, tombs (that of Iamblichus built A. D. 103, of very remarkable architecture); for games only a small stadium. Wood, *The Ruins of Palmyra*, otherwise Tadmor. 1753. Cassas i. pl. 26 sqq. In similar style were laid out the cities of DECAPOLIS, east from the Jordan, especially Gerasa (on which Burckhardt treats in his *Travels in Syria*, p. 253. and Buckingham, in greater detail, *Trav. in Palestine*, p. 353 sqq. with various plans and sketches) and Gadara (Gamala in Buckingham, p. 44). The same gorgeous and overloaded architecture prevailed in Asia Minor, as is shown in the temple at Labranda (Kiselgiek, according to others, Euromus, Choiseul, *Gouff. Voy. Pitt.* i. pl. 122. Ionian Antiq i. ch. 4), the monument of Mylasa, with columns elliptical in transverse section (*Ion. Ant.* ch. 7. pl. 24 sq. *Chois.* pl. 85 sq.), the ruins of a temple at Ephesus (*Ion. Ant.* pl. 44. 45. *Chois.* pl. 122); the portico of Thessalonica (*Stuart* iii. ch. 9) also belongs to this time. In the rock-sepulchres near Jerusalem, especially those called the tombs of the kings, the period of which it is difficult to determine (*Münter Antiq. Abhandl.* s. 95 sq. *Raumer's Palästina* s. 212. 216) there appear simpler forms of Greek architecture; only the character of the ornaments is oriental (grapes, palms and the like). Cassas iii. pl. 19—41. *Forbin, Voy. d. le Levant*, pl. 38.

6. In the remarkable ruins of PETRA, the rock environed and almost inaccessible city of the Nabatheans, which was enriched by the commerce from the Red Sea, there are found rock-built temples with domes, theatres, sepulchres, ruins of palaces; also colossal statues; on the whole, Grecian forms, but arbitrarily composed, and disfigured by a love of fantastic multiplicity of forms. See especially Burckhardt, *Trav. in Syria*, p. 421. Leon de Laborde and Linant, *Voy. de l'Arabie Pétrée*, *Livr.* 2 sqq. Not only do we find an interesting combination of later Roman with native forms in the empire of the Sassanidæ (§. 248) but also in that of MEROË, especially at the small temple near Naga (*Cail-liaud, Voy. à Méroé* i. pl. 13).

193. Reckoning from the time of the Thirty Tyrants, and still more from that of Diocletian, luxuriance passed over en-

tirely into rudeness which neglected the fundamental forms
 2 and principles of ancient architecture. Columnar was so
 combined with arched architecture that the arches were at
 first made to rest on the entablature, and afterwards were
 even made to spring immediately from the abacus in vio-
 lation of the laws of statics, which require undiminished and
 angular pillars under the arch; at length they went so far
 3 as to give the entablature itself, together with the dentels
 and modillions, the form of an arch. They placed columns
 and pilasters on consoles, which projected from the walls
 in order to support arches or pediments; they began to give
 the shafts screw-channelled and otherwise convoluted forms.
 4 Covering members were on account of the multiplicity of
 the parts regarded as the principal thing, and were loaded
 on those lying beneath in a most unwieldy manner, as the
 cornice was on the entablature in general, and in its separate
 5 subordinate parts. The execution was universally meagre,
 tame and rude, without roundness or effect; there was left
 however, as a remnant of the Roman spirit, a certain grand-
 eur in the design; and in the mechanical details things were
 6 still done worthy of admiration. In consequence of the new
 organization of the empire fewer buildings were undertaken
 7 at Rome itself, but on the other hand provincial cities, espe-
 cially from the time of Diocletian, flourished with new splen-
 8 dour. What injured Rome most was the transference of the
 throne to Constantinople.

6. Gallienus' arch, of travertine, in a simple style destitute of art. Under Aurelian the walls of Rome were widened, attention to security began (Nibby's statements in *Mura di Roma* 1821 are not always correct, see Stef. Piale in the *Dissert. dell' Acc. Archeol.* ii. p. 95). Great double temple of Bel and Helius. Salaried teachers of architecture. Diocletian's *Thermæ* in tolerable preservation; the circular hall in the centre, the groined vault of which is supported by eight granite columns, was converted by Michael Angelo in 1560 into the beautiful church *S. Maria degli Angeli*. Desgodetz 24. *Le Terme Diocl. misur. e disegn. da Seb. Oya.* R. 1558. Strong castle and villa of the Ex-emperor near Salona (at Spalatro) in Dalmatia, 705 feet long and broad. Adam's *Ruins of the Palace of Diocletian at Spalatro*, 1764. fol. The column in honour of Diocletian at Alexandria (otherwise Pompey's pillar) is very large indeed (88½ Par. f.) but in bad taste. *Descr. de l'Égypte* T. v. pl. 34. *Antiquités*, T. ii. ch. 26. *Append.* Norry *Descr. de la Colonne de Pompée*. Hamilton's *Ægyptiaca*, pl. 18. Cassas iii. pl. 58. [(§. 149. R. 2). Clarke *Travels* ii, 2. a title plate, Dalton *Mus. Gr. et Æg. or Antiquities from drawings*. pl. 43. The shaft is good in style, the capital and base bad, on which account Norry, Leake in the *Classical Journal*, vol. 13. p. 153, and Wilkinson *Topogr. of Thebes* 1835, regard it as a Grecian work of the flourishing period of Alexandria, and suppose from the inscription 20 feet high which was restored by Villoison and Leake, that it was only at last dedicated to Diocletian. J. White *Ægyptiaca*, Oxf. 1801, thought that

Ptol. Philad. raised it to his father. Only Zoega de obel. p. 607 has shown that Athonius in his description of the acropolis of Alexandria, Progymn. 12 speaks of this column as the far-conspicuous central point of the buildings on the acropolis which were derived from the Ptolemies (*ἀρχαὶ δὲ τῶν ὑπτῶν τῆς τῆς κίονος κορυφῆς περιεστῆκασι*), and that the place where it now stands also agrees therewith. This testimony cannot be shaken, although the inscription given by Cyriacus, which says that the column was erected by Alexander the Macedonian (Deinocrates being the architect), and which is defended by Osann in the *Memorie d. Inst. archeol.* iii. p. 329, cannot be genuine. Accordingly the column did not first proceed from the granite quarries of Syene in the years 205—209, as Letronne maintains in *Rech. pour servir à l'hist. de l'Ég.* p. 367, and *Journ. des. Sav.* 1836. p. 593, and the present author also has conceded in the *Hall. A. L. Z.* 1835. Jun. s. 245. that the shaft may have been taken from that column which was erected on the same site in the time of Alexander or the Ptolemies.] The arch of Constantine, adorned with Dacian victories from Trajan's arch, the new sculptures very ill proportioned. Baths of Constantine. Tomb of Constantia, the daughter of Constantine (the so-called temple of Bacchus, Desgodetz, ch. 2.), beside the church of S. Agnes; and of Helena the wife of Julian, a tholos, in the style of the Pantheon, on the Via Nomentana. The corrupt style of architecture at that time, with its twisted and convoluted columns, is not seen so distinctly in ruins as on sarcophagi (for example that of Probus Anicius, about 390. Battelli's Dissertation on it, R. 1705), also on coins of Asia Minor, for instance those of Blaundos under Philippos Arabs.

7. Besides Rome, the following were places of importance: Mediolanum, on the buildings of which see Ausonius' (died in 390) *Clarae Urbes* 5, Verona, with the colossal amphitheatre, and the gates built in 265 in three stories with spirally-fluted columns, and pilasters on consoles; [Count Orti Manara Delle due antichissime porte esist. in Verona ai tempi de' Romani, Verona 1840. fol.] Treveri, where there are many ruins, the Porta Nigra, a strong work, although rude in detail, comp. §. 264; Narbo, Carthage.

8. At BYZANTIUM, Septimius Severus had already done much in building; the city was now quickly provided with edifices for the requirements of the people and the court. A *forum* of Augustus, other *fora*, *senatus*, *regia*, the *palatium*, baths, such as the Zeuxippeion, the hippodrome (Atmeidan), with the obelisk erected by Theodosius and the serpent-tripod, reputed to be from Delphi. At first temples were also dedicated to Roma and Cybele. Theodosius built the Lauseion and thermæ. The anemodulion (somewhat resembling the Athenian Tower of the Winds) was a remarkable monument. See Nicetus Acom. *Narratio de statu* antiq. quas Franci destruxerunt, ed. Wilken, p. 6. For general accounts, Zosimus, Malalas, and other chroniclers, Procop. *De Ædific. Justiniani*, Codinus, and an anonymous author, *Antiqq. Cpolitanae*, Gyllius (died in 1555), *Topogr. Cpoleos*, Banduri *Imperium Orientale*, Heyne *Senioris artis opera quæ sub Imper. Byzant. facta memorantur*, *Commentat. Soc. Gott.* xi. p. 39. There are still preserved the obelisk of Theodosius; the porphyry column in the ancient forum, 100 feet high, on which stood the statue of Constantine, and afterwards that of Theodosius, renewed by Man. Comnenus; the marble pointed column, 91 feet high, which Con-

stantine Porphyrogenitus or his grandson caused to be covered with gilded bronze; the pedestal of the Theodosian column (§. 207) and some other things of less importance. See Carbo gnano, *Deser. topogr. dello stato presente di Cpoli*. 1794. Pertusier, *Promen. Pittoresques dans Constantinople*, 1815. V. Hammer's *Constantinopolis und der Bosphorus*, 2 bde 1822. Raczynski's *Malerische Reise*, s. 42 ff. Among the principal buildings were the aqueducts (such as that of Valens), and the CISTERNS, large fabrics, but petty in detail, which also prevailed in other parts of the East (for example at Alexandria, *Descript. de l'Egypte T. v. pl. 36. 37*), and served as models for Arabic buildings. In Byzantium there are eight, partly open, partly vaulted over with small domes; only one still used, that beside the hippodrome 190 × 166 feet large, in three stories, each of which consists of 16 × 14 columns. The columns are mostly Corinthian, but also with other quite abnormal capitals. Walsh's *Journey from Constantinople to England*, ed. 2. 1828. Count Andreossy's *Constantinople et le Bosphore*. P. 1828. L. iii. ch. 5. 8.

- 1 194. During this period was developed the Christian church-architecture, not from the Grecian temple, but, conformably to the wants of the new religion, from the basilica, inasmuch as old basilicas were sometimes fitted up for that purpose, and sometimes new ones built, but after Constantine
- 2 chiefly with plundered pieces of architecture. A portico (pro-naos, narthex), the interior entirely roofed, several aisles, the central one higher, or all equally high; behind in a circular recess (concha, sanctuarium) the elevated tribune. By lengthening this and adding side-porticoes, the later form of Italy
- 3 arose. Besides these, there were at Rome as baptisteries particular round buildings, whose form and disposition were derived from the bath-rooms of the Romans (§. 292, 1); but in the East, even as early as Constantine, churches also were
- 4 built of a round form with wide-vaulted cupolas. This form was on the whole very grandiose, although in the individual parts developed in a paltry taste in the church of St. Sophia, which was erected in the time of Justinian; it afterwards became prevalent in the Eastern empire, and even the later Greek churches, with their main and subordinate cupolas, pay
- 5 homage to this taste. The edifices of the Ostrogothic time, especially from Amalasantha downwards, did not probably arise without the influence of Byzantine architects.

1. Church of Saint Anges founded by Constantia, the daughter of Constantine, a basilica with three aisles, and with two ranges of columns, one above the other. A five-aisled basilica of S. Paul outside the walls, according to some, by Constantine, the columns of different kinds, as also in St. John of the Lateran, the curious carpenter-work originally overlaid with gold; recently burned down (Rossini's *Vedute*). N. M. Nicolai *Della Basilica di San Paolo*. R. 1815 fol. The five-aisled basilica of St. Peter on the Vatican (Bunsen, *Beschreibung von Rom ii. s. 50 sq.*) connected by porticoes with the bridge across the Tiber as St. Paul's was with the city. St. Clemens, a model of the ancient disposition of basilicas.

Gutensohn and Knapp, *Monumenti della Rel. Christiana R. begun 1822*. Besides, Agincourt, *Hist. de l'Art par les monuments depuis sa décadence*, T. iv. pl. 4—16. 64. Platner, *Beschreibung Roms*, i. s. 417. The description of the church built by Constantine at Jerusalem corresponded in all the main points with these Roman basilicas, Euseb. V. *Const.* iii, 25—40; the same remark applies to the Church of the Apostles built by Constantine and Helena at Byzantium, Banduri, T. ii. p. 807. Par.

3. The so-called Baptistery of Constantine is a circular building of this sort, Ciampini *Opp.* T. ii. tb. 8. On the Baptistery in St. Peter's, Bunsen ii. s. 83. The description by a rhetor (Walz *Rhetores* i. p. 638) of a Baptistery (Σεμυειῶν Βαπτιστήριον) with rich mosaics in the cupola over the baptismal font is particularly interesting. The oldest example of a round church is the cathedral of Antioch, built also by Constantine, of octagonal plan, similar in construction to the church of San Vitale (Rem. 5) with very high and wide cupola, Euseb. iii. 50. Dronke and Lassaulx *Matthias Kapelle bei Kobern*, s. 51. a list of 61 round and polygonal churches.

4. The church of Saint Sophia was rebuilt by Isidore of Miletus and Anthemius of Tralles before 537. The dome (σφαιρικὸν), resting on four pillars, was restored after an earthquake in 554 by the younger Isidore. It was now more durable, but not so imposing. Under the dome was the *ισοκαταίον*, in the galleries at the sides the places for men and women, in front the narthex. Procop. I. 1. Agathias v, 9. Malalas p. 81. Ven. Cedrenus p. 386. Anonym. in Banduri *Imp. Or.* i. p. 65. ch. ii. p. 744.—Other architects and *μεγαλοπρωτοί* of the time: Chryses of Alexandria and Joannes of Byzantium.

5. In Ravenna there is the church of San Vitale, which is quite peripherically built, on an octagonal ground-plan, with rude forms in the capitals of the columns, a building of the last Gothic period; Justinian caused it to be adorned with mosaic work by Julianus Argentarius, and to be provided with a narthex (Runnahr, *Ital. Forschungen* iii. s. 200). Agincourt iv. pl. 18. 23. Theodoric's Mausoleum (at least a work of the time), now S. Maria Rotonda, is a building composed of very large blocks of freestone, and of simple although heavy forms. Smirke, *Archæologia* xxiii. p. 323. Comp. Schorn *Reisen in Italien* s. 398 f., and on Theodoric's buildings in Rome, Ravenna, and Ticinum [on the height at Terracina], see Manso's *Gesch. des O. Gothischen Reichs* s. 124. 396 f. Runnahr s. 198 ff. speaks against the derivation of Italian structures from Byzantium. Aloisius, architect at Rome about 500 A. D. Cassiodor. *Var.* ii. 39.—Bellermand *Die ältesten christlichen Begräbnisstellen, im Besondern die Katacomben zu Neapel mit den Wandgemälden*, Hamb. 1839. 4to.

At Rome we have only further to mention the column of the emperor Phocas (F. A. Visconti, *Lett. sopra la col. dell' Imp. Foca*, 1813) erected about the year 600; it was plundered from another monument.

195. Through the new requirements of a new religion, and the fresh spirit which the subversion of all relations breathed at least here and there into a now decrepit race, architecture received a new spark of life. The forms indeed continued

rude in detail, nay they always became more and more clumsy and disproportioned, but at the same time, however, the works of the Justinian and Ostrogothic period manifested a freer and more peculiar feeling, which conceived more clearly the significance of the building as a whole than was the case with the latest Roman architects; and the vast spaces of the basilicas, with their simple lines and surfaces undisturbed by mosaic work, produced a more powerful impression than the over-rich

2 Palmyrenian architecture. This style of architecture (the early Gothic, the Byzantine) quickened anew for new ends, and in almost all individual forms still remaining allied to the later Roman style, prevailed throughout Christian Europe during the first half of the Middle Ages, fostered and perfected by the architectural corporations which were kept up from Roman antiquity, and perhaps always continued in connexion

3 with Greece. It prevailed until the Germanic spirit, outflanking that of southern Europe, began thoroughly to alter the Roman forms according to an entirely new system, and in conformity with its own fundamental ideas and feelings.

4 The pointed gable and arch, and the least possible interruption in the continuation of the vertical lines denote the external, climatic, as well as the internal fundamental tendencies rooted in the mind, of this style of architecture so directly opposed to the ancient, but which never became altogether naturalized in Italy, and was therefore very quickly expelled in the fifteenth century by the revived architecture of the times of the Roman emperors.

2. Passages where architectural works are characterized in the 10th and 11th century by *more Græcorum, ad consuetudinem Græcorum*, and mention is also made of Grecian architects, in Stieglitz über die Gotische Baukunst, s. 57. General assembly of masons at York in 926?

3. The so-called Gothic architecture in Italy and England is described as *opus Teutonicum* and the like, see Fiorillo Gesch. der Kunst in Deutschland ii. s. 269 ff. Vasari sometimes calls it *stilo Tedesco*, sometimes *Gotico*.

3. THE PLASTIC ART.

1 196. Artists flocked more and more from the conquered countries to Rome; at the time of Sylla, Pompey, and Octavian, we find that nearly all the eminent toreutæ, brass-casters, and sculptors that then existed, were assembled at Rome.

2 Pasiteles distinguished himself as a very industrious and careful artist, who never worked but from accurately finished models. The models of Arcesilaus were in themselves more highly prized than the statues of other artists. Decius ven-

tured to measure himself with Chares in brass-casting, and everywhere was manifest the influence of the restoration of art produced by the study of the best models, which took its rise principally from Athens. Neither was there any lack of workers in vessels, although none came up to those of earlier times; wherefore *argentum vetus* was used as synonymous with finely-wrought. In coins the best age did not begin till the year 700; we have denarii of that time which rival the coins of Pyrrhus and Agathocles in delicacy of workmanship and beauty of design, although indeed the spirit and grandeur of earlier Greek coins are still found wanting in these.

2. PASITELES from Magna Græcia, toreutes and brass-caster, Civis Rom. 662; he executed perhaps sometime earlier the statue for Metellus' temple of Jupiter, Plin. xxxvi, 4, 10, 12. comp. however Sillig Amalth. iii, 294. Colotes, a scholar of Pasiteles, toreutes about 670 (?). Stephanus, a scholar of Pasiteles, sculptor (Thiersch, Epochen s. 295) about 670. Tlepolemus, modeller in wax, and Hiero, painter, brothers, of Cilyra, Verres' *canes veneticæ*, about 680. ARCESLAUS, plastes, brass-caster, and sculptor, 680—708. (Venus Genitrix for Cæsar's Forum). POSIS, plastes, 690. Coponius, brass-caster, 690. MENELAUS, scholar of Stephanus, sculptor, about 690 (§. 416). DECIUS, brass-caster, about 695. PRAXITELES [Pasiteles], Poseidonius, Leostratides, Zopyrus, toreutæ and workers in vessels, about 695. (Silver mirrors came into fashion through Praxiteles [Pasiteles], he made a figure of the young Roscius. Cic. de Div. i, 36). Aulanius Euandrus of Athens, toreutes and plastes, 710—724. Lysias, sculptor, about 724. DIÖGENES of Athens, sculptor, 727. Cephisodorus, at Athens, about 730 (?). C. I. 364. Eumnestus, Sosicratides' son, at Athens, about 730. C. I. 359. Add. Pytheas, Teucer, toreutæ about that time. Mæcenas' freedman Junius Thaletio, *futurarius sigillarius*, Gruter Thes. Inscr. 638, 6 (§. 306). Gold-workers of Livia, in the inscriptions of the Columbarium. [Eubulides and Eucheir at Athens, alternately for three generations, C. I. n. 916. R. Rochette Suppl. au Catal. des Artistes, p. 306.]

3. Zopyrus' trial of Orestes before the Areopagus, is thought to be recognised on a cup found in the harbour of Antium, Winckelm. M. I. n. 151. Werke vii. tf. 7. *Subito ars hæc ita evolavit ut sola jam vetustate censeatur*, Plin. xxxiii, 55.

4. Thus, for example, on the denarius of L. Manlius, with Sulla on the triumphal car, the reverse in particular is still very poorly handled. The denarius of A. Plautius is much better, with the Jew Bacchius, of the time of Pompey's Asiatic wars. That of Nerius with the head of Jupiter is very excellent, of 703. Equally fine is that of Cornificius with Jup. Ammon (I explain the reverse thus: Juno Sospita has sent a favourable omen to Cornificius when taking the auspices, hence she carries the crow on her shield, and now crowns him as conqueror). Likewise that of Sextus Pompeius with the head of his father, and on the reverse the brothers of Catana (comp. §. 157. Rem. 2), and Neptune as ruler of the sea, although this one shows a certain dryness of style.

That of Lentulus Cossus (after 729), with the refined countenance of Augustus and the honest face of Agrippa, is exceedingly beautiful.

- 1 197. In the time of the Cæsars the arts appear, from the general opinion, to have been degraded into handmaids of the luxury and caprice of princes. The effeminacy of the times, says Pliny, has annihilated the arts, and because there are no longer any souls to represent, the body also is neglected.
- 2 However, there were ingenious and excellent sculptors who filled the palaces of the Cæsars with eminently beautiful
- 3 groups; and in Nero's time arose Zenodorus, at first in Gaul, and then at Rome, as a great brass-caster, who executed the commission to represent the emperor as Helius in a colossus
- 4 of 110 feet in height. However near he may have approached the earlier artists in dexterity of modelling and en chasing (for he also imitated the cups of Calamis so as to deceive), he could not, however, notwithstanding the greatest external advantages, again restore the more refined technical processes of metal casting, which were now lost.

1. *Luxuriæ ministri*, Seneca Epist. 88.—Plin. xxxv, 2.

2. Similiter Palatinas domos Cæsarum replevere probatissimis signis Craterus cum Pythodoro, Polydectes cum Hermolao, Pythodorus alius cum Artemone; et singularis Aphrodisius Trallianus; Plin. xxxvi, 4, 11. [These are earlier artists whose works filled the palace.] There is no certain knowledge of any other sculptors of the time except a Julius Chimaærus who executed statues for Germanicus, according to an inscription [*Statuas et ædiculam effecit, sedes marmoreas posuit, consecravit*]; and Menodorus (under Caligula?) in Pausan. [A. Pantuleius of Ephesus made at Athens the statue of Hadrian, C. I. n. 339. M. Cossutius Kerdon worked for the villa of Antoninus Pius at Lanuvium.] Nero himself turned his attention to toreutics and painting. Demetrius, a goldsmith at Ephesus, Acts of the Apostles. The names of artists in Virgil do not appear to refer to real persons.

3. The Colossus should have been a Nero, but was dedicated as Sol, 75. A. D. It had seven rays around the head, as Nero also has rays encircling his in the bust in the Louvre (n. 334) and elsewhere. The colossus stood in front of the Golden House on the site afterwards occupied by the temple of Venus and Roma, to make way for which it was taken to another place by Decrianus, with the assistance of 24 elephants. Spartian Hadr. 19. comp. Eckhel D. N. vi. p. 335. It was afterwards transformed into Commodus. Herod. i, 15.

- 1 198. The most authentic sources of the history of art for that time are, 1st. THE SCULPTURES ON PUBLIC MONUMENTS, of which, however, there are none to be found till the time of the Flavii, the earlier works of this kind having perished.
- 2 The reliefs on the triumphal arch of Titus, representing the apotheosis of the emperor and the triumph over Judea, are

good in point of invention, and tasteful in the disposition, but carelessly worked out; and in those of the temple of Pallas 3 in the forum of Domitian, the design in general is more deserving of praise than the execution, especially that of the draperies.

2. Bartoli and Bellori, *Admiranda Romæ* tb. 1—9. Arcus i. Comp. the coins with the *Judæa capta*, Pedrusi vi. tb. 12. II. Reland *De spoliis templi Hierosolymitani in arcu Titiano*. Traject. 1716.

3. We here see Pallas instructing women in domestic tasks, Bartoli tb. 35—42 (63—70). Comp. the Ed. Winckelm. vi. ii. s. 334.

199. Secondly, THE BUSTS AND STATUES OF THE EMPERORS 1 which go back, at least in the original, to the time of their reigns. They fall into different classes, which are also distinguished, and with greatest certainty, by their costume: 1. Such as reflect the individuality of the subjects without exal- 2 tation, and therefore also preserve the costume of life,—either the peaceful dress of the toga drawn over the head with reference to priesthood, or the accoutrements of war, in which 3 case the usual attitude is that of addressing armies (*allocutio*); in both kinds there are good statues of the time. To this class likewise belong statues on horseback, or on tri- 4 umphal cars, which at first actually denoted marching at the head of an army, and triumphs or important conquests over the enemy, but were soon raised on all occasions from adula- tion and vanity. 2. Such as were intended to exhibit the 5 individual in an exalted, heroic, or deified character, to which belong the statues without drapery, and with a lance in the hand, which became usual from the time of Augustus, and which, according to Pliny, were called *Achillean* statues, as 6 well as those in a sitting posture, with the upper part of the body naked, and a *pallium* around the loins, which commonly suggest the idea of Jupiter; altogether, the practice of blending individuals with gods continued, and the art of elevating por- traits into an ideal character was then still exercised with as much spirit as that of representing real characters in a simple and life-like manner. The statues also of women belonging 7 to the reigning families fall into the two classes just laid down. On the other hand it is to be observed, that the solemn repre- 8 sentation of the *Divus*, the emperor consecrated by the senate, requires no ideal costume, but a sedent figure in the toga (which is often also drawn about the head), with the sceptre in the hand, and the crown of rays. Statues of cities and 9 provinces were often now, as well as in the time of the Macedonians, combined with monuments of the princes, and this species of figures was generally treated by distinguished artists, as to which the coins also bear testimony.

2. *Simulaerum aureum Caligulae iconicum*, Sueton. 22. *Statuæ civili habitu* (Orelli Inscr. n. 1139. 3186) or *togatæ*, for example the Tiberius with beautiful toga, from Capri in the Louvre (111.) M. de Bouillon ii, 34. Augustus in priestly dress, from the basilica of Otricoli PioCl. ii, 46. Head of Augustus of basalt, found in 1780 at Canopus, Specim. of Anc. Sculpture ii, 46, Statue of Augustus in the Capitol, Racc. 16, of Jul. Cæsar, *ibid.* Racc. 15. Drusus from Herculaneum, Ant. di Erc. vi, 79. M. Borbon. vii, 43. [Seven excellent colossal statues excavated at Cervetri, now restored by de Fabris, in the Lateran, Germanicus, Drusus, Tiberius, Caligula, Claudius, Agrippina and another female statue, together with the head of Augustus, Bull. 1840. p. 5. Canina Etr. Marit. I. 2. Mon. cretto in Cere all' imper. Claudio dai dodici principali popoli dell' Etruria. There were also excellent colossal statues found in ancient Priverum, supposed to be from the Curia or the Augusteum of the city which Augustus, Tiberius and Claudius reared anew; the head of Claudius, Mus. Chiusamonti ii. tv. 32. In like manner colossal statues were raised by Veii to Augustus and Tiberius. *Ibid.* not. 3. *Ibid.* tv. 31. Comp. Canina Antich. di Veji, p. 83 sq. Colossal heads of Augustus and Tiberius were found in 1824 with the colossal statues of Tiberius and Germanicus. Claudius from the Ruspoli palace; tv. 31. Titus with Julia found in 1828.]

3. *Statuæ pedestres habitu militari* (Capitolin. Maerin. 6) or *thoracatæ*, for example, the colossal Augustus in the palace Grimani, see Thiersch, Reisen i. s. 250 ff. [Tiberius Canina Tusculo, tv. 29. Fine bust of Caligula found at Colchester Archæol. L. xxxi. pl. 15. p. 446; similar Caylus i. pl. 65, under the name of Claudius.] Drusus, son of Tiberius, in the Louvre, Mongez, Iconogr. Romaine pl. 23, 1. Titus in the Louvre 29. pl. 33, 1. 34, 1. 2. Bouill. ii, 41. Domitian and Marcus Aurelius from the Giustiniani palace, Racc. 89. 90. [Domitian M. Chiar. ii. tv. 36.] Domitian from the Giustiniani palace, M. Chiar. ii. tv. 36.

4. The *statua equestris* of Augustus on the bridge over the Tiber (see Dio liii, 22, and the denarii of L. Vinicius) at least pointed at warlike plans. The colossal equestrian statue of Domitian in the Forum (Statius S. i, 1. Fr. Schmieder, Programm 1820), represented him as the conqueror of Germany, with the Rhine under the horse's forefeet; the left carried a Pallas holding out a Gorgoneion, the right commanded peace (comp. §. 335). Domitian with bust of Pallas on his shoulder, relief in Vaillant de Canopo, p. 11; supposed *statua equestris* of Augustus, Racc. 52. [Equestrian statue of Theodoric before the palace of Charlemagne at Aix-la-Chapelle, by Bock Jahrb. des Rhein. Alterth. Vereins v. s. 1.] Augustus appears *in quadrigis* on a triumphal arch, attended by two Parthians, after recovering the standards of Crassus. Eckhel. D. N. vi. p. 101. Statues *in bigis* were raised at first to magistrates on account of the *pompa*, in the circus, but chariots with four horses (even six-horse cars, which came in since the time of Augustus) without any regard to triumphs and pomps, and equestrian statues were erected even in the houses of advocates, Martial ix. 69. Tacit. de Orat. 8. 11. Juvenal vii, 126. Appulei. Flor. p. 136 Bipont. To the Emperors, on the other hand, were erected cars yoked with elephants, see Plin. xxxiv, 10, and the coins with the image of Divus Vespasianus, comp. Capitol., Maximin 26.

5. *Statuæ Achilleæ*, Plin. xxxiv, 10. To this class appears to belong

[the splendid Pompey in the Spada palace,] the colossal Agrippa (the dolphin is restored) in the palace Grimani, said to be from the Parthenon. Pococke Trav. ii. pl. 97. Visconti Icon. Roman. pl. 8. Augustus in the Casa Rondanini, Winckelm. vii. s. 217. Claudius, Ant. di Ere. vi, 78. Domitian, Guattani M. I. 1786, p. xvi. Comp. the examples in Levezow's Antinous, s. 51. There is often a pallium around the body, as in the otherwise Achillean Germanicus from the basilica of Gabii in the Louvre 141. Mongez, pl. 24, 3. and the Nero, Louvre 32. Clarac, pl. 322.

6. Herod erected in Casarea colossal statues of Augustus-Jupiter and Roma. Joseph. B. I. i, 21. comp. §. 203. The sedent colossal statues of Augustus and Claudius from Herculæ in regard to dress have the costume of Jupiter, M. Borbon. iv. 36. 37. An Augustus of bronze as a standing Jupiter with the thunderbolt, Ant. di Ere. vi, 77. The fine bust of Augustus at Munich 227, and in the Louvre 278, Mongez, pl. 18, has indeed the crown of oak-leaves, but otherwise it is quite a portrait. The sitting statue of Tiberius from Piperno has the costume of Jupiter, and his horrible countenance is rendered as noble as possible. Mongez, pl. 22. Comp. the Veientine statue, Guattani Mem. Encicl. 1819. p. 74, and the splendid head from Gabii, Bouill. ii, 75. Caligula even wished to convert the Zeus at Olympia into a statue of himself. The magnificent colossal bust in Spain represents Claudius as a god, Admir. Romæ, 80. Mongez, pl. 27, 3. 4, but even deified he retains a doltish look. A grandly treated colossal head of Vitellius at Vienna.—Augustus as Apollo, §. 362, 2.

7. Portrait statues: Livia as priestess of Augustus from Pompeii, M. Borbon. iii, 37. Avellino, Atti d. Acad. Ercol. ii. p. 1. The first Agrippina in the capitol, splendid in the disposition of the entire figure, less deserving of praise in the drapery, M. Cap. T. iii. t. 53. Mongez, pl. 24,* 1. 2. Similar in Florence, Wicar iii, 4. Farnesian statue of the second (†) Agrippina grandly handled, Mongez, pl. 27, 6. 7. M. Borbon. iii. 22.—Livia as Ceres (L. 622. Bouill. ii, 54. comp. R. Rochette, Ann. d. Inst. i. p. 149. on this costume), Magna Mater (§. 200), Vesta (on coins Eckhel vi. p. 156). Julia, daughter of Augustus, as Cora, L. 77. Bouill. ii, 53. Agrippina, Drusilla, and Julia, Caligula's sisters, on coins as Securitas, Pietas, and Fortuna, Eckhel vi. p. 219.—[Two of Julia, daughter of Titus M. Chiaram. ii, 34. 35.]—Among the most excellent of the portrait statues are the matron and virgin (the latter also found in a copy) from Herculæ at Dresden, n. 272—274. Bekker August. 19—24. comp. Raec. 91, reckoned by Hirt to be Caligula's mother and two sisters. Family of Marcus Nonius Balbus from Herculæ, two equestrian statues (§. 434) from the basilica, and seven statues on foot from the theatre, viz. Balbus with his father, mother, and four daughters. Neapel's Ant. s. 17 ff.

8. Thus, for example, Divus Julius on the Cameo, §. 200, 2. b., Divus Augustus on coins of Tiberius, &c. Nero was the first who assumed while living (as Phœbus) the corona radiata, Eckhel vi. p. 269. Mongez, pl. 30, 3. 4. Bouill. ii, 76. §. 197, 3. Comp. Schöpflin, De Apotheosi, 1730.

9. Coponius executed fourteen nations conquered by Pompey, for the portico *ad nationes* in Pompey's theatre; Augustus seems to have added another series. Schneider ad Varr. de R. R. ii. p. 221. Thiersch Epochen,

s. 296. These were certainly statues: on the other hand eight figures of cities in relief still existing at Rome and Naples (Visconti M. PioCl. iii. p. 61. M. Borbon. iii. 57. 58), are better assigned to the attic of the portico of Agrippa. On the great altar of Augustus at Lugdunum (known from coins) there were figures of 60 Gallic tribes. Strab. iv. p. 192.—The pedestal of the statue of Tiberius, which the *urbes restitutæ* caused to be erected to Augustus, is still preserved at Puteoli with the figures of 14 cities of Asia Minor, which are executed in a very characteristic manner. See L. Th. Gronov, *Thes. Ant. Gr.* vii. p. 432. Belley, *Mém. de l'Ac. des Inscr.* xxiv. p. 128. Eckhel *D. N.* vi. p. 193. *Comp.* §. 405.

- 1 200. Equally important materials for the history of art are furnished by GEMS. Dioscorides, who engraved the head of Augustus with which the emperor himself sealed, was the
- 2 most distinguished worker of the time in intaglios. But still more important than the stones preserved under his name, is a series of cameos which represent the Julian and Claudian families at particular epochs, and besides the splendour of the material and dexterity in using it, are also in many other respects deserving of admiration. In all the principal works of
- 3 the kind the same system prevails of representing those princes as divine beings presiding over the world with benignant sway, as present manifestations of the most exalted deities.
- 4 The design is careful and full of expression, although there is no longer to be found in them the spirit in handling and nobleness of forms which distinguish the gems of the Ptolemies (§. 161); on the contrary, there is here as well as in the reliefs of triumphal arches and many statues of the emperors, a peculiarly Roman form of body introduced, which is distinguished considerably from the Grecian by a certain heaviness.

1. Seven gems of Dioscorides have been hitherto considered genuine, two with the head of Augustus, a so-called Mæcenæus, a Demosthenes, two Mercuries, and a palladium-theft (Stosch, *Pierres Grav.* pl. 25 sqq. Bracci, *Mem. degli Incis.* tb. 57. 58. Winckelm. *W.* vi. tf. 8. b.): but even as to these more accurate investigations are still to be looked for. Augustus *Impr. gemm.* iv. 93. [Onyx-cameo, Augustus in the green vault at Dresden.] Dioscorides' sons, Erophilus (Ed. Winck. vi. 2. s. 301), Eutyches (R. Rochette, *Lettre à Mr. Schorn*, p. 42). Contemporaries, Agathangelus (head of Sextus Pompeius?), Saturninus, and Pergamus, a worker in gems, of Asia Minor, R. Rochette, p. 51. 47. *comp.* p. 48. Solon, Gnæus, Aulus and Admon are also assigned to this period. Ælius, under Tiberius, Euodus, under Titus (Julia, daughter of Titus, on a beryl at Florence. Lippert. i. ii. 349).

2. CAMEOS. The three largest: a. That of Vienna, the *Gemma Augustæ*, of the most careful workmanship, 9 × 8 inches in size. Eckhel. *Pierres Grav.* pl. 1. [Clarac pl. 1053.] Köhler über zwei Gemmen der K.K. Sammlung zu Wien. Tf. 2. [Comp. Morgensterns *Denkschr.* on Köhler, s. 16 sq.] Millin *G. M.* 179, 677. Mongez, pl. 19.* Arnoeth, *Beiträge zur Gesch. von Oesterr. u. i.* s. 118. Representation of the Augustan family

in the year 12. Augustus (beside him his horoscope, comp. Eckhel D. N. vi. p. 109), with the lituus as a symbol of the auspices, sits enthroned as Jupiter Victorious together with Roma; Terra, Oceanus, Abundantia surround the throne, and are in the act of crowning him. Tiberius triumphing over the Pannonians, descends from the car, which is guided by a Victory, in order to prostrate himself before Augustus. Germanicus at the same time receives *honores triumphales*. Below, a tropæon is erected by Roman legionaries and auxiliaries (here the scorpion on a shield perhaps refers to the horoscope of Tiberius). Sueton. Tib. 20. Passow has last contributed to the explanation in Zimmermann's *Zeitschrift für Alterthumsw.* 1834. N. 1. 2. [after Thiersch *Epochen* s. 305.]

b. The Parisian Cameo, by Baldwin the II. from Byzantium to St. Louis; de la Ste Chapelle (there called Joseph's dream), now in the Cabinet du Roi. Le Roy, *Achates Tiberianus*. 1683. Millin G. M. 181, 676. Mongez, pl. 26. [Clarac, pl. 1052.] The largest of all, 13 × 11 in.; a sardonyx of five layers [which is usually thought to be a work of the Augustan age, but is by some assigned to the third century]. The Augustan family some time after the death of Augustus. *Above*: Augustus in heaven welcomed by Æneas, Divus Julius and Drusus. *In the middle*: Tiberius as Jupiter Ægiochus beside Livia-Ceres, under whose auspices Germanicus goes to the East in the year 17. Around them, the elder Agrippina, Caligula (*comitatus patrem et in Syriaea expeditione*, Suet. Calig. 10. comp. M. Borbon. v, 36), Drusus II, a prince of the Arsacidæ (?), Clio, and Polymnia. *Below*: The nations of Germany and the East conquered. Explained in the same way by Eckhel, Visconti, Mongez, *Iconographie* and *Mém. de l'Inst. Roy.* viii. p. 370 (*Sacerdoce de la famille de Tibère pour le culte d'Auguste*), particularly by Thiersch *Epochen*, s. 305. On the contrary, Hirt, *Analekten* i, ii. s. 322. explains it as Nero's adoption into the Julian family, at the same time with which there happened to be an arrival of captives from the Bosphorus. *Fleck Wissensch. Reise durch das südliche Deutschland, Italien* u. s. w. i, 1. s. 172. [The apotheosis of Augustus in a relief in the Sacristy of San Vitali at Ravenna, with Roma, Claudius, Jul. Caesar, Livia as Juno, Augustus as Jupiter.]

c. That of the Netherlands (de Jonge, *Notice sur le Cab. des Médailles du Roi des Pays-Bas*, i Suppl. 1824, p. 14). [Clarac, pl. 1054, Claudius and his family, Germanicus and Agrippina, pl. 1055—1057.] a sardonyx of three layers, 10 inches high, excellent in design, but much inferior in execution to the others. Millin G. M. 177, 678. Mongez, pl. 29. Claudius as Jupiter triumphant (after the Britannic victory), Messalina, Octavia and Britannicus in a chariot drawn by Centaurs as trophy-bearers; Victory flying on before.

The representation of Germanicus and Agrippina travelling over the world as Triptolemus and Demeter Thesmophorus (with the scroll), on a fine cameo at Paris, is designed in the same spirit of ingenious adulation. *Mém. de l'Ac. des Inscr.* i. p. 276. Millin G. M. 48, 220. Mongez, pl. 24*, 3.—A silver goblet in the KK. Antiken-Cabinet, which was found at Aquileia, exhibits a similar composition excellently designed. On the upper field, between Jupiter and Ceres, Proserpina and Hecate, Germanicus, as it seems, is represented, in relief (the drapery gilded) about to sacrifice at an altar to these deities, in order afterwards to mount the

dragon-chariot as a new Triptolemus; the Earth-goddess lies beneath. [Publ. by the author, *Mon. d. I. iii. tv. 4. Ann. xi. p. 78.*]

Other works of this time, which was very fertile in fine cameos, in Mongez, pl. 24*, 5. 29, 3. and Eckhel, pl. 2. 5. 7—12. Augustus and Livia, *Impr. dell' Inst. ii, 79.* Livia as Magna Mater holding a bust of Divus Augustus, Köhler *ibid.* A head of Agrippa of exceeding beauty on a Niccolo at Vienna. [The Carpegna stone, now in the Vatican, in Buonarrotti Madaglioni, p. 427, together with another.]

4. It is found almost universally that the body is long in proportion to the legs; it is remarked by Rumohr that this is a national peculiarity of the Roman form, *Ital. Forschungen i. s. 78.*

1 201. In the COINS, especially the bronze medals struck by
the senate, of the emperors of the Julian and Flavian families,
art appears to have remained stationary at the same height;
2 the heads are always full of life, characteristic and nobly con-
ceived, the reverses more rarely, but yet also sometimes of per-
3 fect execution, especially on bronzes of Nero. The mythico-
allegorical compositions of these coins, which were intended
to represent the situation of the empire and the imperial
house (§. 406), are full of spirit and ingenious invention, al-
though the figures are handled in a traditional and hasty
manner.

1. The transcripts in *Mediobarbus* and *Strada* are not to be depended on any more than the ill-reputed ones of *Golzius*, neither are, according to *Eckhel's* account, even the beautiful representations in *Gori's M. Florentinum*. Those in the works on the coins of the emperors by *Patinus*, *Pedrusi*, *Banduri* (from *Decius* downwards) and *Morelli* are more trustworthy. *Bossière, Médaillons du Cab. du Roi. Lenormant Trésor de Glyptique.*

1 202. In the time of TRAJAN were executed the reliefs which
2 represent his victory over the Dacians. Powerful forms in
natural and appropriate attitudes, character and expression
in the countenances, ingenious motives to relieve the monoton-
y of military order, feeling and depth in the representation
of pathetic scenes, such as that of the women and children
praying for mercy, give to these works a high value, notwith-
standing many faults in the handling both of the nude and
3 the draperies.—The statues of the emperors, as well as the
copies of them on coins and cameos, were during this time
scarcely inferior to those of the immediately preceding period;
4 it would, however, be rash to conclude from the excellence
of these that as much was achieved in other subjects.

2. See the *Ed. of Winckelm. vi, 2. s. 345.* As to the historical events, see, besides *Bellori, Heyne de Col. Traj. in Engel's Commentatio de Expeditione Trajani.* To these belong also the sculptures on the arch of

Constantine, where, besides Trajan, Hadrian also with Antinous appears. Admir. Romæ, tb. 10—27; the tropæa of the Parthian campaign from the *castellum aquæ Marcie*, now in the Capitol; and other reliefs with warriors from a monument of Trajan, which Winckelm. describes vi, i. s. 283. Kindred representations on coins, for example *rex Parthorum victus*, Pedrusi vi, 26, 7. *rex Parthis datus, regna assignata*. [The excellent alto relievo of Trajan from the Aldobrandini palace, in the *sala Borgia* of the Vatican is supposed to be from the forum of Trajan, as well as many other monuments of that house, perhaps also the highly animated wrestlers (called Dares and Entellus) which are now also there. M. Chiaram. ii. 21. 22; where there are also tv. 49—51 splendid pieces of frieze from the Basilica and the Bibliotheca Ulpia.]

3. Fine colossal statue of Nerva in the Vatican, PioCl. iii, 6. Mongez, pl. 36, 1. 2. A fine *statua thoracata* of Trajan in the Louvre 42 (Clarac, pl. 337), colossal head 14. Mongez, pl. 36, 3. 4. Large bronze bust of Hadrian in the Mus. of the Capitol. Mongez, pl. 38. On others, Winckelm. vi, i. s. 306. Statue Race. 104. Statues of Hadrian were raised by all the Greek cities. C. I. 321 sqq. On the *utmi aenei maximi moduli*, which began with Hadrian, the head of that emperor is very ingeniously and successfully handled; the reverses too are fine. Hadrian in warlike costume on cameos, Eckhel, Pierres Grav. pl. 8. Apotheosis, Mongez, pl. 38, 7. Sabina, Race. 107. Impr. gemm. iv, 99.

4. Dio Chrysost. Or. 21. p. 273. declares the statues of the athletes at Olympia to be the later the worse, and the *πάνυ παλαιούς παίδας* to be the best.

203. Through HADRIAN'S love of art, although in a great 1
measure affected, it was now enabled to take a higher flight,
whereas it had hitherto gradually become merely the repre-
senter of external reality. The countries which were then 2
flourishing anew, Greece and more especially anterior Asia
Minor, produced artists who understood how to reanimate art
in such a way as to gratify the wishes and inclinations of the
emperor. This is particularly seen in the statues of Antinous 3
which were executed at this period and in these countries.
The most surprising thing is the certainty with which this 4
character is, on the one hand, modified by the artists in dif-
ferent gradations, as man, hero, and god, but on the other, is
nevertheless adhered to and carried out in its peculiar essence.
Besides, Hadrian's time was also that in which the Egyptian 5
style was most exercised, sometimes in more severe sometimes
in milder form, as is shown by the statues from the Villa
Tiburtina and a peculiar class of the representations of Anti-
nous. They are chiefly of black stone, so-called basalt, for
at this time the taste for the splendour of coloured stones had
even invaded the plastic art to a great extent (comp. §. 309).

1. Hadrian was himself a Polyclitus or Euphranor according to Vic-
tor. Artists of the time: PAPIAS and ARISTEAS of Aphrodisias, who give
their names as authors of two centaurs of *marmo bigio* from the Tibur-

tine villa (M. Cap. iv. 32); one of them resembles the famous Borghese centaur (§. 389), Winckelm. vi, 1. s. 300. A Zeno also in several inscriptions, Gruter, p. 1021, 1. Winckelm, vi, 1. s. 278. 2. s. 341. R. Rochette, Lettre à M. Schorn, p. 91, and the Attilianus (Atticium?) on the statue of a muse at Florence, both also from that place, led Winckelmann to the assumption of an Aphrodisian school. An Ephesian ἀνθηλαστουπίου A. Pantuleius, C. I. 339. Xenophantes of Thasos, 336.

3. Antinous, who was from Claudiopolis in Bithynia, in *paedagogiis Caesaris*, was drowned in the Nile near Besa (§. 191.), or fell the victim of a gloomy superstition (an extremely enigmatical story) about the year 130 A. D. The Greeks apotheosised him to please Hadrian, Spart. 14; his worship in Bithynia and Mantinea (because the Bithynians were mythically derived from Mantinea, Paus. viii, 9). Numerous statues and representations on reliefs and coins. See Levezow über den Antinous. B. 1808. Petit-Radel, M. Napol. iii. p. 91—113. Mongez T. iii. p. 52. Antinous as Ganymede, Spec. of Anc. Sculpt. ii, 52. Eckhel D. N. vi. p. 528. Recognised by his fine head of hair, his eye-brows, his full mouth, which has something sombre about it, his broad high-arched chest, and so forth.—Worshipped at Mantinea as another Dionysus (also on coins as Dionysus, Iacchus, and Pan with all sorts of Bacchic insignia). Of this description are the colossal statue from Palæstrina in the Braschi palace [now in the Lateran], Levezow Tf. 7. 8. (that at Dresden 401. August. 18. similar) [a good statue of Antinous-Bacchus also in Villa Casali.]; the magnificent bust in Villa Mondragone, now in the Louvre, formerly coloured slightly [of marble of a light-reddish colour], the eyes of precious stones, grapes and pine-cones of metal, the character earnestly and sternly conceived, Bouill. ii, 82. Levezow 10 (a repetition at Berlin 141); the Cameo with the head of Antinous, to which a Silenus-mask serves as a covering, Eckhel, Pierres Grav. 9. As Agathodæmon (the cornucopia formed from an elephant's trunk) at Berlin 140. Bouill. ii, 51. M. Roy. ii, 1. As Hermes on Alexandrine coins, head with wings at Berlin 142. As Hercules in the Louvre 234. Clarac. pl. 267. Bouill. ii, 50. As Aristæus in the Louvre 258. Bouill. ii, 48. As a new Pythius on coins. An Antinous-Apollo of marble found at Lycopolis, in the Drovetti collection.—The Capitoline Antinous in heroic form (with short-curled hair and powerful frame), M. Cap. iii. 56. Bouill. ii, 49. Levezow, 3. 4. Similar at Berlin 134. Ἀντινοῦς ἥρωος ἀγυζῆος on coins. But even as a hero he is sometimes also represented as Bacchian, sitting upon the panther, as on coins of Tios.—More individual, among others in the bust, N. 49 in the Louvre. Mongez, pl. 39, 3. PioCl. vi, 47. Racc. 121. Beautiful bust on Bithynian coins, Mionnet, Suppl. v. pl. 1, 1.—The celebrated group of Ildefonso is referred by Visconti (su due Musai, p. 31), Mongez (T. iii. p. 55. pl. 39), and others to Antinous on account of the resemblance of the head of one of the figures, (which is however held by others to be foreign to the figure); the other youth would then, most probably, be the life-genius of Hadrian. Hypnos and Thanatos, according to Lessing, Gerhard Venere Pros. p. 49, R. Rochette M. I. p. 176, 218. Welcker Akad. Kunstmuseum S. 53.

6. On the Egyptian Antinous, Winckelm. vi, 1. s. 299 f. 2, 357. vii, 36. Bouill. ii. 47. Levez. 11. 12. Comp. besides §. 408.

204. During the long reign of the ANTONINES the Roman 1 world reposed from its exhaustion without being able to recover its ancient energies. As Asiatic bombast on the one hand, and dull insipidity on the other, prevailed more and more in the oratorical, so also both tendencies seem to have been manifested in the plastic arts. Nay, even in the busts 2 of the emperors, which are often very carefully executed, both may in some measure be seen at the same time, inasmuch as the hair of the head and beard luxuriates in an exaggerated profusion of curls, and a studied elegance is found in all the other accessories, whilst the features of the countenance are conceived and rendered with the most signal triviality. The 3 coins also degenerated in art, although those struck at Rome were still much better, especially in the conception of the imperial physiognomy, than the bronze medals which were then struck in great numbers in the cities of Asia Minor and Thrace, on which these cities, with the vanity of sophistic rhetoricians, exhibited their images of gods, their temples, their local mythi, and works of art, without however themselves producing any thing worthy of notice. In the same 4 way must be limited the praise of artistic perfection in other productions of this period. Pausanias considered the masters 5 who then lived scarce worth mentioning.

2. See especially the two colossal busts of Marcus Aurelius and Lucius Verus in the Louvre, 138, 140 (Villa Borgh. St. 5, 20. 21. Bouill. ii, 85), from Acqua Traversa, near Rome, the latter of which in particular (also in Mongez, pl. 43, l. 2) is a master-piece of *its kind*. Fine Farnesian statue of L. Verus in the M. Borbon. x. 27. Raec. 106. Silver statues were raised to M. Aurel. and Faustina in the temple of Venus, and a golden one of her was brought to the theatre when she appeared, Dio Cass. lxxi, 31. On the busts of Socrates, M. Aurelius and others found at Marathon (Herodes Atticus), see Dubois, Catal. d'Antiq. de Choiseul-Gouff. p. 21. The M. Aurelius in the Louvre 26 (Clarac, pl. 314) is a work of little value notwithstanding the careful execution of the corslet.—The hair on those busts is very laboriously worked out, and perforated with the auger. The eyelids lie close in a leathery manner, the mouth is compressed, the wrinkles about the eyes and mouth strongly marked. The marking of the eyeballs and eyebrows is also to be found in busts of Antinous.—[The bust said to be that of Herodes Atticus from a tomb at Marathon in the Cab. Pourtalès. pl. 37.]—In the busts of women of rank (such as Plotina, Marciana and Matidia even in Trajan's time) the sculptors took the greatest pains to represent faithfully the absurd head-dress. A puffiness in the treatment of the folds is observable in the draperies.

3. Many of the large bronze coins of Antoninus Pius are almost equal to the best of Hadrian, although the countenance is always handled in a less spirited manner; especially those which contain on the reverse representations from the early times of Rome, and the Pallantion which was then revived in Arcadia (on which see Eckhel vii. p. 29 sq.). The one

with the inscription around the bust of Antoninus, Antoninus Aug. Pius P. P. Tr. P. Cos. iii., is particularly fine; on the reverse Hercules discovering his son Telephus suckled by the hind. The coins of Marcus Aurelius are universally inferior. On the city coins see below: locality §. 255.—Racc. 105. [The circular pedestal with Antonine who was from Lanuvium, his two sons, Juno Lanuvina, Victoria, Roma, Mars, Venus, in Villa Pamfili was brought thither from the neighbourhood, where Antonine had estates.]

4. The equestrian statue of Marcus Aurelius in the square of the Capitol (formerly before S. Giovanni in the Lateran), of gilded brass, is a respectable work, but both horse and man stand at an immense distance from a Lysippian production. Perrier, *tb.* 11. Sandrart ii, 1. Falconet *Sur la Statue de M. Aurèle.* Amst. 1781. Racc. 14. Cicognara *Stor. della Scultura* iii. *tv.* 23. Mongez, *pl.* 41, 6. 7. Antique pedestal of the equestrian statue, *Bull.* 1834. p. 112. Deification of Antoninus and the elder Faustina on the base of the granite column, §. 191, a fine relief; the *decurso funebris* on the sides shows a great inferiority. *PioCl.* v, 28—30. [The entire pedestal is now restored, de Fabris *il Piedestallo d. col. Antonina collocato nel giardino della pigna, R.* 1846. 4to.] The reliefs also on the attic of Constantine's arch bear reference to Antonine. The column of Marcus Aurelius is interesting on account of the scenes from the war with the Marcomanni (with the representation of the tempest, Bellori, *tb.* 15, comp. Kästner's *Agape*, s. 463—490); the workmanship is much poorer than on Trajan's column. Apotheosis of the younger Faustina from the arch of Marcus Aurelius, *M. Cap.* iv, 12.

5. The expression of Pausanias: ἀγαλματα τέχνης τῆς ἐξ ἡμῶν vi, 21. cannot possibly be one of praise. He praises the statue of gold and ivory in the Athenian Olympieion "if we look to the impression of the great whole," i, 18, 6. As to artists he only mentions altogether after the 120th Olympiad two or three certain names. Did Crito and Nicolaus, who made the Caryatides [in Villa Albani, according to Winckelmann, of the time of Cicero] found in the Via Appia near Rome, belong to this period? Guattani *M. I.* 1788. p. lxx. A skilful wood-carver, Saturninus at Cæa in Africa, Appulei de magia, p. 66. *Bip.* On works of art to which Herod gave occasion, Winckelm. vi, 1. s. 319.

- 1 205. The more unsettled times of COMMODUS, his immediate successors, SEPTIMIUS SEVERUS and his family, adhered in art to the style which had been formed in the time of the Antonines, with still more distinct symptoms however of de-
- 2 clesion. The best works of the period are the busts of the emperors which the slavish disposition of the senate greatly promoted; yet the most carefully wrought are precisely those in which turgidity and manner are most apparent in the
- 3 treatment. Pukes, and drapery of coloured stones corre-
- 4 spond to the taste in which the whole is treated. To these busts are closely allied those on bronze medals and cameos; here also the blending of individual with ideal forms still con-
- 5 tinued to produce many interesting works, although it ceased to be so intimate a combination as in earlier times. In the

time of Caracalla there were sculptured many statues—especially of Alexander the Macedonian; Alexander Severus also was particularly favourable to statues, in so far as he could regard them as memorials of eminent men. The reliefs on the triumphal arches of Septimius, especially the smaller one, are executed in a mechanical style. 6

2. Commodus sometimes appears young (like a gladiator), sometimes in riper years. On bronze medals we see his bust in youthful form, with athletic body, the crown of laurel and the ægis. A fine head in the Capitol. Good bust of Pertinax in the Vatican from Velletri, Cardinali Mem. Romane iii. p. 83. Engraved stones, Lippert i, ii, 415. Crispina, Maffei 108. Septimius Severus next to L. Verus most frequently in busts. PioCl. vi, 53 (with Gorgoneion on the breast); from Gabii, in the Louvre 99. Mon. Gab. n. 37. Mongez, pl. 47, 1. 2. The workmanship, however, is still drier than in the Antonines. Bronze statue of Severus, [in the Barbarini palace, now in the Sciarra] Maffei Racc. 92, very carefully executed, especially in the accessories. Excellent busts of Caracalla with an affected expression of rage, at Naples (M. Borbon. iii, 25), in the PioCl. (vi, 55), the Capitol and Louvre (68. Mongez, pl. 49, 1). See the Ed. of Winck. vi. s. 383. Comp. the Gem, Lippert i, ii, 430, which is executed with care, but in a spiritless manner. Youthful equestrian statue in the Farnese palace at Rome, Racc. 54. Some busts of Heliogabalus are valued on account of fine workmanship, at Munich 216, in the Louvre 83. Mongez, pl. 51, 1. 2; PioCl. vi, 56. The short-cropped hair and shaved beard again came in with Alexander Severus.—Of artists we know Atticus in the time of Commodus, C. I. p. 399, and Xenas by a bust of Clodius Albinus in the Capitol.

3. In the empresses the mode of wearing the hair became more and more absurd; in Julia Donna, Soëmias, Mammæa and Plautilla (the wife of Caracalla) it was evidently perukes, *galeri*, *galericula*, *sutilla*, *textilia capillamenta*. A head of Lucilla with hair of black marble that could be taken off, Winck. v. s. 51. comp. on similar cases the Ed. s. 360. after Visconti and Böttiger. Fr. Nicolai On the use of false hair and perukes, s. 36. Julia Mammæa in the Capitol, Racc. 18.

4. Commodus, according to Lamprid. 9, received statues in the costume of Hercules; some of the kind are still extant. Epigram on this subject in Dio Cass. in Mai's Nova Coll. ii. p. 225. Head of Hercules-Commodus on gems, Lippert i, ii, 410. A beautiful medal exhibits on the one side the bust of Hercules-Commodus and on the other how he as Hercules founded Rome anew (as a colony of Commodus), according to the Etruscan rite; Herc. Rom. Conditore P. M. Tr. P. xviii. Cos. vii. P. P. Eckhel vii. p. 131. comp. p. 122. According to later chronographers Commodus placed his head on the colossus of Rhodes, which had been erected by Vespasian or Hadrian; Allatius ad Philon. p. 107. Orelli. Septimius Severus with his two sons (!) as Jupiter, Hercules and Bacchus, at Luna (Fanti scritti di Carrara), Gius. A. Guattani in the Dissert. dell' Acc. Rom. di Arch. T. i. p. 321. Gallienus also loved to be represented as Sol, and appeared at processions *radiatus*. Trebell. 16. 18.

It was very common at this time to represent the empresses as Venus

with scanty drapery. The insipid character of the portrait, often also the mode of dressing the hair, then usually form a striking contrast with the representation. Thus Marciana, Trajan's sister, St. di S. Marco ii, 20. Winckelm. vi. 284, comp. v, 275; Julia Soæmias (with moveable hair), PioClement. ii, 51; Sallustia, the wife of Severus Alexander, *Veneri felici sacrum*, PioCl. ii, 52. The representation of the two Faustine as Ceres and Proserpine was nobler, R. Rochette Ann. d. Inst. i. p. 147.

5. Caracalla's aping of Alexander called forth everywhere statues of the Macedonian, also Janus figures of Caracalla and Alexander, Herodian iv, 8. Of this time was the tumulus of Festus near Ilion (yet it might also be the tomb of Musonius under Valens, see Eunapius in Mai Vet. Scr. nova coll. T. i. p. 171.), Choiseul Gouff. Voy. Pitt. T. ii. pl. 30. On Severus Alexander, who collected artists from all quarters and erected numerous statues, Lamprid. 25.

6. Victories of Septimius Severus over the Parthians, Arabians, and Adiabeniens. Arcus Sept. Sev. anaglypha cum explic. Suaresii. R. 1676. fo. On the arch of the Argentarii figures of the emperor, Julia Domna, Geta (destroyed) and Caracalla, engaged in sacrifice.

1 206. However, even the century of the Antonines and
 2 their successors was not without a productiveness of its own,
 which added new links to the series of developments furnished
 3 by the ancient world of art. The reliefs on sarcophagi, which
 did not come into general use until this period, through the
 influence of un-Grecian ideas, treated subjects derived from
 the cycles of Demeter and Dionysus, and also from heroic
 mythology, so as that the hope of a second birth and eman-
 4 cipation of the soul should be thereby expressed in a variety
 of ways. The fable of Eros and Psyche also was often employ-
 ed for that purpose, being one which unquestionably repre-
 sents the pangs of the soul when separated from the heavenly
 Eros: judging likewise from the literary notices of the mythus,
 the ingeniously composed but indifferently executed groups of
 5 Eros and Psyche will scarcely be assigned to an earlier age
 than that of Hadrian. At the same time art endeavoured
 more and more to embody the ideas which the invasion of
 oriental culture introduced; and after it had in the second
 century produced many works of distinguished merit in Egyp-
 tian figures of the gods modified by the Grecian spirit, it now
 applied itself, already become more rude and incapable, to the
 worship of Mithras, of the images belonging to which there is
 nothing of any excellence remaining except perhaps two statu-
 6 es of Mithraic torch-bearers (§. 408, 7). In the representa-
 tion of the tri-form Hecate (§ 397, 4) and in the numerous
Panthea signa (§. 408, 8) there is manifested a want of satis-
 faction with the established forms of the ancient Hellenic
 images of the gods, a longing for more comprehensive and
 universal expressions, which must necessarily have strayed into
 6 abnormal shapes. The eclectic superstition of the time em-

ployed gems as magic amulets against diseases and demonic influences (§. 433), placed favourable and benign constellations on signet-rings and coins (§. 400, 3), and by blending together Egyptian, Syrian and Grecian creeds, especially at Alexandria, gave birth to the pantheistic figure of Iao-Abraxas with all the various kindred forms of the so-called Abraxas gems (§. 408, 8).

2. On the introduction of sarcophagi, Visconti *PioCl.* iv. p. ix. On the tendency of the mythi represented, Gerhard *Beschr. Roms* s. 320 f. below §. 358, 1. 397, 2. *Ans. Feuerbach der Vatic. Apollo* s. 317. "A whole cornucopia of poetic flowers was on Roman sarcophagi poured out on the resting-place of the dead, a truly inexhaustible riches of delicate allusions. The many coloured series of mythical forms which here gain a new and deeper significance from the very place which they served to adorn, might be compared to stories with which an ingenious author beguiles the hours of sadness." The reference to the buried person is perfectly evident when, for example, the head of a Bacchian Eros, who is carried away drunk from the banquet (the banquet of life, of which he has enjoyed enough), is left unexecuted, because it was to receive (either by sculpture or painting) the features of him who was laid in the sarcophagus. *M. PioCl.* v, 13. Gerhard in the *Beschr. Roms* ii, 2. s. 146.—Grecian steles in later style, *Annali d. Inst.* i. p. 143.

3. A coin of Nicomedia struck about 236, in *Mionnet Suppl.* v. pl. 1, 3, shows Psyche prostrate and beseeching Amor. See besides §. 391, 8. However, Eros and Psychæ wreathing flowers are to be seen on a picture from Pompeii. *M. Borbon.* iv, 47. Gerhard *Ant. Bildw.* iv, 62, 2.

207. The turgidity and luxuriance of art gradually passed 1
over into tameness and poverty. On coins, which are our 2
most certain guides, the heads are contracted in order that
more of the figure and the accessories may be introduced;
but at the end of the third century the busts lose all relief, 3
the design becomes inaccurate and school-boy like, the whole
representation flat, characterless, and so destitute of indivi-
duality, that even the different persons are only distinguish-
able by the legends, and that utterly lifeless style makes its
appearance, in which the Byzantine coins are executed. The 4
elements of art were lost in a remarkably rapid manner; such
of the reliefs on the arch of Constantine as were not stolen are
rude and clumsy; those on the Theodosian column, as well as
on the pedestal of the obelisk which Theodosius erected in the
hippodrome at Byzantium, are hardly less so. In sarcophagi, 5
after the turgid works of the later Roman period, which were
crowded with figures in alto rilievo mostly in animated action,
we find in Christian monuments a monotonous arrangement
often influenced by architectonic conditions, and the driest
and poorest workmanship. The Christian world from the out- 6

set made far less use of the plastic art than of painting; however, the erection of honorary statues survived art for a very long time in the different parts of the Roman empire, especially at Byzantium; nay, the distinction was eagerly coveted, although indeed more regard was had to the due designation of rank by situation and drapery than to the representation of character and individuality; as all life at that period must have been completely smothered under the mass of empty
7 forms. Ornamental vessels of precious metal and sculptured stones—a luxury in which the highest point was attained in the later times of the Romans, still continued to be executed with a certain dexterity; there was also much labour expended on ivory writing-tablets or diptycha—a kind of works peculiar to Rome in its decline (§. 312, 3); and thus in various ways did technical and mechanical skill endure beyond the life of art itself.

2. Thus in the case of Gordianus Pius, Gallienus, Probus, Carus, Numerianus, Carinus, Maximianus. This striving to give more of the figure is shown also in the busts. Thus the Gordianus Pius from Gabii in the Louvre 2., in Mongez, pl. 54, 1. 2.

3. The coins of Constantine exemplify the style here described; the Byzantine manner begins with the successors of Theodosius (Du Cange, Banduri).—The decline of art is also shown in the coins of consecration (under Gallienus), as well as in the contorniati distributed at public games.—Statues of the time: Constantine in the Lateran, notwithstanding the clumsy forms of the limbs, is praised on account of its natural attitude. Winck. vi, 1. s. 339. 2. s. 394. Mongez, pl. 61, 1. 2. Constantinus II. (?) on the Capitol, Mongez, pl. 62, 1—3. Julian in the Louvre 301. Mongez, pl. 63, 1—3. a very lifeless figure. Comp. Seroux d'Agincourt Hist. de l'Art, iv, ii. pl. 3.—The workmanship of the hair was made at this time more and more easy, inasmuch as holes were only bored here and there in the thick masses of stones.

4. The arch of Constantine (the bands over the smaller side-arches refer to the conquest over Maxentius and the capture of Rome) in Bel-
lori, comp. Agincourt, pl. 2. Hirt Mus. der Alterthumsw. i. s. 266. The Theodosian column appears to have been erected by Arcadius in honour of Theodosius (according to others by Theodosius the Second to Arcadius); it was of marble, with a stair inside, an imitation of Trajan's; there is nothing more now standing than the pedestal at Constantinople. Col. Theod. quam vulgo historiatam vocant, ab Arcadio Imp. Constantinopoli erecta in honorem Imp. Theodosii a Gent. Bellino delineata nunc primum ære sculpta (Text by Menetrius) P. 1702. Agincourt, pl. 11. Reliefs from the pedestal of the obelisk, Montfaucon Ant. Expl. iii, 187. Agincourt, pl. 10. Comp. Fiorillo Hist. of Art in Italy, p. 18.—A circular stone figure turned round by two-winged Seasons is described by Max. Planudes in Boissonade Anecd. Gr. ii. p. 320.

5. See especially the sarcophagus with Christ, the apostles, evangelists and Elias, in the Louvre 764. 76. 77. in Bouillon iii. pl. 65 (Clarac

pl. 227), and comp. the plates immediately following. Many from the catacombs in Roman museums [especially in the library of the Vatican, also in the Lateran Museum, in Pisa and other places], in Aringhi and Aginc. pl. 4—6. Gerhard Ant. Bildw. 75, 2. Comp. Siekler Almanach i. s. 173. A sculptor named Daniel under Theodoric had a privilegium for marble sarcophagi, Cassiodor. Var. iii, 19. Eutropus, an artist of the same description, Fabretti Inser. v, 102. Christian artists among the martyrs (Baronius Ann. ad a. 303). A Christian *artifex signarius* Muratori, p. 963, 4.

6. On the honour of statues in later Rome, see the Ed. Winck. (after Fea) vi. s. 410 ff., under the Ostrogoths, Manso, Gesch. des Ostgoth. Reichs, s. 403. As a reward to poets, in Merobaudes, see Niebuhr Merob. p. vii. (1824); at Byzantium even female dancers had statues erected to them. Anth. Planud. iv, 283 sqq.—The equestrian statue of Justinian in the Augustæon (which, according to Malalas, had formerly represented Arcadius) was in heroic costume, which at that time already seemed strange, but held in his left hand the terrestrial globe with the cross, according to Procop. de ædif. Just. i, 2. Rhetor. ed. Walz. i. p. 578. Magnificent picture of the emperor with the globe in his hand, Basilius in Vales. ad Ammian. xxv, 10, 2. A memoir by Marulli on the bronze colossus at Barletta in Apulia (Fea, Storia delle Arti ii. tv. 11); according to Visconti (Icon. Rom. iv. p. 165.) it is Heraclius, [Theodosius according to Marulli Il colosso di bronzo esistente nella città di Barletta, Nap. 1816. 8vo.] In the projected treaty between Justinian and Theodatus, in Procopius, it was formally arranged that the Gothic king should have no statue without the emperor, and should always stand on the left.—Even now the *μεταργάσειν* was very common. Ed. Winck. vi. s. 405. comp. §. 158. R. 4. P. Er. Müller gives a very accurate picture of the spirit of the time De genio ævi Theodos. p. 161 sqq.

7. The use of gems, mostly indeed cameos, on vases (Gallienus himself made some of the kind, Trebell. 16), on the *balteus*, the *fibule*, *caligæ*, and *socii* (Heliogabalus wore gems by the first artists on his feet, Lamprid. 23), was very much diffused at this later period of the emperors. The conqueror of Zenobia dedicated in the temple of the Sun garments joined together with gems, Vopise. Aurel. 28; Claudian describes the court dress of Honorius as sparkling with amethysts and hyacinths; after the emperor Leo (Codex xi, 11), certain works of the kind were only allowed to be made by the Palatini artifices.—Hence the careful workmanship on gems and cameos down to a late period. A sardonyx in the Cabinet du Roi at Paris: Constantine on horseback smiting down his adversary; a sardonyx at St. Petersburg: Constantine and Fausta, Mongez, pl. 61, 5; Constantinus II. on a large agate onyx, Lippert iii, ii, 460; a sapphire at Florence: a chase by the emperor Constantius at Casarea in Cappadocia, Freher, Sapphirus Constantii Imp. Banduri Numism. Suppl. tb. 12.—are celebrated. At Byzantium cameos of blood jasper in particular were carefully wrought; several of the kind with Christian subjects in the cabinet of antiques at Vienna.—Helias *argentarius*, died 405. Gruter, p. 1053, 4.

Heyne, Artes ex Constantinopoli nunquam prorsus exulantes. Commentat. Gott. iii. p. 3.

4. PAINTING.

1 208. Painting came forth at the time of Cæsar in a second
 2 bloom which soon faded. Subjects of the highest tragic suffering,—the deeply mortified Ajax brooding over his wrath, Medea before the murder of her children, full of fury, and compassion at the same time in her weeping eyes,—then seemed to the most distinguished artists materials of especial excel-
 3 lence. Portrait-painting was at the same time in request; Lala painted chiefly women, also her own likeness from a mirror.

1. Timomachus of Byzantium, about 660 (Zumpt ad Cic. Verr. iv, 60). Lala of Cyzicus—then one of the chief seats of painting—about 670 (et penicillo pinxit et cestro in ebore). Sopolis, Dionysius, contemporaries. Arellius, about 710. The dumb boy Pedius, about 720. The Greek painter of the temple of Juno at Ardea lived perhaps about 650—700. Comp. Sillig C. A. p. 246. and the author's Etrusker ii. s. 258.

2. Timomachus' Ajax and Medea, pictures much praised in epigrams, purchased by Cæsar for 80 talents (probably from the Cyzicans) Cic. *ibid.* comp. Plin. xxxv, 9.), and dedicated in the temple of Venus Genetrix. Böttiger, *Vasengemälde* ii. s. 188. Sillig C. A. p. 450. The Medea is recognised from the epigrams of the anthology in a figure from Herculaneum (*Ant. di Ercol.* i, 13. M. Borbon. x, 21.) and a picture found in Pompeii (M. Borbon. v, 33), and in gems (Lippert, *Suppl.* i, 93, &c.) Panofka *Ann. d. Inst.* i. p. 243. On the Ajax, Welcker, *Rhein. Mus.* iii, i. s. 82. Timomachus' Orestes and Iphigenia in Tauris (as we must infer from Pliny xxxv, 40, 30) were also from tragedy. [A Diogenes Albinus pictor in Gaul is assigned to the end of the first century, from the characters of the Latin inscription, *Revue archéol.* iii. p. 511. 583.]

1 209. At the time of the emperors we find easel painting
 —which was alone held to be true art, at least its main branch
 —neglected, and wall-painting practised in preference, as the
 2 handmaid of luxury. Pliny in the time of Vespasian regards painting as a perishing art; he complains that with the most splendid colours nothing worth speaking of was produced.
 3 Scenography, which had taken a fantastic direction, especially in Asia Minor, in which it scouted all the rules of architecture, was now transferred to the decoration of apartments, where it was developed if possible in a still more arbitrary manner; artists delighted in playing a transparent and airy architecture over into vegetable and strangely compounded
 4 forms. Landscape-painting was also conceived in a peculiar manner by Ludius in the time of Augustus, and unfolded into a new species. He painted as room-decorations villas and porticoes, artificial gardens (*topiaria opera*), parks, streams,

canals, sea-ports and marine views, enlivened with figures in rural occupations and all sorts of comic situations—very sprightly and pleasing pictures. The time also delighted in tricks of all kinds; in Nero's golden house a Pallas by Fabullus was admired, which looked at every one who directed his eyes towards her. The picture of Nero, 120 feet high, on canvass, is justly reckoned by Pliny among the fooleries of the age. 5

1. Painters of the time: Ludius, about 730. Antistius Labeo [the manuscripts Titedius, Titidius] *vir prætorius*, about 40 A. D. Turpilius Labeo *Eq. Rom.* about 50. Dorotheus, 60. Fabullus (*Amulius*), the painter of the golden house (the prison of his art), 60. Cornelius Pinus, Accius Priscus, who painted the walls of the Temple of Honour and Virtue, 70. Artemidorus, 80. Publius, animal painter, about 90. Martial i, 110. Workers in mosaic at Pompeii: Dioscurides of Samos, *M. Borb.* iv, 34. Heraclitus, *Hall. ALZ.* 1833. *Intell.* 57. *comp.* §. 210, 6.

2. See *Plin.* xxxv, 1. 2. 11. 37. *Comp.* the later testimony of Petronius, c. 88. [*Philostr. Imag.* ed. Jacobs, p. lix sq.] On the external luxury, *Plin.* xxxv, 32. and *Vitruv.* vii, 5. *Quam subtilitas artificis adjucebat operibus auctoritatem, nunc dominicus sumptus efficit ne desideretur.*

3. See *Vitruvius'* (vii, 5) accounts of a scene which Apaturius of Alabanda fitted up and painted in a small theatre at Tralles. Licinius a mathematician occasioned the destruction of the Alabandian work; *Vitruvius* wishes that his time had one like it. *Pinguntur tectoriis monstra potius quam ex rebus finitis imagines certæ. Pro columnis enim statuuntur calami, pro fastigiis harpaginetuli striati cum crispis foliis et volutis; item candelabra ædicularum sustinentia figuras, etc.*

4. *Plin.* xxxv, 37.—*Vitruvius* speaks altogether of the following classes of wall-paintings: 1. Imitations of architectural mouldings, marble-tablets in rooms and the like, as being the earliest decorations in colours; 2. Architectural views on a large scale, in the scenographic manner; 3. Tragic, comic, and satyric scenes in large rooms (*exedrae*); 4. Landscape pictures (*varietates topiorum*) in the ambulations; 5. Historical pictures (*megalographia*), figures of the gods, mythological scenes; also accompanied with landscapes (*topia*).

5. *Plin.* ib. *Comp.* *Lucian De Dea Syr.* 32.

210. With this character of art, which may be gathered 1 from the testimonies of ancient writers, correspond completely the numerous monuments of wall-painting which extend from the time of Augustus till that of the Antonines with nearly an equal degree of merit: the paintings in the tomb of Cestius (§. 190, 1), those in the chambers of Nero's house (§. 190, 2), which are decorated in a particularly brilliant and careful manner; the large and constantly increasing treasure of mural 3 paintings from Herculaneum, Pompeii and Stabia; as well as those in the tomb of the Nasones, and numerous others in 4

ancient buildings found here and there, in all of which the art exhibits, even in its degenerate state, inexhaustible invention and productiveness. The spaces divided and disposed in the most tasteful manner; arabesques of admirable richness of fancy; scenographies quite in that playful and light architectural style; the roofs in the form of arbours hung with garlands interspersed with fluttering winged forms; landscapes in the manner of Ludius, for the most part but slightly indicated; moreover figures of deities and mythological scenes, many carefully, the greater number hastily designed, but often possessing an inimitable charm (especially those floating freely in the middle of larger compartments); all this and more in lively colours and simple illumination, clearly and agreeably arranged and executed, with much feeling for harmony of colour and an architectonic general effect. Much of this was certainly copied from earlier painters, nay the whole study of many artists consisted in the accurate reproduction of old pictures.

2. *Histoire Critique de la Pyramide de C. Cestius par l'Abbé Rive* (with engravings from designs by M. Carloni). P. 1787.—*Description des Bains de Titus—sous la direction de Ponce*. P. 1787. 3 Livraisons. *Terme di Tito*, a large work with plates after drawings by Smugliewicz, engraved by M. Carloni. *Sieklér's Almanach* ii. Tf. 1—7. s. 1.

3. *Antichità di Ercolano*, i—iv. vii. *Pitture Antiche*. N. 1757 sqq. 65. 79. *Gli ornati delle pareti ed i pavimenti delle stanze dell' antica Pompeii incisi in rame*. N. 1808. 2 vols. fo. *Zahn*, *Neuentdeckte Wandgemälde in Pompeii in 40 Steinabdrücken*. The same author, *Die Schönsten Ornamente und merkwürdigsten Gemälde aus Pomp., Herc. u. Stabiä* [1828 100 pl. 2d Series 1842. 1844. 100 pl. *Real. Museo Borbon.* R. Rochette, *Peintures de Pompée* from 1844. 3 livr. *Wandgem. aus Pompeii u. Herculanium von W. Ternite*, Berlin, Reimer 3 Lief. and Reimarus also 3 Lief. up to this time. Text of the first part by K. O. Müller, of the rest by Weleker.] Much in Mazois, Gell, Goro, R. Rochette (see §. 190, 4). [*Pianta de' scavi della Villa Giulia (?) fra Ercolano ed Oplonti Nap.* No. 24. 27.]

4. P. S. Bartoli: *Gli antichi Sepolcri*. R. 1797. (*Veterum sepulera*. *Thes. Antiqq. Gr.* xii.). By the same: *Le pitture ant. delle grotte di Roma e del sepolero dei Nasoni* (of the time of the Antonines, discovered in 1675). R. 1706. 1721. fo., with explanations by Bellori and Causeus (also in Latin. R. 1738). [and in the *Thes. Ant. Rom. Thes. T.* xii.]. *Bartoli Recueil de Peintures Antiques T. i. ii. Sec éd.* P. 1783. *Collection de Peintures Antiques qui ornaient les Palais, Thermes, &c. des Emp. Tite, Trajan, Adrien et Constantin*. R. 1781. [*Ponce Bains de Titus*. P. 1786. fol. *Paintings from the baths of Titus* *Sieklér Almanach aus Rom.* ii. Tf. 1—7. *Landon Choix des plus cel. peint.* P. 1820. 4to.] *Arabesques Antiques des Bains de Livie et de la Ville Adrienne*, engraved by Ponce after Raphael. P. 1789. *Pitture Antiche ritrov. nello scavo aperto 1780*, incise e pubbl. da G. M. Cassini. 1783. *Cabott*, *Stucchi figurati essist. in*

un antico sepolcro fuori delle mura di Roma. R. 1795. *Parietinas Picturas inter Esqu. et Viminalem Collem super. anno detectas in ruderibus privatae domus, D. Antonini Pii ævo depictas* (two pictures in the Pictures qui ornaient—no. 4. if it be the same picture, quite correspond with the representation on the coin of Lucilla, Num. Mus. Pisani tb. 25, 3) in *tabulis expressas* ed. C. Buti Archit. Raph. Mengs del. Camparolli sc. 1788. 7 very fine plates (*Pitture antiche della villa Negroni*). [The picture in the Vatican from Torre Marancia in the Mon. Amaranziani. R. 1843. Wall paintings of a dwelling house in Catania, Ann. d. Inst. ix. p. 60. 177. of another in Anaphe, Ross in the Abhdl. der Münchner Akad. ii. Tf. 3 A. s. 449, of a tomb in Apulia, Archäol. Int. Bl. 1835. s. 11. comp. 1837. s. 49. Others in Cyrene, in Pacho. Comp. the passages of Aristides on Corinth, of Dio and Themistius in R. Rochette Peint. Ant. p. 198, Clem. Alex. Protr. p. 52 s. Pott. Sidonius Apollinaris Epist. ii, 11.] For general accounts comp. Winck. v. s. 156 ff.

6. Besides these floating forms of dancing nymphs, centaurs and bacchantes, Pitt. Ere. i. 25—28, Winckelmann praises most the four pictures, iv, 41—44. Designs (retouched?) by Alexander of Athens on marble, i, 1—4. [which H. Meyer on Winck. v. s. 473 appreciates better than W. himself.] Among the historical pictures of Pompeii the carrying away of Briseis by Achilles is particularly noted (R. Rochette M. I. i, 19. Gell New S. 39. 40. Zahn Wandgem. 7) [as well as the Chryseis and the visit of Hera to Zeus on Ida from the same so-called Homeric house]; of others, the picture in R. Rochette M. I. i, 9. Gell 83. distinguished by its treatment of the light (Hypnus and Pasithea according to Hirt, Mars and Ilia according to R. Rochette, Dionysus and Aura according to Lenormant, D. and Ariadne according to Guarini, Zephyrus and Flora according to Janelli and others, see Bull. d. Inst. 1834. p. 186 sq.); also the enigmatical picture, Gell. 48. Zahn 20. R. Rochette, Pompéi, pl. 15, representing the birth of Leda, or a nest with Erotes (Hirt, Ann. d. Inst. i. p. 251). [Certainly the former, with reference to the legend in the Cypr.] Others in the 2d Part. On the pieces of rhyparography [rhograph] Welcker ad Philostr. p. 397. The pictures consisting of mere blurs of paint, and only intelligible at a distance (Gell, p. 165), remind us of the compend. via §. 163.

7. [These paintings form two classes, imitations of earlier works of every kind, and new, Roman pictures: Bull. 1841. p. 107.] Quintil. x. 2. ut describere tabulas mensuris ac lineis sciant. Lucian Zeuxis 3. τῆς εἰκόνοσ ἀντίγραφοί ἐστι οὖν Ἀθηναῖσι πρὸς αὐτῶν ἐκείνων ἀκριβεῖ τῆ στάδιμῃ μετενηνεγμένη. [exemplar quod apographon vocant, Plin. xxxv. 40, 23. μίμημα Pausan. viii, 9, 4. cf. Siebelis.]

211. In the age of Hadrian painting also must have re- 1
vived once more with the other arts. To it belonged Ætione, whom Lucian ranks with the first masters, and whose charming picture of Alexander and Roxane, with Erotes busied about them and the king's armour, he cannot sufficiently praise. On the whole, however, painting continued to sink 2

gradually into a mere daubing of colours; and it was commonly an occupation of slaves to fill the walls with pictures in the most expeditious manner, according to the pleasure and caprice of their masters.

1. Ætion is elsewhere placed in the time of Alexander (even by Hirt *Gesch. der. Bild. Künste*, s. 265), but Lucian says distinctly that he did not live in ancient times, but quite recently (*τὰ τελευταία ταῦτα* Herod. 4), therefore probably in the age of Hadrian and the Antonines. Comp. besides *Imagg.* 7. Hadrian himself was a rhyparographer [§. 163. R. 5.]; Apollodorus said to him: "Ἀπελθε καὶ τὰς κολοκύνδας γράψε. Dio C. lxiix, 4. Suidas s. v. Ἀδοικανός. Also Diognetus, about 140. Eumelus (painted a Helena) about 190. Aristodemus from Caria, a scholar of Eumelus (?), a guest of the elder Philostratus, also a writer on the history of art, about 210.—Later, 370 A. D., there was at Athens a painter called Hilarus from Bithynia.

2. In Trimalchio's house (Petron. 29) he was painted as Mercury, as was also his whole career, then the Iliad and Odyssey and *Lænatius gladiatorum*. Pictures of gladiators (of the commencement of which Pliny speaks xxxv, 33) and other games were now very much in request. *Capit. Gord.* 3. *Vopisc. Carin.* 18. §. 424. Gladiators—Mosaic found at Torrenuova in 1834, similar to Winck. M. Ined. tv. 197. 198, Kellermann *Hall. A. L. Z.* 1834, Int. Bl. no. 69. [W. Henzen *Explic. musivi in Villa Burghesia asservati quo certamina amphitheatrici representata extant, præmio donata. Rom.* 1845. 4to. *Il musaico Antoniniano rappr. la scuola degli atleti, trasferito al pal. Lateranese, Roma* 1843, by J. P. Secchi, Prof. in the Coll. Rom.] In *Juven.* ix. 145. some one wishes that he had among his domestics a *curvus cælator et alter, qui multas facias pingat cito*. Painting slaves also occur in legal sources. See Fea's note in *Winckelmann W. v. s.* 496.

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- 1 212. The decline of art is afterwards so much the more perceptible; the earlier luxuriance of arabesques and architectonic decorations disappears; clumsy simplicity takes its place, as for instance in nearly all the pictures of the time of
 - 2 Constantine. With these may be classed the oldest Christian pictures in the catacombs, which still continue to retain much of the manner of the earlier times of the Emperors;
 - 3 as well as the miniature paintings of some heathen and Christian manuscripts, the best of which are very instructive as regards the understanding of the subjects in ancient art.
 - 4 Although encaustic painting was still very much exercised at Byzantium (§. 320), in the decoration of churches as well as palaces, the employment of Mosaic however was preferred, a branch of art which rose very much in estimation at this period, and was very diligently exercised throughout the whole of the Middle Ages at Byzantium, and also by Byzantines in Italy.

1. The paintings from the Baths of Constantine [in the Rospigliosi palace], Bartoli, pl. 42 sq. Agincourt T. v. pl. 4. As to whether the picture of Roma in the Barberini palace really belongs to the time of Constantine, see Winckelm. W. v. s. 159. Hirt, *Gesch. der Baukunst* ii. s. 440. Sickler and Reinhart's *Almanach* Bd. i. s. 1. Tf. 1. Painting P. C. Müller *De genio ævi Theodos.* p. 161.

2. On the catacombs: Bosio, *Roma sotterranea*. R. 1632. (Engravings by Cherubino Alberti). Aringhii *Roma Subterranea novissima*. R. 1651. Bottari *Sculture e Pitture sagre estratte dai Cimiterii di Roma*. 1737—54. Artaud *Voy. dans les Catac. de Rome*. P. 1810. 8vo. Bartoli's work, §. 210, 4to. Agincourt, pl. 6—12. Röstell. *Beschr. Roms* i. s. 410. [The work begun by Pater Marchi after extensive investigations, three parts of which have already appeared.]

3. The Ambrosian Iliad (Mai, *Iliad. Fragm. Antiquiss. c. picturis* Med. 1819), the pictures of which come nearest to classic antiquity [also Rome 1835, small fol. *Homeri Iliados picturæ ant. ex Cod. Mediol.* Ibid. 1835, *Virgiliæ picturæ ant. ex Codd. Vaticanis*]. The Vatican Virgil (of the 4th or 5th century?). See Bartoli *Figuræ Antiquæ e Cod. Virg. Vatic.* (embellished). Agincourt 20—25. Millin *G. M.* pl. 175 b. sqq. *Beschr. Roms* ii, 2. s. 345. The Vatican Terence with scenes from comedy, Berger *De personis* 1723. *Beschr. Roms* ibid. s. 346. The Vatican manuscript of Cosmas Indopleustes. The oldest miniatures of the books of the Bible, especially those in the Vatican on Joshua, approach the Homeric ones above referred to in costume and composition.

4. See Cassiodor. *Var.* i. 6. vii, 5. Symmachus *Ep.* vi, 49. viii, 42. Justinian's Chalke contained large mosaic pictures of his warlike achievements, Procop. *De æd. Justin.* i, 10. On a wall-painting of Theodoric in mosaic, Procop. *B. Goth.* i, 24, Rumohr *Ital. Forschungen* i. s. 183, Manso less accurate s. 403. Comp. Müller *De genio ævi Theod.* p. 168. Accounts of the mosaics in basilicas, which are never wanting there: Sartorius' *Regierung der Ostgothen* s. 317. n. 21.—Specimens are furnished by A. Ciampini among others, *Opera*. R. 1747. Furietti *de Musivis*. R. 1752. Agincourt v. pl. 14 sqq. Gutensohn und Knapp (§. 194). Comp. §. 322. Two pictures in the *Bibl. Coisliniana*, Nicephorus Botaniates with a monk and emperor and empress, over whom Christ hovers touching both crowns.

213. Notwithstanding the disappearance of all living study of nature, and the loss of all higher technical dexterities, the practice of painting and sculpture which again degenerated into mechanical drudgery, still adhered however to many of the principles and forms of ancient art. The Christian religion appropriated at first for the decoration of churches, tombs and signet-rings, not merely many forms and even some subjects of ancient art, but also created for itself a plastic and pictorial cycle, partly from historical and partly from allegorical materials; only it repelled, by a purer and more severe conception, all adoration of artistic shapes. Constant and 3

established forms therefore were adopted for sacred personages, the more so as it was thought that, by going back to the oldest images which they possessed, the actual shape assumed
 4 by these characters was retained. The countenances at the same time were fashioned after an ideal, although at the same time rudely treated fundamental form; the costume was substantially Greek, and the drapery was disposed in large masses
 5 after the antique manner. Mediæval peculiarities in dress and mien only penetrated by degrees into the world of antiquity, and that more in newly acquired than in old traditional figures. Everywhere at that period traces of an ancient
 6 school, nowhere a peculiar living conception of nature, from the renewed study of which emanated, in the thirteenth and fourteenth centuries, the fresh efflorescence of art, and emancipation from those typical and lifeless forms which continue to exist in the Greek church till the present day, as the last remnant of a perished world of art.

1. Cod. Theod. xiii, 4. de excusationibus artificum.

2. The catacombs of the Christians show how even *heathen* subjects (especially Orpheus) were adopted into Christian allegory. Vintage, Gerhard, Beschr. Roms ii, 2. s. 234. The porphyry urn of Constantia is adorned with Bacchian scenes, Winckelm. vi, 1. s. 342; a river god on the sarcophagus Bouill. iii. pl. 65. The first Christian emperors have on coins personified representations of cities, and other subjects borrowed from heathendom. Constantine wears the labarum and the phoenix (felicitium temporum reparatio), Constantius while holding the labarum is crowned by a Victory. R. Walsh, Essay on Ancient Coins, Medals and Gems as illustrating the progress of Christianity, p. 81 sqq. R. Rochette Premier Mém. sur les antiq. chrétiennes. Peintures des catacombes. P. 1836. Deux Mém. Pierres sépuicr. 1836. [Trois. Mém. objets déposés dans les tombeaux ant. qui se retrouvent en tout ou en partie dans les cimetières chrétiens. 1838.] But newly formed subjects also, such as the good shepherd, appear to have been conceived at this time in an artistic manner. Rumohr describes a meritorious statue of the good shepherd at Rome, Ital. Forsch. i. s. 168; a good figure of the kind as a sarcophagus in the Louvre 772. Clarac, pl. 122. On the gemma pastoralis see Thes. gemm. astrif. iii. p. 82. Constantine caused the good shepherd as well as many scenes from the Old and New Testament to be sculptured (Euseb. v. Const. iv. 49), among the former Daniel, who, together with Jonah, was the most favourite subject of typical representation. In the emblems of the earliest Christians indeed (Münter, Sinnbilder und Kunstvorstellungen der alten Christen. 1825) there is much pettiness and trifling (as in the fish, ΙΧΘΥΣ), partly from the frequently enjoined effort to avoid everything like idols even in signet-rings; yet there are others that are happily conceived even on the score of art (the lamb, the thirsting hart, the dove with the olive branch). The sentiments of reflecting Christians were from the first much divided, at Rome on the whole they were more for art, in Africa more strict. Tertullian, Augustine, and Clemens of Alexandria speak with severity against all exercise of sculpture and

painting. The councils, among which that of Illiberis (about 300) was the first to occupy itself with such matters, were on the whole more hostile to plastic than painted images. Comp. Neander K. Gesch. ii. s. 616. Jacobs Acad. Reden i. s. 547 f. Grüneisen über die Ursachen u. Gränzen des Kunstshasses in den drei ersten Jahrh. n. Chr., Kunstbl. 1831. N. 29. In P. C. Müller De genio ævi Theod. p. 267 sq. Passages from Chrysostom and others on the state of art.

3. There were images of Christ pretty early, for Alexander Severus had Christ in his Lararium; afterwards the Carpocratians had such images, with which even heathen superstition was carried on in Egypt. (Reuven's Lettres à Mr. Letronne i. p. 25). On the other hand the Edessa image was an invention, and the statue of Paneas, with the woman of Samaria, probably a misunderstood antique group (Hadrian and Judæa, according to Iken). The Christ-ideal was developed on the whole much less by sculpture than by mosaics and paintings. A Christian painter who tried to transform it into the Jupiter Ideal had his hand withered, according to Cedrenus p. 348. Par. Theodoret Exc. hist. eccl. i, 15. [On the origin of Christian art, and its religious ideals, from a consideration of the earliest works of Christian sculpture, and later Greek painting in Sicklers u. Reinhart's Almanach aus Rom. i. s. 153—196.]—Rumohr in especial shows how Christian art long remained antique in technical treatment and forms, having only taken another direction in its subjects, Ital. Forschungen i. s. 157 ff.—What is here said is mostly borrowed from Rumohr's excellent book; and R. Rochette in agreement therewith shows in his Discours sur l'origine, le développement et le caractère des types imitatifs qui constituent l'art du Christianisme, P. 1834, how, after the first indeterminate and characterless attempts, certain ideal types of the Saviour, the Virgin, and the Apostles were formed at an early period under the influence of ancient art; but that the subjects which were foreign to antiquity—the representations of sacred sufferings—the Crucifixion and the Martyrdoms, did not enter into this world of art until the seventh and eighth centuries.

DESTRUCTION OF WORKS OF ART.

214. After all this, it is not to be denied that the removal 1
of the seat of empire to Byzantium was productive of baneful 2
influence on the arts in Italy; that to ancient art in general 2
Christianity was not less injurious, as well in consequence of
its internal tendency, as from the natural and necessary hos-
tility of its external position; and that the invasions and 3
conquests of the Germanic tribes were also destructive, less
however from intentional demolition than from the natural
effects of incursions, sieges, and subjugations; for the Goths
especially, who were of an honourable nature and susceptible
of cultivation, can scarcely in any instance be charged with
wanton destruction of works of art and historical records.
The vast amount of distress arising from wars, famine, pesti- 4

lence, and all kinds of calamities, to which Rome was subjected in the sixth and seventh centuries, is certainly to be taken into consideration in the history of the decay of ancient art; and intervals of prosperity were but the more dangerous to old architectural edifices which were then turned to account
 5 for the erection of new buildings. And yet it was not these external events that principally brought about and are chargeable with the decline of art; it was the inward exhaustion and enfeeblement of the human mind, the decay of all ancient sentiment, the destruction—whose causes lay in internal laws of life—of the entire spiritual world from which art itself had emanated. Even without those external shocks the fabric of ancient art must of itself have sunk in ruins.

1. See Heyne: *Priscæ artis opera quæ Constantinopoli extitisse memorantur*, Commentat. Gott. xi. p. 3. De interitu operum tum antiquæ tum serioris artis quæ Constantinopoli fuisse memorantur, *ibid.* xiii. p. 273. Petersen, *Einleitung* s. 120.

Constantine brought works of art from Rome, Greece, and especially from Asia Minor, to Byzantium. On the statues of gods, heroes and historical personages in the Bath of Zeuxippus which Severus erected and Constantine embellished, Christodorus' *Anthol. Palat.* ii. Cedrenus p. 369. The brazen statues with which Constantine adorned the principal streets were melted for Anastasius' colossus in the *forum Tauri*. Malalas xv. p. 42. Before the time of Justinian there stood 427 statues in the area at the church of St. Sophia. We hear also of enormous colossal statues of Hera and Hercules in the history of Frankish devastation (Nicetas). In detail, however, little can be said with certainty; the Byzantines are wont to call the images of the gods after the chief seat of their worship (the Samian Hera, the Cnidian Aphrodite, the Olympian Zeus). Rome was also plundered through the exarchate, particularly in 633 under Constans II., even of the bronze tiles of the Pantheon.

At Byzantium there was destruction from fire, especially in 404, 475 (the Lauseion), 532 (the bath of Zeuxippus), &c., then came the Iconoclasts (from 728 downwards), and the crusaders (1203 and 1204), when two vast conflagrations did by far the greatest damage. Venice at that time acquired a great variety of works of art (below §. 261, 2). At the same time Greece suffered much from the Franks and pirates. Afterwards from the Turks; now from the troops of the *Great Powers*.

2. On Constantine's later devastations of temples, the Ed. of Winck. vi, 2. s. 403. Müller *De Genio ævi Theodos.* p. 169 sq. The complaints of Libanius are perhaps exaggerated. The Serapeion at Alexandria, the first temple after the Capitol, was destroyed in 389, by the bishop Theophilus. Wyttenbach *ad Eunap.* p. 153. Direct commands to destroy temples first began with the sons of Theodosius. Müller *De Genio ævi Theod.* p. 172. Petersen, p. 122. At first were destroyed especially the seats of obscene, or mystic worship, Mithras caverns, and the like, then also other temple-images. It was a matter of rejoicing to show the people the dusty inside of the chryselephantine colossi, Euseb. V. *Const.* iii, 54. Eunapius accuses the monks of having led Alaric's army to the de-

struction of the temple of Eleusis. But, on the other hand, there were always new endeavours to preserve the monuments of antiquity. For the protection of works of art there was at Rome a *centurio*, then a *tribunus, comes, rerum nitentium*. Vales. ad Ammian. xvi. 6. Artists are honoured in the Cod. Theodos. xiii. t. 4. The earlier Popes likewise had sometimes a sense of the splendour which the remains of antiquity imparted to their city, especially Gregory the Great, who has been justified by Fea.

3. Greece was laid waste very early; it was overrun several times by the so-called Scythians under Gallienus, they plundered also the Ephesian temple; in Attica they were defeated by Dexippus at the sack of the city, Trebellius Gallien. 6. 13 (Comp. C. I. n. 380). Alaric threatened Athens in 395: however, Athena Promachus, according to Zosimus, averted the destruction (and it was precisely at Athens that antiquity subsisted longest uninjured in its monuments, religion, and customs). Rome was besieged by Alaric in 408, and many statues of precious metal were melted in order to appease him; in 410 he took and pillaged it. The sack by Genseric the Vandal, in 455, was more terrible. The treasures of art in the Capitol were taken to Africa. Theodoric, who was educated at Byzantium, carefully protected antiquity and art. Restoration of Pompey's theatre. *Theodoricus rex Roma felix* inscribed on bricks from the baths of Caracalla. Comp. the defence of the Goths in Sartorius, p. 191 sq. Wittig besieged Rome in 537; the Greeks defended Hadrian's Mausoleum with statues. Totila's plan of devastation in 546. Wars of the Longobards and Greeks. Comp. for a general account, Gibbon, ch. 71. Winck. vi. 1. s. 349 ff. together with the notes, Fea *Sulle Rovine di Roma* in the Ital. translation of Winckelmann. Hobhouse's notes to Byron's *Childe Harold*, Petersen, *Einleitung* s. 124 ff., Niebuhr's *Kl. Schriften*, s. 423 ff. Circumstances which lead to the conclusion that there was a sudden stagnation in artistic enterprise, are adduced by Winck. vi. 1. s. 337. and also by the Ed. s. 390.

APPENDIX.

THE NATIONS NOT OF GREEK RACE

Chinese, Judæan and Egyptian antiquities are at the best but curiosities; it is very well to make one's self and the world acquainted with them; but they are of slight avail for moral or æsthetic culture.—Göthe Werke xxiii. s. 278.

I. EGYPTIANS.

I. GENERAL REMARKS.

215. The Egyptians were quite a peculiar branch of the ¹ Caucasian race, in the wider sense of that word. Their form ² of body was elegant and slender, more calculated for perse-

3 vering labour and steadfast endurance than for a heroic display of strength. Their language, which can be recognised in the Coptic, was closely allied to the Semitic tongues in its structure, but depended still more on external agglutination, and was therefore so much the more removed from the internal
 4 organic richness of the Greek. This people was found from the earliest times throughout the whole extent of the valley of the Nile; the Ethiopians of the kingdom of Meroe, though indeed seldom politically united with the Egyptians, were, however, connected with them by their corresponding customs, religion, art, and nationality in general. As this river-country,
 5 on account of its sharply-defined boundaries and great annual inundation, had, especially in Egypt, a very fixed and distinct character—something settled and uniform; so we find that, from the earliest ages, all life was extremely formal, and, as it
 6 were, benumbed. The religion, which was a nature-worship, was cultivated and unfolded by priestly science into a tedious ceremonial; a complicated system of hierarchy and castes wound itself through all branches of public activity, as well as art and industry; every business had its followers assigned it by inheritance.

1. The Egyptians were not negroes, although the nearest to them of all the Caucasians. The lips larger, the nose more turned up than among the Greeks. Comp. the heads of Copts with the ancient statuary, Denon, Voy. T. i. p. 136. 8. Gau's Antiq. de la Nubie, pl. 16.

2. Plerique subfusculi sunt et atrati (there were differences denoted by *μετ' ἀγγυροῦς* and *μετ' ἰγγυροῦς*, as in Pamonthes' instrument of sale), *magisque mæstiores, gracilenti et aridi*, Ammian xxii, 16, 23. An *imbelle et inutile vulgus*, according to Juvenal xv, 126, but not to be subdued on the rack, Ammian and Ælian V. H. vii, 18. See Herod. iii, 10. 11. 77. on the skulls at Pelusium.

3. Bunsen. Egypt's Place in the History of the World. Sect. 4. 5.

4. The sculptures of Upper Nubia present the same forms and colour of body as the Egyptian.—There was only a political union under Sesostris (1500 before Christ) and Sabacon (800).—Comp. Heeren Ideen ii, 2 (1826) Abschn. i. Ansicht des Landes und Volkes.

1 216. This people, by its quiet and earnest nature, not only carried many branches of industry and the mechanical arts at an early period to a surprising height, but we also find that a system of writing was cultivated and extensively employed here
 2 from a very remote era. Indeed we have to distinguish three sorts:—first, the *hieroglyphics* as a peculiar monumental character which, setting out from direct delineation and tropical designation, approaches in particular parts to an alphabetical
 3 character, as in the cartouches for names especially; 2dly, the *hieratic* character, which seems to have arisen in the transference of hieroglyphics, particularly the phonetic portion of

them, to papyrus, by the abbreviation and simplification of signs; lastly, the *demotic*—which is in its turn connected with the latter—is more alphabetical in its nature, and most simplified in the form of the signs.

2. The discovery of the phonetic hieroglyphics rested at first on the comparison of the name of Ptolemy on the Rosetta stone (§. 217, 4), with that of Cleopatra on the obelisk at Philæ. First set on foot by Young; *Encyclopædia Britannica*. Supplement, Article Egypt. 1819. Account of some recent discoveries in Hieroglyphical Literature and Egyptian Antiquities. 1823. More fully carried out by Champollion le Jeune. *Lettre à M. Dacier relative à l'alphabet des hiéroglyphes phonétiques*. 1822. *Précis du système hiéroglyphique des anciens Egyptiens*. 1824. Confirmed by H. Salt's *Essay on Dr. Young's and M. Champollion's Phonetic system of Hieroglyphics*. A correct judgment on what Champollion has done, by Rosengarten in the *Berl. Jahrb.* 1831 n. 94 ff. An opposite system, now abandoned, in Seyffarth's *Rudimenta Hieroglyphices*. 1826. Lepsius sur l'alphabet hiérogli. *Annali d. Inst.* ix. p. 1 tav. d'agg. A. B.

3. Ἱερατικὴ γραμμᾶτων μέθοδος ἢ χρῶνται οἱ ἱερογραμματεῖς in Clemens. On rolls of papyrus, which seem to belong to a kind of liturgy, and to contain hymns. The same species of writing is found in fragments of folded papyrus (comp. Herod. ii, 100), with the names of the kings and the years of their reigns, in the Turin collection. See Quintino Lezoni intorno a diversi argomenti d'Archeologia. 1825. Mai's *Catalogo de' papiri Egiziani della bibl. Vaticana* chiefly contains hieratic documents. 1825. 4to.

4. Ἐπιστολογραφικὴ μέθοδος in Clemens, δημοτικᾶ, δημόδιη γρ. in Herod. and Diod. (ἐγγράφια is more general). Used on papyrus for deeds, letters, and all sorts of secular registries. Records and deeds of a family of Cholchytes, or mummy-dressers at Thebes, partly demotic, partly Greek, sometimes corresponding to each other. Individual matters published by Böckh (*Erklärung einer Ægypt. Urkunde*. B. 1821) and Buttmann (*Erklärung der Griech. Beischrift*. 1824), by Petrettini (*Papiri Greco-Egizii*. 1826), by Peyron (*Papyri Græci R. Taurinensis Musei Ægyptii*, especially the pleadings of 117 bef. Christ), in Young's Account and Hieroglyphics, in Mai *ibid.* and Rosegarten *De prisca Ægyptiorum litteratura*, Comm. i. 1828. These documents and the Rosetta stone have led to the determination of a number of letters which appear in Greek names, the signs of the numbers and other cyphers, principally through Young, Champollion, and Rosegarten. On Spohn's work (*De Lingua et Literis veterum Ægyptiorum*, ed. et absolvit G. Seyffarth), comp. among others Gött. G. A. 1825. St. 123.

The best materials of these researches are given in the Hieroglyphics collected by the Egyptian Society, arranged by Thos. Young, 2 vols. C. Yorke and M. Leake, *Transactions of the Royal Society of Literature*, i, i. p. 203. Bunsen *Obs. générales sur l'état actuel de nos connaissances relativement à l'Égypte*. *Annali d. Inst.* vi. p. 87.

217. By the recently acquired knowledge of these kinds of writing, particularly the first, and a greater attention to Manetho occasioned thereby, we have at the same time been enabled

to determine the age of many monuments, which, considering what Plato says as to the immutability of art in Egypt for thousands of years, could hardly be discovered immediately from the style of the monuments. We distinguish, then:

- 2 I. The period before the Syro-Arabian conquest of the Hycsos or Shepherd kings (sixteen dynasties in Manetho) in which This and Memphis especially flourished. At the end of it nothing escaped destruction except the pyramids of Memphis, works of the fourth dynasty. But even fragments of temples of the earlier time are found here and there built into later works;—they show *precisely the same* kind of art as the latter. The prodigious devastations of these Hycsos which wound up this period, have rendered it impossible to follow this national style of art step by step, and trace its development.
- 3 II. The race of native princes, which was not extinguished even under the Hycsos, but had retired into the most remote regions, issuing again from the southern boundaries of Egypt, gradually reconquered the empire (the eighteenth, Thebaic dynasty in Manetho) and raised it to new splendour, which reached its zenith under Rhamses the Great (Sethos in Manetho) otherwise called Sesostris (the first of the princes of the nineteenth dynasty, 1473 years before the Christian era). His name, and those of several other Rhamses, Amenophis, Thutmosis, stand on numberless temples and other monuments, even in Lower Nubia. Thebes was the central point of Egypt, and rose to a most flourishing condition. The succeeding dynasties likewise, even the Ethiopian conquerors, who were of the same kindred with the Egyptians, have left behind monuments of their name in a similar style; and, under the Philhellenic rulers of Sais, there is still nothing of Greek influence observable in art.
- 4 III. Egypt was under foreign dominion, first Persian, then Greek, and afterwards Roman, without, however, any alteration being thereby produced on life in the interior of the country. The ancient division into castes, the hierarchy in its relative position to the nation, continued to subsist; all the occupations of life and branches of art were carried on in the old system. The kings and queens were treated by the priesthood of the different districts, in titles and mode of representation, entirely after the manner of the ancient Pharaohs. Christianity first annihilated by external destruction this mummy-like, dried up, and therefore incorruptible Egyptian world.

1. Manetho (260 before Christ), leaving out of consideration the corruptions of the text, deserves as much more credit than the purely historical accounts of Herodotus, as authentic records, made use of by an

intelligent native, ought to have in preference to oral communications by equivocal intermediate persons to a stranger. Among such records of which Manetho might avail himself, the genealogy of Ramses the Great, given in the tablet of Abydos (most correct in Hierogl. 47) is worthy of notice. At least the order of succession here, Thutmosis, Amenophis, Horus, coincides with Manetho. [Böckh *Manetho u. die Hundsternperiode, ein Beitrag zur Geschichte der Pharaonen*, B. 1845.]

2. The Builders of the Pyramids, Suphis I. (Cheops, Herod.), a despiser of the gods, Suphis II. (Chephren), Mencheres (Mykerinos), kings of the fourth dynasty, were thrust down by the priests whom Herodotus heard, from theocratic reasons, into the time of the decline. Comp. Heeren, *Ideen* 2. s. 198. with Champollion, *Lettres à M. le Duc de Blacas*, ii.; and the latter on the fragments of earlier buildings which are found in the temple and palace of Ammon at Carnac in the ruins of Thebes.

3. The xviii. dynasty according to Champollion: Amnofep, Thoytmus, Amnmai, Thoytmus II., Amnof, Thoytmus III., Amnof II. (Phamenophis or Memnon), Horus, Ramses I., Ousirei, Mauduei, Ramses II. III. IV. (Mei-Amn) V. The xix.: Amn-mai Ramses VI., Ramses VII., Amnofep II., Ramses VIII. IX., Amen-me, Ramses X. Champollion's assumptions are opposed in several points to Burton *Excerpta Hierogl. Qahira 1828-30* and Wilkinson, *Materia Hieroglyphica. Malta 1828* (comp. *Bull. d. Inst.* 1832. p. 221); Rosellini, *Monumenti dell' Egitto e della Nubia dis. dalla Spedizione Scientifico-letteraria Toscana in Egitto* P. I. *Mon. Storici* 1832. 33. (comp. *G. Gel. Anz.* 1833. St. 200.) arranges the succession as follows: xviii.: Amenof I., Thutmes I. II. III., the Queen Amense, Thutmes IV., Amenof II., Thutmes V., Amenof III. (Memnon), Horus, Tmauhmot, Ramses I., Menephtah I., Ramses II. III. (Amn-mai Ramses or Sesostris), Manephtah II. III., Uerri. The xix. begins: Ramses Mai-Amn (also Sethos or Ægyptus—a very uncritical combination). The following are thought to be found on monuments: Mandufteg (Smendes XXI.), Scheschon, Osorchon, Takelothé (XXII.); Sabaco and Tirraka (XXV, these by Salt), Psemteg (Psammetichus XXXI.), Naphroue, Hakr. (Nephereus and Acoris, of the xxix. dynasty in the time of the Persians).

4. The chief supports of this view which has been gained but recently are 1. The Rosetta stone, an address in hieroglyphic, demotic and Greek characters, by the priests assembled at Memphis, to Ptolemy V., (who had caused himself to be inaugurated after the manner of the Pharaohs.) thanking him especially for freeing the priesthood from many burdens. Last explained by Drumann, 1823. Such decrees of praise and thanks were frequent; even the virtues of Nero were extolled in hieroglyphics by the inhabitants of Busiris. 2. The Greek inscriptions on the walls of temples, mostly to this effect, that the Ptolemies and Imperators, or the inhabitants of the country, for the welfare of these rulers (*ὑπὲρ αὐτῶν*), dedicate temples or new portions of them to their native gods; they come down as far as the time of the Antonines. Letronne, *Recherches pour servir à l'histoire de l'Égypte pendant la domination des Grecs et des Romains.* 1823. 3. The hieroglyphic inscriptions with names of Ptolemies and Roman emperors accompanying representations which

both in import and form are purely Egyptian; according to Rosellini they come as far down as Caracalla. 4. The archives of the Cholchytes lead us still deeper into private life, §. 216, 4. Comp. Gött. G. A. 1827. St. 154—156. We see from them that the entire sacred laws of the Egyptians, and what here did not belong to them, continued still nearly unimpaired in the later times of the Ptolemies.

1 218. The monuments of the Egyptian style of art are divided according to locality as follows:

I. THE UPPER NUBIAN. Here lay the kingdom of Meroe which was in a flourishing state at least before the time of Herodotus; in it the sway of the priesthood down till Ergamenes (about 270 years before Christ) was still more stern, and priestly knowledge still more generally diffused. On this so-called island there are still found considerable groups of ruins, which however for the most part exhibit the Egyptian style only in a later state of degeneracy. At the northern end of it, indeed beyond the island, there are found similar remains of Napata, the seat of the queens Candace; there are also to be seen edifices of a kindred description in several places in Abyssinia.

2 II. THE LOWER NUBIAN, separated by a great space from the former, and approaching closer to Upper Egypt. The reason that they mostly wear the form of cavern-structures lies perhaps partly in the smaller extension of the valley of the Nile, which did not furnish a sufficient surface for other constructions; according to the hieroglyphic inscriptions those that lie higher up belong to the flourishing era of Thebes, those in the border country to later periods. The unfinished state of the greater number proves that the circumstances which gave occasion to them were transient.

3 III. THE UPPER EGYPTIAN, partly above Thebes partly in Thebes itself, partly below as far as Hermopolis. The monuments of Thebes, by far the most colossal of all, mostly owe their origin to one and the same time, the eighteenth and nineteenth dynasty, and exhibit therefore one and the same massive and grandiose style.

4 IV. THE CENTRAL EGYPTIAN, and V. the LOWER EGYPTIAN, originally not less numerous, but in great part utterly destroyed by the more frequent migrations and devastations in these districts, as well as by the rise of new cities in the neighbourhood. VI. OASES.

1. THE KINGDOM OF MEROE is nearly an island formed by the Nile and the Astaboras,—the land of Cush compassed by the river Gihon. Ruins on the Nile around Shendy, 17 north latitude. Here lie Gurcab where there are 43 pyramids, and Assur where there are 80. Southward from Shendy, and farther from the Nile, is Meçaurah, where there is a temple

(the temple of the oracle according to Heeren) of labyrinthine design, and Naga, where there is a temple of Ammon with alleys of sphinxes. Below the confluence of the rivers are the ruins on Mount Barkal and near Merawe, formerly Napata. These structures were partly erected by Egyptian rulers (the oldest name is Amenophis II.), partly much later, therefore not in the severe style of Egyptian art in architecture and sculpture; the queens, who sometimes appear with a king and sometimes alone, in warlike or sacerdotal transactions, are probably of the Candaces who reigned here from the Macedonian period down to the 4th century of the Christian era, and besides Napata also possessed Meroe (Plin. vi, 35). See Burckhardt's Travels in Nubia. G. A. Hoskin's Travels in Ethiopia, 1835. 4to (Gött. G. A. 1836. St. 166. 167. Cailliaud's Voyage à Méroé etc. 2 vols. plates, 3 vols. text. Accounts by Rüppel, Lord Prudhoe and Major Felix (Bull. d. Inst. 1829. p. 100). Map by Ritter in the second part of the Charten und Pläne.

Axum in Habesh (founded, according to Mannert, through the emigration of the Egyptian warlike castes), a powerful kingdom about 500 years after Christ. Obelisks of an anomalous description, without hieroglyphics. Accounts by Bruce and Salt, Lord Valentia, Travels T. iii. Similar ones in the port of Azab, and perhaps also in Adule.

2. The monuments of LOWER NUBIA, beginning from Sese, are separated from Meroe by an empty space of 30 miles. Temple of Soleb (Reliefs of Amenophis II.); Aamara; Semne; Wady-Halfa; Ibsambul [Kerkis], two rock-temples with colossi, the larger is a monument in honour of Ramses the Great; Derri; Hasseya; Amada; Wady-Sebua, temple and rows of sphinxes; Moharraka [Hierosykaminon]; Korti [Corte]; Dakke [Pselkis]; Temple of Hermes Pautnuphis; Gyrshe [Tulzis], with a very large temple-grotto, colossi as pillars, particularly old; Dondur; Kalabshé [Talmis] with a temple and a monument in the rocks; Tafa [Taphis]; Kardassy [Tzitzis]; Debod with the island Berembre [Parembole]. The monuments of the Ptolemies and Romans reach as far as Sykaminon (thus far extended the *συνοχία* of the empire before Diocletian); then begin older works. Berenice on the Red Sea has a small temple. Chief sources, The Travels of Burckhardt and Ligth, for Ibsambul Belzoni; Narrative of the operations and recent discoveries within the pyramids, temples, tombs and excavations in Egypt and Nubia, Sec. Ed. 1821, especially Gau's Antiquités de la Nubie. 13 Livr. plates with text. P. 1822, also Leljegreen from the Swedish in Schorn's Kunstblatt 1827. N. 13 fl. and the map by A. v. Prokesch from measurements in 1827.

3. In UPPER EGYPT, on the borders, the island of Isis Philæ with a large temple (much built by Ptol. Everg. the Second; the temple still existed at the time of Narses), Parthey De Philis ins. ejusque monum. B. 1830; Elephantine (Monuments of Amenophis II.); Syene [now Assuan]; Omboi [Koum Ombo]; Silsilis; Great Apollinopolis [Edfu] with a magnificent temple, together with Typhonion, of the time of the Ptolemies; Eilethyia [El Kab] with many fine catacombs; Latopolis [Esneh] with a large strong-built, and a small, late, and ill-built temple; Aphroditopolis [Eddeir]; Hermonthis [Erment].

Then THEBES, whose ruins altogether are five geogr. miles in circuit.

1. The city properly so called on the east side. Temple and palace at Luxor (Amenophis II.), connected with the temple (of Amenophis I. and other kings) and palace (of Ramses the Great) at Carnac by an alley of sphinxes more than 6,000 feet long. Small hippodrome. 2. The Memnoneia, that is, the city of the Mausoleums, especially in the neighbourhood of Kurnah. Here stood, where the field of the colossi is now, the Memnoneion (in Strabo), the Amenophion (in papyrus-writings), probably the same which Diodorus describes as the Osmandyeion. See Gött. G. A. 1833. St. 36. [Letronne opposed to this view, in the *Journ. des Sav.* 1836, p. 239.] Further the Ramesseion (the Osmandyeion of the *Descript.*) with the alley of sphinxes, the Menephtheion (palace at Kurnah) and other monuments as late as Ptolemy the First's time. Grottoes and syrinxes all around. Above the Memnoneion (according to Strabo) there were about 40 splendid sepulchres of kings hewn out of the rocks, 16 of which have been discovered in the rocky valley Biban-el-Maluk. Southward, near Medinet-Abu, a palace (of Ramses Meiamun) and pavilion (according to the authors of the *Description*) in two stories beside the great Hippodrome (6,000 × 2,000) feet. Denon's *Voy. dans la Haute et Basse Egypte pendant les camp. du Gén. Bonaparte.* 1802. *Description de l'Égypte, Antiquités* T. i. ii. iii. Hamilton, *Remarks on several parts of Turkey.* i. *Ægyptiaca.* Wilkinson *Topogr. of Thebes and General View of Egypt.* L. 1835. *Quarterly Rev.* 1835. CV. p. 103. *Journ. des Sav.* 1836. p. 271. Wilkinson, p. 80 an arch of 154 a. C. Grotto of Brei-Hassan, similar to Doric architecture. Vault ancient. Horkier *Voy. en Ethiopie*, p. 352. 353. Wooden plugs. *Reise zum Tempel des Jupiter Ammon in der Libyschen Wüste und nach Ober-Ægypten* von H. Freiherrn v. Minutoli, herausg. von Tölken. 1824. Minutoli's *Nachtrag.* 1827. Champollion, *Lettres écrites d'Égypte et de Nubie.* P. 1833.

Further down: Little Apollinopolis [Kous]; Koptos [Kuft]; Tentyra with a beautiful temple which, according to the cartouches, was begun by Cleopatra and Ptolemæus Cæsar, and carried on by the Emperors; Little Diospolis; Abydos [El-Arabat]; This [near Girgeh]; Chemmis [Eckhmin]; Antæopolis [Kan-el-Kebir]; Lycopolis [Es Syut].

4. In CENTRAL EGYPT: Hermopolis [Benisour]; Kynopolis (?) [Nesheik Hassan]; Aphroditopolis [Doulab el Halfeh]; beside it the district of Lake Mœris [Fayoum] with the labyrinth and pyramids, also a temple conjectured to be one of Ammon, in the neighbourhood, and the city Crocodilopolis (Arsinoe). *Description* T. iv. pl. 69 sqq. MEMPHIS; the *λευκόον τείχος* which doubtless contained the royal citadel, stood high, and was probably connected behind with the pyramids of Saccarah as a Necropolis. The pyramids of Ghizeh, the highest, stand 40 stadia northward from the city; those of Dashour to the south. The ground full of syrinxes (tombs of Beni-Hassan). No vestige of the temple of Phthas with the *αὐλή* of Apis. *Descr.* T v.

In LOWER EGYPT: Busiris (Ruins near el Bahbeyt); Heliopolis or On [near Matarieh], only an obelisk still extant; Tanis (San), a dromos of granite columns; Sais [Sa el Haggar], considerable ruins, particularly of the Necropolis; Taposiris [Abusir]. *Descr.* T. v.

OASES. Ammonian Oasis [Siwah], Ruins of the Temple of Ammon (at Omm-Beydah), the royal citadel, catacombs. *Reise von Minutoli: Voy. à l'Oase de Syouah, redigé par Jomard d'après les matériaux recu-*

cillis par Drovetti et Cailliaud. Northern Oasis of Egypt [El-Wah or El-Kassar] with extensive ruins visited by Belzoni. Southern Oasis [El Khargeh and El-Dakel] with Egyptian temple and later buildings, minutely described by Cailliaud. Cailliaud *Voy. à l'Oasis de Thèbes et dans les Déserts situés à l'Orient et à l'Occident de la Thébaïde*, redigé par Jomard.—*Egypto-Grecian buildings in the Emerald Mountains at Sekket*, Cailliaud, pl. 5 sqq.—Hieroglyphic stones also in Arabia Petraea.—Monuments of Sesostris at Berytos (Cassas ii. pl. 78), see *Journ. des Sav.* 1834. p. 527. *Bull.* 1834. p. 20. 151. 1835. p. 20. 1837. p. 134. 145. [Lepsius *Monum. de Beirut M. d. I. ii.* 51. *Annali* x. p. 12—19. Difference between Herodotus' description of the monuments of Sesostris and these, *Bull.* 1842. p. 184.

2. ARCHITECTONICS.

219. The architecture of Egypt did not, like that of Greece, 1 receive its forms in an evident manner from timber building; on the contrary, the want of wood obliged the Egyptians at an early period to employ their abundant rock-materials; and a troglodytic burrowing in these was carried on, from the most primitive ages, at least jointly with the piling up masses of stone upon the earth. Just as little could these forms be de- 2 termined by provision for carrying away rain (hence there are nowhere gable-roofs); the endeavour to obtain shade and a cool current of air can alone be laid down as the climatic conditions, with which sacerdotal principles and the particular feeling of the nation for art united in order to produce this peculiar and simply grandiose style of architecture.

Quatremère de Quincy's and Gius. del Rosso's works on Egyptian architecture are now of little use. On the contrary Hirt, *Gesch. der Baukunst* i. s. 1—112 valuable.

220. The sacred structures did not possess in their design 1 the internal unity of the Greek; they were rather aggregates which could be increased indefinitely, as we are even taught by the history, for instance, of the temple of Phtas at Memphis in Herodotus. Alleys of colossal rams or sphinxes form 2 the approach or dromos; sometimes we find before these small temples of co-ordinate deities (especially Typhonia). Before the main body of the edifice usually stand two obelisks commemorative of the dedication. The direction of the whole design does not necessarily follow the same straight line. The 3 principal structures begin with a pylon, that is, pyramidal double towers or wings (Strabo's ptera) which flank the gateway, and the destination of which is still very much in the dark (they might have served as bulwarks to the entrance, and also for astronomical observations). Then follows usually 4 a court surrounded by colonnades, subordinate temples, and houses for the priests (a propylon or propylæon, and at the

5 same time a peristylon). A second pylon (the number may even be increased) now leads into the anterior and most considerable portion of the temple properly so-called, a portico enclosed with walls, which only receives light through small windows in the entablature or openings in the roof (the pro-naos, a hypostyle apartment). Adjoining to it is the cella of the temple (the naos or secos), without columns, low, generally enclosed by several walls, often divided into various small chambers or crypts, with monolith receptacles for idols or mummies of animals, in appearance the most inconsiderable portion of the whole.

1. Menes built this temple, Sesostris made an addition to it of enormous stones and placed six statues of his family within. Rhampsinit built propylæa on the west with two statues, Asychis placed propylæa on the east, Psammetichus on the south and an *αὐλή* for Apis opposite, Amasis erected a colossus in front of it.

2. See Strabo xvii. p. 805. c. Plutarch de Is. 20. and comp. with the expressions Diod. i, 47. 48. As to particular temples, see especially that of Ammon at Carnac, Descr. iii., that of Philæ, Descr. i., that of Soleb, Cailliaud ii. pl. 13, of Mount Barkal i. pl. 64.

3. The latter destination of the pylon is supported by Olympiodorus' statement that Claudius Ptolemy dwelt 40 years in the *πετεροῖς τοῦ Κανόβου*, observing the stars, *πετεροὶ καὶ ὀρόμοι ὑπαίθροιοι* of the temples, on the other hand *κερυπτά* with subterranean *στολιστήρια*, Plut. de Is. 20. See Buttmann in the *Museum der Alterthumsw.* ii. s. 489 ff. The separate wings either describe a square (at Edfu of 96, in Philæ of 54 feet), or they are higher than broad, which appears to be the later style of building. The inner side-lines of these wings, prolonged to the ground, fall on the outermost points of the gateway. On adorning the reliefs on festivals with masts and flags, Descr. iii. pl. 57, 3. Cailliaud Voy. à Méroé ii. pl. 74.

1 221. This design can be contracted as well as extended, and also so modified as that the main portion of the temple
2 may be enclosed with columns. But at the same time the rule universally prevails, that columns may stand inside of walls, but not outside around the walls; when they are placed externally, they are united with stone parapets (*plutei*), and thus supply the place of a wall; hence even at the corners walls usually come instead of columns. The door-jambs are then also built against the shafts of the central columns, in
3 the same way as on other occasions against pylons. In other words, the Egyptians have no such thing as a peripteral temple. The colonnade is not to them as to the Greeks a free expansion of the temple, it is merely the wall with apertures.

2. See for instance the temple of Tentyra which, although late, shows the Egyptian temple in great perfection. (The sculpture is bad.) The portico round the cell of the temple in the ruin at Meçaurah is accordingly a proof of later origin. Cailliaud i. pl. 29. comp. 13.

222. The walls, which are composed of square blocks, 1 chiefly of sandstone, are only perpendicular on the inside, and bevelled externally, whereby the thickness at the bottom sometimes amounts to 24 feet, and the buildings on the whole assume a pyramidal form—the fundamental form of Egyptian architecture. The plane surface of the walls on the outside 2 is in all sorts of edifices bounded framelike by a torus. Above 3 this moulding rises the cornice with a flat corona having an inconsiderable projection, and a cavetto beneath, which over the entrance is always ornamented with the winged globe. 4 The corona is also often found double; the surface between the upper and the lower is then generally hewn out into the form of small serpents (*Βασίλισσες*, urai). The cornice forms 5 at the same time a parapet to the flat roof, which very simply consists of stone beams laid across, and slabs (often of enormous size) fitted in between.

1. The walls are isodomous or pseudisodomous, often also with oblique joints. That the blocks for the most part were not dressed and polished on the outside until they were put in their place can be seen in the unfinished portions. The same remark applies to the capitals of the columns.

223. The columns are in general somewhat more slender 1 than the elder Doric; they are placed close, and are provided with bases of circular plinths, the edges of which are often cut away obliquely, the shaft either diminished in a right line or pulvinated, frequently ornamented with perpendicular and oblique furrows, but strictly speaking not fluted. The capi- 2 tals fall into two principal orders. 1. Those of the bell-form, ornamented with all kinds of foliage, and having a narrow but often very high abacus; 2. Those bulging out below and contracted above with low but projecting abacus.—There is a 3 strange collateral form—a composition of four masks (the temple of Athor at Tentyra), with façades of temples above them, which serves as an ornament both to the abacus and the entire capital. These fundamental forms of the capitals 4 receive a great variety of modifications, even in one and the same portico of a temple, by a lavish richness of sculptured decorations which are almost always borrowed from the vegetation of the country, especially the plants of the Nile. Besides 5 columns, pillars also are common, against which figures often stand leaning, but which are seldom real supporters of a portion of the entablature. On the columns is superimposed the 6 architrave with the torus, by which members unity with the walls is restored and everything is placed in uniform subordination to the cornice, which is invariably the same.

1. The height of the columns in the temple at Luxor and the so-called Osmandyeion is, according to the *Description*, $5\frac{1}{3}$ times the greatest

diameter. Lepsius in the *Annali d. Inst.* ix, 2. p. 65, 93. tav. d'agg. (before the Hyksos?), *Mon.* ii. 45., on the original similarity of the Doric and the Egyptian columns, with little knowledge of architecture [a channelled pillar also in Indian architecture, §. 249].

2. Athenæus v. p. 206 (comp. §. 150, 2) describes the first sort very accurately: *Οἱ γὰρ γεγονότες ἀπὸ τῶν κίονες ἀνηγοῦτο στρογγύλοι, διαλλάττοντες τοῖς σπονδύλοις (cylinders), τοῦ μὲν μέλανος τοῦ δὲ λευκοῦ, παρὰ ἄλληλα τιθεμένων. Εἰσὶ δ' αὐτῶν καὶ αἱ κεφαλαὶ τῷ σχήματι περιφερεῖς, ὧν ἡ μὲν ὄλη περιγραφὴ παραπλησία ὁδοῖς ἐπὶ μικρῶν ἀναπεπταμένοις ἐστίν. Περὶ δὲ τὸν προσαγορευόμενον κάλαθον οὐχ ἔλικες, καθάπερ ἐπὶ τῶν Ἑλληνικῶν, καὶ φύλλα τραχεῖα περιέκειται, λατῶν δὲ ποταμίων κάλυκες καὶ Φοινίκων ἀρτιβλάστων καρτὸς· ἐστὶ δ' ὅτε καὶ πλείονον ἄλλων ἀνθέων γέγλυπται γένη. τὸ δ' ὑπὸ τὴν ῥίζαν, ὃ δὴ τῷ συνάπτουσι πρὸς τὴν κεφαλὴν ἐπίκειται σπονδύλω, κιθωρίων ἀνθεσι καὶ φύλλοις ὡσανεὶ καταπεπλεγμένοις ὁμοίαν εἶχε τὴν διάθεσιν.—* The capital of the second kind is, according to Ritter, *Erdkunde i.* s. 715. an imitation of the lotus-fruit.

3. The Egyptian elevation of such a capital designed through squares is interesting, *Descr.* iv. pl. 62.

5. See such Atlantes, which however carry nothing, *Descr.* iii. pl. 29. *Belzoni*, pl. 43. *Diodorus* describes them, not accurately, by: *ὑπερῆσθαι δ' ἀντὶ τῶν κίωνων ζῶδια πηχῶν ἑκκαίδεκα μονόλιθα*, i, 47. There are found once only, near Mount Barkal, figures of dwarfs which actually support a portion of the pillar, *Cailliaud i.* pl. 67 sq.

1 224. OBELISKS must be regarded as accessories of sacred
 2 architecture: they are four-sided pillars on a low base, which
 3 diminish upwards and end in a pyramidion, usually of
 4 granite, the pyrrhopæcilus or Syenite of the ancients, with
 5 beautifully sculptured figures and hieroglyphics. The use of
 the obelisk as a gnomon, and the erection of it on a high base
 in the centre of an open space, were only introduced on the
 removal of single obelisks to Rome; in Egypt they belonged
 to the class of steles (commemorative pillars), and contained
 a record stating the honours and titles which the king who
 erected, enlarged, or gave rich presents to a temple, had re-
 ceived in return from the priesthood, and setting forth for
 instance that Ramesses was honoured like Aroeris whom Re
 and all the gods love. The most famous obelisks were in
 Heliopolis and Thebes; from thence also are the most consid-
 erable of those we find at Rome.

1. The diminution usually amounts to $\frac{1}{3}$; the proportion of the breadth below to the height 1 : 9 to 12.

2. The process of raising obelisks is still distinctly to be seen in the quarries of Syene. *Rozière*, *Descr.* i. App. i. *Hittorff*, *Précis sur les pyramidions en bronze doré, employés par les anc.* Eg. comme couronnement de quelques uns de leurs obelisques. P. 1836.

4. The interpretation of an obelisk by Hermapion in *Ammian* xvii.

4 (one of the most valuable fragments of all Egyptian antiquity), which has unhappily suffered much from the excerpting hand of Ammian, must perhaps be arranged nearly as follows :

Ἄρχῃν ἀπὸ τοῦ νοτίου διερρηγνημένα ἔχει στίχος πρῶτος τάδε· Λέγει "Ἡλιος (πρῶτος?) βασιλεῖ Ῥαμέστη· θεοδωρήμεθ' αἰ σοὶ πᾶσαν οἰκουμένην μετὰ χαρᾶς βασιλεύειν, ὃν "Ἡλιος Φιλεῖ. This stood at the top of the three columns which begin with the hawks or falcons by which Aroeris is denoted on many obelisks, above each row.

Ἀπόλλων κρατερός Φιλαλήθης υἱὸς Ἡρώου, θεογέννητος κτιστῆς τῆς οἰκουμένης, ὃν "Ἡλιος προσέκρινεν ἄλκιμος Ἄρειος βασιλεὺς Ῥαμέστης, ᾧ πᾶσα ὑποτέτακται ἢ γῆ μετὰ ἀλκῆς καὶ θάρσους· βασιλεὺς Ῥαμέστης Ἡλίου παῖς αἰωνόβιος.

Στίχος δεύτερος. Ἀπόλλων κρατερός ὁ ἐστὼς ἐπ' ἀληθείας δεσπότης διαδήματος, τὴν Αἴγυπτον δοξάσας κεκτημένος, ἀγλασοποιήσας Ἡλίου πόλιν, καὶ κτίσας τὴν λοιπὴν οἰκουμένην, πολυτιμήσας τοὺς ἐν Ἡλίου πόλει θεοὺς ἀνδρῶν μένους, ὃν "Ἡλιος Φιλεῖ.

Στίχος τρίτος. Ἀπόλλων κρατερός Ἡλίου παῖς παμφεγγής, ὃν "Ἡλιος προσέκρινεν, καὶ Ἄρειος ἄλκιμος ἐδορήσατο, οὗ τὰ ἀγαθὰ ἐν παντὶ διαμίνει καιρῶν [βασιλεὺς] ὃν Ἄμμων ἀγαπᾷ [Ῥαμέστης] πληρώσας τὸν νεῶν τοῦ Φοίνικος ἀγαθῶν [βασιλεὺς Ῥαμέστης] ᾧ οἱ θεοὶ ζωῆς χρόνον ἐδορήσαντο. The symmetric disposition of all obelisks requires the additions within brackets.

[ΕΦ' ἡλίου δυσμῶν.]

[Στίχος πρῶτος.] The superscription of all the three columns: "Ἡλιος θεὸς μέγας δεσπότης οὐρανοῦ [βασιλεῖ Ῥαμέστη], θεοδωρήμαί σοι βίον ἀπρσσορον. It now stands in the wrong place.

Ἀπόλλων κρατερός [Φιλαλήθης] υἱὸς Ἡρώου, βασιλεὺς οἰκουμένης Ῥαμέστης, ὃς ἐφύλαξεν Αἴγυπτον τοὺς ἀλλοεθνεῖς νικήσας, ὃν "Ἡλιος Φιλεῖ, ᾧ πάλυν χρόνον ζωῆς ἐδορήσαντο θεοὶ, δεσπότης οἰκουμένης Ῥαμέστης αἰωνόβιος.

Στίχος δεύτερος. Ἀπόλλων κρατερός κύριος διαδήματος ἀνεύκαστος, [ὃς τῶν θεῶν] ἀνδρῶν ἀνέθηκεν ἐν τῆδε τῇ βασιλείᾳ, δεσπότης Αἴγυπτου, καὶ ἐκόσμησεν Ἡλίου πόλιν ὁμοίως καὶ αὐτὸν Ἡλίον δεσπότην οὐρανοῦ· συνετελεύτησεν ἔργον ἀγαθόν· Ἡλίου παῖς βασιλεὺς αἰωνόβιος.

[Στίχος τρίτος.] Wanting.

[Τὸ βόρειον.]

[Στίχος πρῶτος.] General superscription. "Ἡλιος δεσπότης οὐρανοῦ Ῥαμέστη βασιλεῖ· θεοδωρήμαί σοι τὸ κράτος καὶ τὴν κατὰ πάντων ἐξουσίαν. The first column is wanting.

[Στίχος δεύτερος.] Wanting.

Στίχος τρίτος. Ἀπόλλων [κρατερός] Φιλαλήθης δεσπότης χρόνων, [ὃν] καὶ Ἰφαιστος ὁ τῶν θεῶν πατὴρ προσέκρινεν διὰ τὸν Ἄρεα· βασιλεὺς [Ῥαμέστης] παγαρχῆς Ἡλίου παῖς καὶ ὑπὸ Ἡλίου Φιλουμένου· [βασιλεὺς Ῥαμέστης . . .]

Ἄφελιώτης.

Στίχος πρῶτος. Superscription: Ὁ ἀφ' Ἡλίου πόλεως μέγας θεὸς ἐνουρανιος [Ῥαμέστη βασιλεῖ· θεοδωρήμαί σοι]

Ἐπιγραφή ἑπιφανοῦς [Φιλκαλήστου] Ἡρώου υἱοῦ, ὃν Ἡλίου ἠγάθησεν, ὃν οἱ θεοὶ ἐτίμησαν, ὃ πάσης γῆς βασιλεύων, ὃν Ἡλίου προσέκρινεν ὁ ἀλκιμὸς διὰ τὸν Ἄρεα βασιλεῦς, ὃν Ἀμμων Φιλῆϊ [Ραμέστου] καὶ ὁ παμφέγγυλος συγκρίνας αἰώνιον βασιλεία

[Στίχος δεύτερος.] Wanting.

[Στίχος τρίτος.] Wanting.

The dedicatory inscription of an obelisk which Sesonchosis consecrated to Serapis is more briefly quoted by Jul. Valerius De r. g. Alex. i, 31. Comp. besides Zoëga De Ob. p. 593, Heeren Ideen ii, 2. s. 415. Champollion, Précis, p. 146 sqq.

5. Many of the obelisks at Rome were executed later and in a rude and counterfeit style, such as the Panfili, the Barberini, and the Sallustian according to Zoëga. Among the old and genuine Egyptian obelisks the following are of especial importance:

a. That dedicated by Thutmosis, brought from Thebes to Alexandria, and taken to Rome by Constantius II. and erected in the Circus, the largest of all there (formerly 148, now 144 palmi), erected in front of the Lateran by Fontana in 1587 under Sixtus V. Engraved in Kircher.

b. The one erected at Heliopolis by Semensperteus (according to Pliny, but here we must assume that this one is confounded with the next), that is, Psammetichus, whose name we can still read upon it; raised by Augustus in the Campus as a gnomon, 72 or 76 feet high according to the ancients, $94\frac{1}{2}$ palmi according to modern authorities, again erected by Pius VI. on Monte Citorio. (This one has only 2, not 3 columns.) Engraved in Zoëga. Bandini, Comm. De obelisco Augusti. 1750. fo.

c. That dedicated by Sesostris or Ramesses the Great (on the supposition of a confounding) at Heliopolis, erected by Augustus in the Circus, and by Fontana in 1589 at the Porta del Popolo (hence the Flaminian), according to the ancients 85, 87 or 88 feet, now 107 (formerly 110) palmi. In Kircher. According to Ammian this could only be the one explained by Hermapion; and accordingly Ramesses' name is always correctly found in the first and third column; but in the second invariably another, Manduei according to Champollion, who on this account maintains that there is a complete difference between the two. (May not this cartouche be merely the designation of Heliopolis?)

d. The obelisk at Constantinople §. 193, 4, the erection of which is represented on its base.

e. f. The two finest in Egypt were the Thebaic obelisks at Luxor, 110 palmi high, the hieroglyphics of which are arranged in the same manner as in Hermapion. Descr. iii. pl. 2. Minutoli, Tf. 16—19. One of them has lately been brought to Paris. Others at Thebes, also at Heliopolis. Obelisk at Luxor, Annali d. I. v. p. 299.

g. That at Alexandria, the so-called needle of Cleopatra.—The ancients speak of still larger ones than those extant; Diodorus mentions one of Sesostris 120 Egyptian cubits in height.

Mich. Mercati, *Degli Obelisci di Roma*. R. 1589. 4to. Athan Kircher, *Edipus Egyptiacus*. R. 1652—54. 3 vols. fo. *Obeliscus Pamphilius* by the same. 1650. *Obelisci Ægyptiaci præterito anno inter rudera templi Minervæ effossi interpretatio*. 1666. Zoëga, *De origine et usu Obeliscorum*. R. 1797. Cipriani, *Sui dodici Ob. Eg. che adornano la città di Roma*, R. 1823. Rondelet, *L'art de Bâtir* T. i. pl. 1. [Ungarelli *Interpretatio obeliscorum urbis ad Gregorium XVI*. R. 1842. fol. comp. *Bullett.* 1834, p. 159.]

225. The PALACES of the kings in Egypt are decided imitations of the temples, as the statues of the kings are of the images of the gods, and the main difference as regards the architecture is only this, that the rooms, especially the hypostyle apartments, are still larger (as in the colossal palace of Carnac), and the really habitable chambers behind are more spacious and in greater number. Neither is the design of the mausolea essentially different, according to Diodorus' description of the Osmandyeion. Adjoining the courts and porticoes, there are here dining apartments and a library; as a termination to the whole rises the tomb, which is placed in the highest part, and which the prince erected to himself during his lifetime.

1. In the palace of Carnac four pylons succeed one another; a hypostyle apartment of 318×159 feet, with 134 columns, the highest 70 feet high. *Descr.* iii.

The Labyrinth was a collective palace of many rulers (built, according to Herodotus, by the Dodecarehi, in the opinion of Strabo, by Ismandes, according to Manetho by Lachares (Laboris. Sesostris' successor, of the twelfth dynasty), according to Diodorus, by Mendes); the pyramid as a finish occupied the place of the *τάφος* in the Osmandyeion. On the design of the whole comp. Letronne on the *Géogr. de Strabon* T. v. p. 407., and in Maltebrun's *N. Annales des Voy.* T. vi. p. 133.

2. The ruins (*Descr.* ii. pl. 27 sqq.) which Jollois and Devilliers took for the Osmandyeion described by Hecataeus of Abdera, are not nearly so grand as it was, but show, however, great correspondence in the general plan of both mausolea. Letronne, *Mém. sur le Mon. d'Osymandyas*, doubts the existence of the Osym. of Hecataeus; Gail *Philologue* xiii. and *Mém. de l'Inst. Roy.* viii. p. 131, defends the opinion of the authors of the *Descr.* Osymandyas or Ismandes was not an historical name of a king, it was only a surname probably of builders of great monuments; according to Strabo, Amenophis-Memnon was especially so called (xvii. p. 813. comp. 811. *Comp.* §. 218. R. 3.

226. The rest of the SEPULCHRAL MONUMENTS fall into two classes. 1. The PYRAMIDS, — quadrangular and rectangular *tumuli* (a form of barrows, which is also found elsewhere in the East) were structures of enormous extent. The largest

stand on plateaux among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is a square, faces the four cardinal points.

- 3 They were first piled up in large terraces of limestone (only the smaller pyramids are of brick), and then the terraces were filled up; they were reveted with stones which received polish, and were also adorned with sculptures; the facing is
 4 now mostly taken away. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find; through it you pass first into narrower and broader galleries which at length lead to one or more chambers; the largest contains the sarcophagus of the king. There
 5 is nowhere to be found a trace of vaulting. Perpendicular pits (such a one has been discovered in the pyramid of Cheops) probably led to the Nile-canal, spoken of by Herodotus, which was cut in the foundation rock.

2. [Zoega de Obel., p. 379—414.] The pyramid of Cheops, the greatest of all, at Ghizeli, is, according to Grobert (*Descript. des Pyr. de Ghizé*), 728 Par. feet long on each side, according to Jomard (*Descr. T. ii. ch. 18*, and the *Mémoires* connected therewith, *T. ii. p. 163*) 699, and according to Coutelle (*Mém. ii. p. 39.*) 716½; the vertical height 448, or 422, or 428¼ feet. The breadth of the second, that of Chephrenes, is reckoned by Belzoni (who opened it) at 663 English feet, and its height at 437¾. According to Herodotus, 100,000 men worked at the former for forty years; there are counted 203 courses of stones, each from 19 inches to 4 feet 4 inches high.

The Nubian pyramids are much smaller, of more slender form, with a projecting torus at each angle, and mostly of brick. Not unfrequently they have porticoes with pylons, and sculptures and hieroglyphics upon them. Cailliaud i. pl. 40 sqq.

3. See as to the erection, *Plin. xxxvi, 17.* Herod. ii, 125. Meister, *De Pyramidum Ægypt. Fabrica et Fine*, N. Comtr. Soc. Gott. V. cl. phys. p. 192., particularly Hirt Von den Pyramiden. B. 1815. Building with bricks was otherwise very common in Egypt; private buildings probably consisted of them for the most part. *Comp. Aristoph. Birds 1133. comp. Rosellini II, ii. Reliefs on the brick preparation by the Jews.* Herodotus mentions sculptures on pyramids ii, 148; they are lost with the facing. In the interior no hieroglyphics have been found except on a door in the one recently opened at Saccarah. *Minutoli, Tf. 28, 4. a.*

4. Sometimes long slabs of stone laid across form the roof of the passages; the walls of the broader galleries also converge upwards; and sometimes the stones lean against one another in the form of a gable; in the principal apartment of the pyramid of Cheops there is a double plafond. This chamber is 18 feet high, 32 long, and 16 broad, surrounded by square blocks of granite without any ornament whatever. Caviglia, in particular, has lately penetrated far into the interior of this pyramid.

Among the earlier writers on pyramids, de Sacy in *Abdallatif*, Langles

on Nordens Voy. T. iii., Beck, Anleitung zur Kenntniss der Weltgesch. i. s. 705 ff., are instructive. Sylv. de Sacy sur les noms des pyramides in the Mag. encycl. a. vi. N. vi. p. 419. [J. J. Ampère Voyage et recherches en Eg. et en Nubie, iii. Pyramides, in the Revue des deux Mondes T. xvi. p. 660—89.]

227. II. SUBTERRANEAN structures hewn out of the rocks, 1
 HYPOGEA. These lie along the Nile throughout the Libyan 2
 ridge of hills, and under the contiguous plains of sand. The 2
 largest have an open court in front, an arched entrance 3
 (arches constructed of cuneiform stones doubtless belong 3
 altogether to the Grecian period); then follow galleries, 3
 chambers, halls, side galleries with shafts or pits, in which lie 3
 mummies; as a finish to the whole, there are often alcoves 3
 with niches, in which sit images of the gods in alto relievo. 3
 The size of the galleries and apartments varies very much 3
 (the mummies often scarcely left space enough to pass), the 3
 disposition extremely labyrinthine. The Greeks called them 3
 Syringes, holed passages. The tombs of the kings in the val- 4
 ley above the necropolis of Thebes are on a larger scale; the 4
 galleries, which usually incline downwards, are broader; the 4
 apartments larger, and provided with pillars, which support 4
 the roof. In the tomb discovered by Belzoni, the chief apart- 4
 ment is hewn out in the form of a vault, very large, and de- 4
 corated with great magnificence; in it stood a very thin- 4
 wrought sarcophagus of alabaster, which, doubtless, was en- 4
 closed in one still more colossal, and again itself contained 4
 many others, like so many pill-boxes.

1. Jollois and Jomard on the hypogea, Deser. T. i. ch. 9, 5. 10. Among the ancients especially Heliodorus Æth. ii, 27. Ammian xxii, 15.

2. What is said holds good of the arch, of which there is a drawing in Belzoni pl. 44 n. 2. (the other given there is not one, properly speaking). Comp. Cailliaud Voy. à Méroé ii. pl. 33.

4. See Costaz, Deser. T. i. ch. 9, 5. 11. Belzoni, pl. 39. 40. Belzoni even exhibited a model of this tomb at London and Paris. Description of the Eg. Tomb discovered by G. Belzoni. L. 1822. It certainly belonged to a Thebaic king, Ousirei-Akencheres I., of the eighteenth dynasty, according to Champollion, to Menephthah I. father of Rhamses-Sesostris according to the Beschr. Roms ii, 2. s. 439. The third grotto on the west side of the valley was called, according to Greek inscriptions, the Memnonian Syrinx, Trans. of the Roy. Society of Literature I, i. p. 227. 11, i. p. 70.

The Lower Nubian monuments, the destination of which is, for the most part, very uncertain, might in some instances have been merely honorary monuments, cenotaphs, of Egyptian kings. The earlier ones in the valley towards the west. Thus the great grotto of Ibsamboul is evidently a monument of Ramses the Great, of whom the colossi at the entrance are likenesses, and whose reception among the gods is repre-

sented in the group of statues in the innermost niche. The smaller grotto close by is a monument of his pious devotion to the gods, especially Athor.

3. PLASTIC ARTS AND PAINTING.

A. TECHNICS AND TREATMENT OF FORMS.

1 228. The Egyptians were particularly great in stone-sculp-
 2 ture. Among them the plastic art bore in materials and form
 an architectonic character. Their statues, often hewn with
 masterly precision out of the hardest stone, granite, syenite,
 porphyry, or basanite, for the most part a fine-grained sand-
 stone, and on a smaller scale, hæmatite, serpentine, and alabas-
 ter, were generally destined to lean against pillars, walls, and
 pylons, and to decorate architectural surfaces. In sitting
 figures, therefore, there reigns the most perfect composure
 and regularity of posture; those that are standing stride out
 3 in a stiff manner; the arms lie close to the body. The size
 is often very colossal, and the transport of these colossi was
 4 an extremely difficult problem. The treatment of forms passes
 constantly into generalities, it has a certain regularity therein,
 and produces a great impression by the simple sweep of the
 main lines; but the forms are more geometrical than organic,
 and life and warmth are altogether wanting in the conception
 5 of the details. The individual parts of the body are fashioned
 after a national fundamental type; the Egyptian artists fol-
 6 lowed likewise an established system of proportions. How-
 ever, in the proportions and forms there are also observable
 deviations, which depend on difference of district and time.
 7 The forms of the sexes are well distinguished; but, on the
 other hand, nothing certain has hitherto been discovered as
 to the characteristic portraitures of different individuals by
 modification of form, or a clear distinction in the formation
 8 of gods and kings. Egyptian art distinguishes persons by col-
 our, by dress, which is treated carefully but stiffly, more espe-
 cially by the great varieties of head-dress, and, lastly, by the
 9 adjuncts of animals' heads, wings, and other members. The
 animal form was conceived with more depth and liveliness
 than that of man; from the first the Egyptians were impelled
 to an admiring observation of the former, by a natural ten-
 dency, as their religion proves; their combinations too of va-
 rious animal figures are often very happy, but often indeed
 also in the highest degree fantastical and bizarre.

3. The colossus of the Ramesseion (the so-called Osymandyeion) is reckoned from the fragments to have been 53 Par. feet 10 in. high; the Osymandyas of Diodorus was about 60 feet high. The Thebaic relief in Minutoli, pl. 13. shows the mode of transportation.

5. According to Diodorus i, 98. the Egyptian artists divided the human body, that is to say, its length, into $21\frac{1}{4}$ parts; wherein the length of the nose probably formed the unit. The breast generally broad; the body narrower below; the neck short; the feet, particularly the toes, long; the knees sharply marked, and often treated with especial care and precision. The nose broad and round; the eyes (which were sometimes inserted) prominent; the arch of the forehead without sharpness; the corners of the eyes and mouth somewhat turned up, the mouth broad and the lips thick; the chin mostly rather small; the ears long and placed high. The last is a peculiarity of the race, according to Dureau de la Malle, Ann. des Sciences Natur. 1832. Avril. The beard appears to have been an artificial one fixed on, and the ties securing it can often be distinctly perceived along the cheeks. With regard to the hair of the head, we see a lock hanging out only in Phthas. Vid. especially the colossal granite head of the Great Ramses from the Ramesseion, now in the British Museum, Descr. ii. pl. 32. better in Nöhden, Amalthea ii. s. 127. Specimens ii, 1. Hieroglyph. pl. 10.

6. The principal deviations seem to be: 1. The softer forms, approaching more to the Grecian Ideals, of many, especially smaller figures of later times. 2. The clumsier proportions and forms which are found particularly in Upper Nubia. Women with large bellies and hanging breasts (Cailliaud i. pl. 20. comp. Juvenal xiii, 163). In other cases more severe design and more sharp and laborious workmanship are in general indications of higher antiquity; the sculptures of the later times of the Ptolemies and Romans are recognisable by their carelessness and want of character. Rossellini II. ii. but the greatest industry under the succeeding kings. Under the Ptolemies the figures well rounded and the muscles developed. Minutoli Einige Worte ueber die verschiedenheit des Styls in den Aeg. Kunstdenkm. so wie ueber ihre Aehnlichkeit und scheinbare Stammverwandtschaft mit denen andrer Völkerschaften B. 1835. Heidelb. Jahrb. 1835. S. 37 fg.

7. Portrait, Amasis, Herod. ii, 182.

8. The principal dress of the Egyptians was woollen chitons (*βύσσινας καλασπίδες*); in men often nothing more than a piece of cloth thrown around the loins (*σινδόνες* girded under the breast, Diod. i, 72). Although very thin and soft, when starched however they form rectilinear and prominent folds. The stripes of the stuff are indicated by sculpture, often also by colours. Breast-plates were a principal ornament. A close fitting cap, the general national costume, is heightened and adorned in a variety of ways so as to denote priestly dignity. Connected herewith are the *βασίλειαι* (comp. Diodor. i. 47.) with *ἀσπίδες* and *Φυλακτῆρια* in the inscription from Rosetta, among these the *πσχηύτ*, as to the form of which Young and Champollion differ. Denon pl. 115 gives 30 *coiffures hieroglyphiques*.

9. Rams (but mostly with lion's claws and tail), lions, wild dogs or jackals, all sorts of apes (*κυνοκέφαλοι*), ibises, &c. are most frequent. Excellent drawings of nearly all Egyptian birds and quadrupeds are collected in Rossellini's Monum. dell' Eg. Atlas i. Granite lion, Specim. ii, 2. —Sphinxes or androsphinxes are lions with human heads. The enormous one at Ghizeh, which Caviglia has laid open, is hewn out of the

rock, with the exception of the fore-paws, between which stood a small temple. Hieroglyph. pl. 80. Other combinations: lion-hawks, lion-uræi with wings, serpent-vultures, serpents with human legs, and the like. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first.

1 229. The transference of the optical image of the human
 body to a surface, the representation of it in relief, was a pro-
 2 blem in which the Egyptians were not nearly so successful as
 in the round statue. The striving, natural to art in its in-
 fancy, to represent every portion of the body in a form as dis-
 3 tinct and intelligible as possible, here operates universally so
 as to fetter and impede. For subjects drawn from religion
 there was formed an almost typical manner of representing
 the body and its movements; more nature prevails in the
 conception of domestic scenes; but when art tries to depict
 warlike events of great compass, the defects of the artist are
 rendered most manifest from the striving after multiplicity of
 actions and gestures; such subjects also are more negligently
 4 handled. The reliefs of the Egyptians are more rarely bas-
 reliefs properly so-called, such as are found on stone tablets
 and steles, with very slight elevation from the surface; more
 commonly they are so-called *koilunaglypha*, *bas-reliefs en creux*,
 5 in which the forms rise from a depressed surface. The dimly
 handled relief then separates itself agreeably from the polished
 surface around it, without unpleasantly interrupting the archi-
 6 tectonic impression. The sharpness and precision in the
 workmanship of the figures, which are often sculptured toler-
 ably deep, are worthy of admiration. However, they have
 often also been satisfied with engraving mere outlines, espe-
 cially on external walls.

2. Hence the breast in front view, hips and legs in profile, also the head (the front view of heads is often found in hieroglyphics, also sometimes in freer representations, such as battle-pieces, but extremely seldom in religious representations, see the picture in Minutoli, pl. 21, 3), and the eyes notwithstanding in front view; the shoulders and arms very angular; the hands also are very often both right or left.

1 230. There was excellent workmanship shown also in
 articles of terracotta, partly vessels, among which are to be
 reckoned the so-called canobi, partly small figures of deities,
 coloured blue and green in enamel, for the most part very
 2 powerfully designed, and manufactured in thousands. Even
 the scarabæi are oftener of burnt earth than stone (amethyst,
 jasper, agate, cornelian, lapis-lazuli, and various others),
 although the glyptic art also was early domiciled even in
 3 Ethiopia. Works of art in metal were much more rare, and
 here the Egyptians left the chief inventions to the Greeks,
 4 whilst they preceded them in stone sculpture. Painting on

metal was an Egyptian art, at least in later Alexandrian times; and the fabrication of variegated glass-ware flourished in Alexandria, and probably even among the ancient Egyptians. Carving on wood was indeed restricted in Egypt by the scarcity of material, yet there were wooden images of gods and men in great numbers, of which we can form some idea from the covers of mummies.

1. Egyptian pots, Deser. ii. pl. 87 sqq. v. pl. 75. Canobus is properly the actual appellation of a deity (§. 220, 3.), the Agathodæmon Knuph who was represented as a pitcher for the filtering of the Nile-water (Suidas *s. v.*) with a human head. Hence all similar pots—very different in size and materials—are called canobi. The canobi, with four heads (§. 232, 3), along with the mummies, are often filled with figures in enamel, often also solid. There are many such terracotta figures, Deser. v. pl. 67 sqq. Chinese vases in ancient Egyptian tombs, J. F. Davis in the *Annali d. Inst.* ix. p. 321. [An American, who lived long in China, asserted that he immediately recognised to be Chinese, certain vases of this description which he saw in the house of the English consul-general in Egypt. There are several also in the Egyptian collection at Florence. Wilkinson also thinks he has found Chinese smelling-bottles in Egyptian tombs. Lepsius, according to report, declares this to be a mistake.]

2. The Egyptians used many signet rings. Even sacrifices were sealed by the sphragistes. On the *σφραγίδες* of the Ethiopians, which they engraved with a sharp stone, Herod. vii, 69. The scarabæi are found along with mummies, on strings on the breast, but more commonly loose between the bandages; sometimes large, evidently amulets, sometimes smaller for stringing on threads, in immense number, often with kings' names. Of 1,700 at Turin, there are 172 with the name of Thutmosis. S. Quintino's theory (*Lezioni int. a div. argom. d'archeol.* vi.) that these latter are small coins, is in some measure confirmed by the Ps. Plat. Eryxias, p. 400. Engravings in Deser. v. pl. 79 sqq. Steinbüchel, *Scarabées Egypt. figurés du Musée des Ant. de S. M. l'Empereur*, Vienna, 1824. Bellermann *über die Scarabæen-Gemmen*. B. 1820. 21.—Necklaces also, and other ornaments in enamel, are found not unfrequently in mummies. There is an immense quantity of them in public and private collections in France [Italy, Germany, Holland,] and England. Vases, bottles of gold, silver, glass and other materials, *Edinb. New Philos. Journ.* 1838. Apr. Jul. p. 101, from Wilkinson. [Wilkinson, *Manners and Customs of the anc. Eg.* vol. 2. ch. 7, p. 342 sq. 2. ed. On art and works of art generally, vol. 3. ch. 10, p. 264 sq.]

3. There appear to be no accounts of brazen statues in Egypt; Herodotus (ii, 172) mentions a golden one. The sacred gifts of gold and silver in Diodorus prove nothing as to statues. In collections from Egypt there are often found small bronze figures of gods and sacred animals, wrought with sharpness and precision. The enigmatical figure of Horus †, standing on crocodiles, and crushing together scorpions and wild animals with his hands, is also often to be found in bronzes as well as in stone and terracotta; but it always bears the look of being of late origin. Small golden plates with the eye, the uræus, served as amulets.

4. As to painting on silver among the Egyptians, Plin. xxxiii. 46. The pitcher which was found in Hungary, in October 1831, near the village of Egyed in the comitat of Edeburg, corresponds accurately with the vases mentioned by Pliny (*tingit et Ægyptus argentum, ut in vasis Anubem suum spectet, etc.*). It consists of copper, entirely overlaid with silver, on which are soldered figures of Egyptian deities and corresponding ornaments of gold thread and small plates of silver, while the rest of the ground is entirely coated with a brown red lacker, probably the same which Pliny teaches how to prepare. An imperfect communication on the subject by Rosellini, *Ann. d. Inst. v. p. 179. M. I. tv. 56*; a more accurate one by Jankowich Miklóstól, v. 'A Magyar Tudós Tácsaság Evkönyvei, T. i. p. 354, and the three engravings by which it is accompanied, for the communication of which with accurate imitation of the colours I am indebted to M. Petrowich from Hungary. Hofr. Hausmann communicated to me the following observations. "The natural combination of silver, copper and sulphur, has quite different proportions to what Pliny lays down for the mixture. Herein perhaps lies the difference of colour, which in the former, indeed, borders somewhat on the reddish or violet, but is not however brown red. But the method of preparing niello laid down in Prechtl's *Technolog. Encycl. Bd. 5* corresponds for the most part with Pliny's account, only he does not mention lead. The work on the Isis tablet at Turin does not, from what I observed, entirely agree with that in the vase of Egyed. The Isis table consists of copper with inlaid silver work. We distinctly see that the copper is hollowed out and the silver let in. Three rows of figures round about. The outlines given in silver often very fine. I have seen nothing of a lacker." [On Egyptian niello see now Hausmann in the *Gött. Anz. 1848. s. 146—160* of the *Nachrichten*. Many of the elegant antique bronze figures in Naples and elsewhere, are finely inlaid with silver.] Of a kindred description is the *tabula Bembina*, found at Rome, now at Turin,—an enamel painting on bronze, the outlines inlaid with silver, probably destined for the Roman worship of Isis. In *Montfaucon, Caylus Rec. T. vii, Pignori Mensa Isiaca, R. 1605. Lessing's Fragments on the Isiac table, Verm. Gesch. x, 327 ff. Böttiger Archæol. der. Malerei s. 36. Oberlin Orbis Ant. p. 267. On works in glass, Boudet sur l'art de la Verrerie né en Egypte, Mén. T. ii. p. 17. Comp. Minutoli, pl. 21.*

5. See Herodotus ii, 130 on the concubines of Mycerinus, c. 143. on the 345 high-priests at Thebes in wooden colossi, also c. 182. Wooden figures in the Osymandeion, representing a judgment according to Diod. The mummy coffins are formed in imitation of the images of Osiris and Isis, often with the faces gilt. Painted figures, also reliefs, in wood, are not rare in museums. All of sycamore, the high price of which is proved by the careful gluing together of many mummy-cases out of small chips. On works in ivory, Diod. i, 46.

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- 1 231. Painting arose from the colouring of statues and reliefs, which practice again was closely connected in Ethiopia
 2 with the colouring of living bodies. It does not change its character by transference to a flat surface, whether on walls of hypogea, or upon and in the mummy cases, or immediately on

the byssus coverings of the mummies, or in the rolls of papyrus. The colours were bound with glue or wax, and laid on at once upon the stone, the coating of stucco or, in mummy cases, on a thin layer of gypsum, without regard to light or shadow, without mixing or shading. The same simple colouring materials, with some slight regard to the local colours of nature, are invariably applied in the same manner; occasionally a symbolic significance seems at the same time to be aimed at. But everywhere prevails—even when mere pencil-outlines take the place of painting—the precise sharply expressed system of Egyptian design.

1. According to Plin. xxxiii, 36, the nobles and the gods were among the Ethiopians painted with minium; according to Herodotus vii, 69, the Ethiopian warriors were painted half with gypsum and half with minium.

2. The walls of the hypogea are adorned with pictures enclosed in a frame-like manner; as to their style and subjects, see §. 233, 4. The wooden sheaths or chests of the mummies are painted and written with religious subjects, and contain a ritual for the dead, like the rolls of papyrus on other occasions. (Hence where there are wooden cases on mummies there are no papyri.) The most complete representation is given by Guignaut *Rel. de l'Ant.* pl. 45. Minutoli, *tf.* 36. 37. Inside the case there is often found beneath the mummy a figure as large as life, which in later mummies of the Roman period looks very like a Byzantine picture. Cailliaud *ii.* pl. 66 sqq. Mummy of *Pet-Mant-Ich-Mes* in the Jersey Museum, *Pettegrew Archæol. Brit.* xxvii, p. 263.—Minute descriptions of the painted mummy covers and cases at Munich are given by Wagen, *Denkschriften der Münchner Acad.* 1820. The latest style of painting on mummy-covers is shown on the Dresden mummies which are interesting on that account (*Bekker August. T.* i). Encaustic painting of the Egyptians according to Rosellini II, ii. Painted mummy-rolls particularly in *Denon*, pl. 136 sqq., *Descr.* v. pl. 44 sqq. *Mai Catal.* (§. 216, 3), *Cadet Copie figurée d'un rouleau de papyrus tr. à Thèbes dans les tomb. des Rois* 1805.

4. Men reddish (a peculiar flesh-colour), women yellowish; quadrupeds generally red, birds for the most part green or blue, in like manner water, hence also Ammon. Blue was obtained by copper- and brown by iron-oxide. *Costaz sur la Peinture des Egyptiens, Mém. T.* iii. p. 134. *Böttiger Archæol. der Mahl.* s. 25—100. *Creuzer Commentationes Herodotææ*, p. 385. *John, Beilagen zu Minutoli's Reisen* 3. 4. 5. *Minutoli's Abhandlungen verm. Inhalts, zweiter Cyclus*, i. s. 49. *Baillif and Merimée in Passalacqua's Catalogue*, p. 242. 258.

B. SUBJECTS.

232. The fundamental idea clearly resulting from the new discoveries as to the significance of Egyptian works of art, and which must henceforward be adhered to as the basis, is

this: the Egyptians were completely without the Greek representative impulse which constrains to represent what inwardly fills and agitates the soul, *because* it is beautiful and exalting. 2 [§. 233, 6.] Their representation is invariably guided by external aims; it seeks to authenticate particular events, actions, services; it is altogether of an historical, monumental nature, as it were, an embodied inscription. Writing and image are here, so to speak, still unsevered and concrete; hence also the work of art is almost always accompanied by hieroglyphic characters, the import of which is only carried out and presented 3 bodily to the view on a larger scale. The gods are not exhibited by themselves, but only in relation to their festival; hence there are no purely mythological scenes; the design is always to declare the acts of homage which the deity received 4 in a certain modification or situation. All religious scenes of Egyptian art are definite acts of homage by particular individuals, commemorative monuments of the services performed to the deity. Here countless varieties of offerings and modes 5 of testifying piety are scrupulously distinguished. In like manner life in the infernal world is constantly represented as the destiny of a particular person, as the judgment upon him 6 by the tribunal of the dead. In fine, the presumed purely scientific representation of the heavens degenerated in later times into horoscopes of individuals.

3. On representations from Egyptian religion and worship, Hirt über die Bildung der Ägyptischen Gottheiten 1821 (from Grecian accounts). Champollion's Panthéon Egyptien (from hieroglyphic and other inscriptions). Plates to Creuzer's Symbolik, especially to Guigniaut's edition of it (Religions de l'Antiquité, Planches, i. cah.). [K. Schwenk, die Mythol. der Ägypter mit 13 lithogr. Tafeln 1846, discussed with penetrating acumen and great mythological insight.] The coins of the Nomi, which extend from Trajan down to M. Aurelius as Caesar, are an important source of Egyptian symbolism, and are also interesting on account of peculiar combinations. See Zoëga Numi Æg. Imper. R. 1786. Tochon d'Annecy Rech sur les Méd. des Nomes de l'Égypte. P. 1822. 4. Descr. v. pl. 58.

The following seem to be undoubted personages of Egyptian artistic mythology:

A. AMONG THE GODS.

I. PHTHAS, the inscription in phonetic hieroglyphs *Ptah*, in close-fitting dress, with the feet joined together, leaning on the platform consisting of four steps (which is called τὰ τέτταρα ἑμμέλια, and perhaps denotes the four elements. Reuven's Lettres à Mr. Letronne, i. p. 28 sq.). Also dwarfish and ithyphallic as in the temple at Memphis, comp. Tölken in Minutoli s. 426. Likewise with a scarabæus as a head, inscription Ptah-Tore (Φωρεσί. Reuven's, *ibid.* p. 14). Cynocephalus, the ape, his symbol. II. AMMON, inscription Amn, with a ram's or a human head, and a double variegated feather upon it, artificial beard and the sceptre. Mo-

difications 1. Ithyphallic, brandishing the scourge, with close feet, the inscription *Ann*, is held to be the *PAN-MENDES* of Chemmis, who has not yet been discovered in his goat form mentioned by Herodotus. 2. As *Ammon-Chnubis* or *Knuphis* (comp. Tölken in *Minutoli* s. 374). Inscription *Nef, Nuf* (with guttural *n*, therefore in Greek *Κνωῦσις*, but in composition *Πετρωῦσις*), with goat's horns. Also in form of a serpent, called by the Greeks *Agathodæmon*. As a Nile-pitcher in *Canobus* §. 230, 1. 3. United with the sun as *Amonra, Amonrasonter*. III. The *SUN-GOD* called *Re, Phre*, with the head of a hawk (*ἱερακίμορσις* Horapollo) with the sun's disc, upon it an uræus. *Mandu* seems to be a kindred deity,—*Μανδουσις* on an inscription at *Talmis*;—his image is often scratched out. IV. *THOUT*, the ibis-headed, represented as *grommateus* among the gods. Also hawk-headed according to *Champollion*, as *Hermes-Trismegistus*, his emblem the winged discus (*Tat*). V. *SOCRUS* or *Suchus, Souk*, with crocodile head; also denoted by a crocodile with tail curled round, on coins of the *nomos* of *Omboi*. *Zoëga* 10. *Tochon d'Ann*, p. 130. VI. The *MOON-GOD*, *Pooh* or *Pioh* (*p* is the article) with close feet, one lock of hair, the crescent moon. Also as a hermaphrodite, impregnating the air. VII. *OSIRIS, Ousri*, in human shape with crook and scourge (see *Macrob. Sat.* i. 23) recognizable especially by his high hat. The eye a chief symbol. VIII. *ARORIS, Horus, Harpocrates, Arori*, often as a boy, with a single lock of hair, suckled by *Isis*, sitting on a lotus. Also hawk-headed. The hawk as a suckling of *Isis* is seen on a basalt torso in the *Borgia* collection, full of interesting, but in the highest degree fantastic and monstrous conceptions. IX. *ANUBIS, Anbo*, with the head of the wild dog (jackal?). X. *BEBON, Babys* or *Seth* (commonly *Typhon*), with the body of a hippopotamus, the head of a crocodile, and a sword in his hands. As the constellation of the Great Bear in the zodiac of *Tentyra*.

B. GODDESSES.

I. *NEITH*, denoted by the vulture. With human head or that of a vulture or lion (then with the inscription *Tafnet*). Also as a hermaphrodite according to *Horapollo*. Comp. *W. von Humboldt* in the *Schriften der Berl. Acad.* 1825. s. 145. II. *ATHOR* (*Ἀθηρόσις*), the goddess of *Tentyra*, also at *Phile*, with the head of a cow, but also as human with a vulture as head ornament. Her hieroglyphic name, a hawk in a square. III. *ISIS*, human, with cow horns and a discus between them, often difficult to distinguish from *Athor*. The figure with the feather, which *Champollion* formerly called *Hera-Sate*, is now considered by him as well as *Tölken* to be *Aletheia* or *Truth* (at Egyptian judgments on the dead).—The four genii of *Amenthes*, the human-, the jackal-, the ape-, and the hawk-headed often stand together in mummy-like forms, or as *canobi*.

4. The following are frequent scenes from the *worsnip*: Sacrifices, the animal dismembered; legs of animals, fowls with fruits and flowers laid upon the sacrificial table; censers held out in artificial hands; entire trains of animals brought by the king as sacrifice to the gods. Hierogl. pl. 61. Adorations of gods and sacred animals (for example, a sacred cow, *Minutoli*, Tf. 30. 2). Consecrations of *Pharaohs* by sprinkling with sacred water, by placing sacred hats upon them. Processions (such as *Appuleius Met.* xi. describes them), in which the god is also carried about (*vehitur ferculo*, *Macrob. Sat.* i. 23), in a small temple (*τὰς τῶν θεῶν, 226*;

Ⲭⲉⲩⲟⲩⲟⲩⲥ), such as were even brought in late times from Philæ to Nubia (Letronne, *Christ. en Egypte*, p. 77). Especially the great procession or Ⲭⲟⲩⲙⲁⲥⲟⲩⲁ with the ship of Ammon across to the Memnonia on the Libyan side (Peyron, *Mem. di Torino* xxxi. p. 48). See the relief of Carnac, *Descr.* iii. pl. 32. 33. comp. that of Philæ, i. pl. 11. Minutoli, *Tf.* 20, &c. —There are often represented very numerous assemblies of the gods, as Hierogl. pl. 66. 67.—Now in these scenes the adoring and sacrificing individuals are conventional portraits, and denote particular historical personages. Hence, for example, in a temple at Little Diospolis, dedicated by Cleopatra as guardian of Ptolemy V., who was a minor, in these reliefs the queen constantly goes before the king (Salt, *Essay*, p. 7). These oblations do not always relate to the consecration of the temple, but are mostly mere acts of homage (ⲡⲟⲩⲟⲩⲙⲟⲩⲩⲙⲁⲥⲟⲩⲁ in numerous Egyptian and Nubian inscriptions, see Niebuhr and Letronne in the appendix to Gau's *Antiq. de la Nubie*), at which for sacrifices and gifts sacerdotal titles are received (see particularly the inscription of Gartasse, Niebuhr, p. 13), which are doubtless denoted in the representations by the head-ornaments of those offering. See Heeren *Ideen* ii. l. s. 388.

The celebrated relief of Carnac appears to be a MYTHOLOGICAL SCENE (*Descr.* iii. pl. 64, Hirt, *Tf.* 8. 61. Guigniaut, pl. 32), where the member torn from Osiris by Typhon is brought back to him by Ammon, and Typhon is at the same time punished by Horus for the act; but even here there is a Pharaoh present with offerings. Comp. the representation from Philæ, Hierogl. 68. In like manner, when Isis is introduced suckling Horus, when Horus or his hawk is represented on the lotus flower between the hostile Typhon and the protecting Kneph, this certainly always is because Isis is the object of an adoration and offering as mother, and Horus as being attacked and defended.

5. To the DESTINY OF THE DEAD belong: The embalming by Anubis. The conveying of the mummy to the necropolis on the opposite bank of the Nile, in a ship (wooden models of such ships in the tomb opened by Passalacqua, now in Berlin). Various consecrations of mummies, sometimes difficult to explain. The judgment on the dead, and the weighing of their souls; Aroëris and Anubis weigh the good deeds, Thoyt marks a number on the year-sceptre (according to Guigniaut), perhaps that of the years during which the souls wander; a propitiatory sacrifice is offered to Osiris as the ruler of the lower world (Petempamentes in the inscr. of Philæ); there are present 42 or 43 judges of the dead, who sit armless, as in the Thebaic statues of judges (Plut. *de Is.* 10), as an emblem of truth. These scenes are on steles (the most interesting are those at Carpentras with the Phœnician or Aramaic inscription beneath), on the walls of sepulchral monuments. *Descr.* ii. pl. 35 and very frequent especially on mummy wrappers. *Descr.* ii. pl. 60. 64. 67. 72; Hierogl. pl. 5; *Fundgruben des Orients* v. s. 273; *Mai Catalogo*, Death ritual of Nesimandu). Sacrifices to the dead; a sacerdotal family brings oblations to their dead father Ptahmes, on a stele at Florence, Rosellini *Di un basso-rilievo Egiz.* F. 1826. The reliefs of the king's tomb in Belzoni in particular, pl. 5. 18 sqq. represent how the king at his apotheosis is received by the gods, embraces them, and receives gifts. We see in the Ramesseion how the gods write the name of Ramses the Great on the leaves of the Persea. Cailliaud ii. pl. 72. Minutoli, *Tf.* 22. 2.

6. The so-called ASTRONOMICAL representations, according to the authors of the Descr.—Jollois, Devilliers, Jomard, Fourier: the planisphere of Tentyra, now at Paris (probably of the time of Nero), the zodiac of Tentyra (of the time of Tiberius), two at Esneh, one at Hermonthis, one at Thebes. Nowhere does the zodiac here form a circle, always either a spiral or parallels; so that one sign always leads the series. In the mummy of Petemenon from the hypogeum of a Hellenizing family, at Kurnah (see S. Quintino Lezioni v. and Mem. d. Acc. di Torino xxix. p. 255), engraved in Cailliaud ii. pl. 69, Capricorn under which Petemenon was born (2d June, 116 A. D.), steps quite out from the row. See Letronne, Observations critiques et archéologiques sur l'objet des représentations Zodiacales. 1824. This explanation, however, cannot be applied to another mummy of the same family. Reuvens, Lettres à M. Letr. ii, 2. It is evident that the zodiacal figures were originally foreign to Egyptian mythology and science; they are quite distinct and different in kind from the other really native tracings of constellations.

233. A heroic mythology, that great lever of Greek art, 1
 was, according to Herodotus, altogether wanting in Egypt; there gods and human princes meet at the same boundary. Kings and priests were from the earliest times honoured with 2
 statues which are scarcely to be distinguished from those of the gods by a general attribute; and the pylons and walls of 3
 the palaces, the royal tombs and monuments, perpetuate on countless sculptures and pictures the principal actions of the public, military and sacerdotal life of the sovereigns. In like 4
 manner the walls of the sepulchres of the people everywhere give evidence of the particular business and special calling of those who occupy them. Considering this close relation of 5
 art to reality, it is not to be wondered at that the Egyptian artists, even from a very early period, endeavoured to communicate to the representations of the kings a kind of portrait-resemblance. In this art the design of preserving the 6
 memory of particular events and circumstances everywhere prevails, so much so that even the most minute details, the number of enemies slain, of birds and fishes caught, are admitted into the artistic representation, and it therefore supplies the place of a register on such matters.—And thus, as in all 7
 Egyptian life, so there was also formed in the plastic art.—on the basis of a marvellous intuition of nature and the world, which was expressed in the religion.—a cold and insipid intellectuality which employed those strange symbols, generated by the fancy of earlier ages, as given formulæ, in order thereby to denote the numerous distinctions of an artificially cultivated civil condition and a sacerdotal science; it obtained indeed thereby a great abundance of figured representations, but at the same time remained far as the poles from that warmth and liveliness of contemplation to which the real significance of natural forms is revealed, from that

healthy medium between the intellectual and the sensible from which alone true art can spring.

2. STATUES of the kings, particularly colossal ones, are more numerous than those of the gods. The so-called Memnon, about 50 feet high, hewn out of a breccia resembling granite (it was, as it appears, merely called by the Greeks after the son of Aurora, on account of the accidental ringing at sunrise), *Descr.* ii. pl. 22. Hierogl. 13. is Amenophis the Second; it is the statue which became early a ruin, and was still half broken away in Hadrian's time (*Juven.* xv, 5), and was not restored till afterwards, whereby the ringing of the stone probably ceased; beside it stands the more complete colossus of Ramses the Great. *Comp. Jacobs on the Memnonia, Leben und Kunst der Alters.* iii, 1, and on the history of the statue, especially *Letronne. La Statue vocale de Memnon.* P. 1833. The ringing stone which Wilkinson found in it was only inserted after the natural ringing ceased. *Letronne in the Archiv. f. die Philol. Leipz.* 1834. iii. s. 254—57. sur les moyens artificiels employés pour produire la voix de Memnon selon Mr. Wilkinson. L. supposes that the sounding stone is a restored part. Wilkinson in the *Transactions of the Soc. of Literature*, ii, 2. p. 451. See on the numerous statues of Amenophis, Thutmosis, and Ramses in the Turin Museum *Champollion Lettres à Blacas, Cost. Gazzera Descr. dei Monumenti Egizii del R. Museo Egizio.* Tor. 1824. with 12 lithographed plates. [The Ramses the finest work of Egyptian art.] On the very antique colossus of Ptah men Manduei (according to *Champollion Figeac* 2272 before Christ?) also *S. Quintino Lezioni* iii. *Mem. d. Acc. di Torino* xxix. p. 230. *Lepsius* on the statues of the mother of Ramses-Sesostris and those of Amasis. *Mon. d. I.* ii, 40. *Annali* ix. p. 167. Besides, in later times Egypt erected such statues not only in honour of foreign kings, but also of their distinguished men, for instance Callimachus in the time of Cleopatra, according to the decree of the Thebaic priests of Amonrasonter, at Turin.

3. We now find the ACTIONS OF THE KINGS on the monuments such as they were explained to Germanicus, according to Tacitus, *Ann.* ii, 60: *Manebant structis molibus litteræ Ægyptiæ, priorem opulentiam complexæ: jussusque e senioribus sacerdotum, patrium sermonem interpretari, referebat: habitasse quondam DCC milia ætate militari, atque eo cum exercitu regem Rhamsen Libya, Æthiopia, Medisque et Persis et Bactriano ac Scythia potitum etc. Legebantur et indicta gentibus tributa, pondus argenti et auri, numerus armorum equestrumque, et dona templis, ebur atque odores, quasque copias frumenti et omnium utensilium quæque natio penderet.* *Col. Mure* *Sopra i popoli stranieri introdotti nelle rappr. storiche dei mon. egiz.* *Annali d. I.* viii p. 333. LAND-BATTLES of Ramses Meiamun on the palaces at Medinet-Abou; of Ramses the Great at Carnac, *Denon* pl. 133; also in the *Ramesseion* (*Descr.* ii. pl. 32); of Amenophis II. and Ramses the Great at Luxor. The taking of a fortress by Ramses the Great, on the *Ramesseion*, *Descr.* ii. pl. 31. *Hamilton*, pl. 9. *Cailliaud* ii. pl. 73. *Comp. Dureau de la Malle, Poliorcétique des Anciens avec un Atlas de 7 planches.* COMBAT OF THE GENERALS, the Egyptian with the Hycsos?, *Descr.* iii. pl. 38. *Hamilton*, pl. 8. On the use of war-chariots, *Minutoli Abhandl. zw. Cyklus* i. s. 128. SEA-BATTLES, and generally battles on land at the same time, probably

fought on the coast of the Red Sea, at Carnac and Medinet-Abou, Descr. ii. pl. 10. Hamilton, pl. 9. The opinion that the opponents of the Egyptians in these naval engagements were the Ethiopians of Meroe is favoured by the head-dress, consisting apparently of feathers standing upright, in which I think I recognise what Lucian, *De salt.* 18, states regarding the Ethiopians, viz. that they employ their head as a quiver, inasmuch as they bind their arrows around it in the forms of rays. See, however, Rosellini. TRIUMPH of the conqueror changing into a sacred procession of Ammon-Mendes, in which the king also appears as first husbandman, in the interior of the palace of Medinet-Abou, Descr. ii. pl. 11. The heaping up of the severed hands before the triumphal car of the king, in order to count the dead, Descr. ii. pl. 12. Hamilton, pl. 8. Processions of prisoners before the triumphal cars of the king, in the palace at Medinet-Abou in the Ramesseion, Descr. ii. pl. 12. Hierogl. 15. The presenting of the Ethiopian spoils before the throne of Ramses the Great in the monument in the rocks at Talmis, Gau, ff. 14. 15. Embassies of the subjugated nations (Negroes, Libyans, Syrians?) to the king in very characteristic representation, in the royal tomb of Akencheres, Belzoni, pl. 6. 7. 8. Minutoli Nachtr. Tf. 3. Executions or sacrifices (?) of black men in the royal sepulchres, Descr. ii. pl. 86. The king seizing by the hair-tuft and putting to death (sacrificing, executing?) many persons, sometimes evidently not Egyptians, occasionally also women, in numerous sculptures. In like manner the queen in Meroe, Cailliaud i. pl. 46. *Mon. dell' Egitto e delle Nubie disegnati dalla spedizione scientifico letter. Toscana, distrib. in ordine di materie, interpretati ed illustr. dal Dott. Ippol. Rosellini P. ii. mon. civili T. i. 1834.*

4. PRIVATE LIFE is principally represented in the catacombs, especially at Eleithyia (Costaz, *Mém. T. i. p. 49*); scenes of husbandry, ploughing, reaping corn, reaping a nelumbo field, gathering and pressing the grapes, pressing olives, beating hemp, Descr. i. pl. 68—71. ii. pl. 90. v. pl. 17. 18. Hamilton, pl. 23. comp. *Mongez Sur les Instrumens d'agric. chez les anciens, Mém. de l'Inst. Roy. T. ii. p. 616. iii. p. 1.* A shepherd counting his cattle, in the catacombs of Memphis, Cailliaud ii. pl. 73. Weaving (Minutoli, pl. 24. 2). Navigation (Descr. i. pl. 68 sqq. Hamilt. 23). Trade and commerce, weighing goods and the like. Weapon and wrestling exercises (Descr. iv. pl. 66. uncertain of what time). Banquets dancing and music (splendidly decorated instruments in the so-called grotto of the harp (Descr. ii. pl. 91). The most interesting representation is that of the king's recreations in the chase, duck-catching (hawking?), and fishing, from the hypogæa at Kurnah. Here also everything killed is immediately registered. Cailliaud ii, 74. 75. Lion-chase of the king, Descr. ii. pl. 9. Hamilton, pl. 8. [Wilkinson §. 230. R. 3.]

5. An iconography of the kings of Egypt from the time of Amenophis I. in Rosellini's *Monum. dell' Eg., Atlas i.* Some doubt, however, is raised by the circumstance that these portraits cease precisely at the time when they could be verified by comparison. For in the Ptolemies there is scarcely any resemblance to the Greek coins observable, in the emperors *none whatever*, even according to Rosellini. Comp. Rosell. i. p. 461 sqq. The Sesostris especially tv. vi. f. 22 does not resemble the young Memnon of the British Museum. In opposition to Rosellini's

Iconogr. See R. Rochette Journ. des. Sav. 1834. p. 457. 521. Rosellini P. I. T. I. 2. Mon. Storici 1832. 33. Investigations on Chronology and History. Heads of Amenophis I., the first of the 18th dynasty down to the Ptolemies.

II. THE SYRIAN RACES.

234. The Syrian or so-called Semitic nations, who inhabited the whole of Anterior Asia, between the Halys and the Tigris, Armenia and the Red Sea, and who, in like manner with the Egyptians, exhibited certain fundamental features of the national character in their religion, constitution, and customs, produced, particularly in two races, works of art of a peculiar description, of which we still possess some accurate knowledge,—in Babylon and in Phœnicia. On them Asia Minor appears to have been dependent; for, inhabited in one half of its extent by Semites, it also in the other, through the immemorial sovereignty of Assyria over Lydia, adopted the early developed civilization of that race.

A. BABYLONIANS.

I. ARCHITECTONICS.

1 235. The Babylonians, like other nations of this region, collected together by an internal impulse into large masses,—a circumstance wherewith is connected the development of a stern monarchy,—and compelled at the same time, by the situation of their flat river-country, to adopt architectural de-
 2 fences, undertook great works even in the earliest ages; on these little wood (almost only palm-trees) and stone (which must be brought all the way from Armenia) could be employed
 3 as materials; on the contrary, bricks of a most excellent quality were manufactured from the finer clay of the soil. These were dried in the sun for the interior portions of the buildings, and burnt for the exterior; they were then united by asphalt (which was brought from Is (now Hit) on the Euphrates) and gypsum, with intervening layers of reeds, into
 4 a firmly cohering mass. But, alas! this very choice of materials,—particularly as new cities of great size, especially the stupendous Selencia which was founded for the destruction of Babylon, here sought wherewith to build,—has produced this effect that it has hitherto been quite impossible to recognise the precise forms of Babylonian architecture amid the confused heaps of ruins.

1. Canals of the Euphrates; embankments along the river; lakes for relieving the river enclosed with stone walls; sluices on the canal Pallacopas.

2. Only the large bridge over the Euphrates at Babylon consisted of square blocks of stone (according to Herod. i, 186. Diodor. ii, 8. Curtius v, 4), which were bound together with iron cramps and lead, and formed pillars with acute angles against the stream. Over these were laid beams of palm-tree, cedar and cypress, which could be speedily removed.—The fabulous tunnel indeed is described by Diodorus as a vault composed of bricks with a great quantity of asphalt; but according to Rich and Porter there is no trace of vaulting among the ruins.

3. *Καὶ ἐγένετο αὐτοῖς ἡ κλίβανος εἰς λίθον καὶ ἀσφαλτος ἦν αὐτοῖς ὁ πηλός,* Genesis ii, 3. More minute details Herod. i, 179. Ctesias in Diod. ii, 7. 10. Berossus in Josephus against Apion i, 19. comp. also Phlegon De mulieribus, Göttinger Bibl. St. vi. Ined. p. 10. Schol. Aristoph. Birds, 552. The ruins of Nineveh of the same kind of bricks as those of Babylon, A. J. Rich, Narrative of a Residence in Koordistan and of the site of Ancient Nineveh, ii. vol. 1836. Svo.

236. The Babylonian architectural works are divided into 1
two classes. First, The earlier structures, those of the first 2
dynasties. To these belonged the buildings on the west side, 2
where old Babylon was spread out into streets of immense
length crossing each other at right angles, where the elder
palace of the kings can still be recognised in a mound of
bricks, and where also stood the great temple of Baal,—the
tower at Babel,—which we can recognise with certainty in Birs
Nimrod by its magnitude and terraced construction. Secondly, 3
The works of the Chaldean princes (beginning from 627 years
before Christ) especially of Nebuchadnezzar, who added to
the ancient city, on the west of the Euphrates, a new one
on the east of the stream for the defence of this side, sur-
rounded both with several lines of fortification, and adorned 4
the new city especially with magnificent works, of which an
imitation of a Persian pleasure-ground (*paradisos*) is best 5
known to us.

2. Birs Nimrod, about seven English miles from the Euphrates, and yet according to Herodotus and Diodorus in the middle of the city. Below, an immense *ἔργον*, 1,200 feet square, but which however is not to be considered as a connected building; in the middle of it the temple of Baal with the golden statue, enclosed by a round tower which was 600 feet in diameter at the base, and arose in eight terraces. In the uppermost story the most sacred temple, without image, only with a golden table and a couch for the god. Herod. i, 181 sqq. The tower was 600 feet high according to Strabo.

3. We decidedly prefer the accounts of Berossus preserved by Josephus of the origin of these structures, as they were derived from archives (Berosi quæ supersunt, ed. Richter p. 65), and can even perhaps be re-

conciled with Herodotus, to the fables in Ctesias and Diodorus, which partly rest on the popular appellation of "Semiramis' Works" given to all great structures in the East. Heeren has shown how perfectly Berossus' statements agree with the existing remains. Ideen i, 2. s. 172 ff.

4. On the walls of Babylon, the builders, size and so forth, see the commentators to Diod. ii, 7., especially Tzetzes Chil. ix, 568.

5. According to Berossus, Nebuchadnezzar built this artificial paradise for his Median spouse Amuhia (Nitocris? comp. Niebuhr Kleine Schriften, s. 208 f.). A very accurate plan may be made of it from Diod. ii, 10; Strabo xvi. p. 738, who speaks of vaults, is not so exact. The entire building measured 400 feet square, and consisted of parallel brick walls 22 feet thick and separated by passages (*σύνιγγυς*) of 10 feet. (In Curtius v, 5. read: quippe xx. *pedes* lati parietes sustinent, xi. *pedum* intervallo distantes; for there could be only 13 walls and 12 syringes.) Across these lay stone beams 16 feet long (for $2 \times 16 = 22 + 10$); then 4 layers, viz. reeds in asphalt, bricks in gypsum, lead, and garden earth; the lower of which were designed to prevent the water from getting through and the walls from being burst by the force of the vegetation. The highest terrace, 50 feet in height, was nearest to the Euphrates; in the first syrx there was a pumping apparatus. We still see in the heaps of ruins called el Khasr parallel walls and passages between them, with blocks of sandstone laid across.

Ruins of Babylon. Sources: Niebuhr Reisebeschreibung nach Arabien ii. s. 290. Maurice Rich, Memoir on the Ruins of Babylon, in Von Hammer's Fundgruben Bd. iii, and afterwards separately at L. 8vo. By the same: Observations on the Ruins of Babylon. L. 1816, and On the Topography of ancient Babylon in the Archæol. Brit. xviii, 243. Capt. Keppel's Travels from India to England, see Kunstblatt 1827. N. 43. Sir Robert Ker Porter's Travels in Georgia, Persia, Armenia V. ii. pl. 69—76. Treatises: Rennel's Geogr. System of Herodotus. Ste Croix Sur les Ruines de Bab., Mém. de l'Acc. des Inscr. xlvi. p. 1. Beauchamp, Mém. sur les Antiquités Babyloniennes, Journal des Sav. 1790. p. 797 sqq. Heeren Ideen i, 2. s. 157 ff. with a plan.

2. THE PLASTIC ART.

- 1 237. The plastic art displayed itself partly in reliefs which were impressed on the still unburnt bricks, and covered with
- 2 a coat of coloured varnish; partly in statues of the gods and colossi, which consisted of a kernel of wood which was overlaid with beaten metal, either gold or silver (comp. §. 71. 8+), and to which were attached, in order to heighten their splendour, attributes composed of precious stones; costly draperies also, in the manufacture and dyeing of which the Babylonian: were particularly distinguished, served these statues as a decoration which dazzled the eye, and by the wonderful figures upon them gave employment to the fancy.

1. Of the reliefs on the innermost and second wall of the western palace of the kings, which represented all manner of animals and royal chases, Diodorus says: Ἐν ὧμαις ἔτι ταῖς πλείυσι διατετυπωτο θηρία παντοδαπά τῇ τῶν χρομάτων Φιλοτεχνία τὴν ἀλήθειαν ἀπομιμούμενα. Comp. Ezekiel 4, 1. also the painted Chaldeans with particoloured coats and hats, Ezekiel 13, 14, were works of this sort. We still find at Babylon bricks with cuneiform characters on the under, and figures of animals stamped on the fore-side.

2. See Herodot. i, 183. on the image of Belus, with table, throne and footstool of gold (800 talents), and another golden statue 12 cubits high, but which the historian did not see. Diodorus (ii, 9) is more fabulous on the golden, embossed images of Zeus, Hera and Rhea; therewith a sceptre composed of precious stones, σκήπτρον λίθοκόλλητον. (Thus Milo dedicated in Asia, besides a golden Venus-Mylitta, a πέλειας λίθοκόλλητος, Ælian V. II. xii, 1.) On the making of images, particularly the Epistle of Jeremias i, 7: γλῶσσα γὰρ αὐτῶν ἐστὶ κατεξυσμένη ὑπο τεκτονος (Berosus' lingua inaurata at Athens, Plin. vii. 37), αὐτὰ δὲ περιέχοντα καὶ περιάγουσα — καὶ ὅσπερ παρθένω Φιλοκόσμω λαμβανούσας χρυσίον κατασκευάζουσι στεφάνους ἐπὶ τὰς κειφάλὰς τῶν θεῶν αὐτῶν, and so forth, especially v. 54. 56. 57. Comp. Daniel 3. Σαραχέρω, according to Berosus in Hesychius, the κοσμήτρια of the Babylonian Hera. On brazen statues of ancient kings at Babylon, Diodorus ii, 8. Stone images are only to be found in Daniel 5, 4. 23. Comp. Münter, Rel. der Babylonier, s. 59 ff.

3. On Babylonian stuffs and tapestries embroidered with fantastic animals (ζῶα τερατώδη Philostr. Imagg. ii, 32. comp. ii, 5). Böttiger Vasengemälde I, iii. s. 105 sqq. Heeren i, 2. s. 205. Münter, s. 64. Those of Media and Persia were certainly nothing more than imitations; Athen. v. p. 197 b. praises them for beautiful and correct design in the figures. Such βαρβάρων ὑφάσματα brought to Greece τραγηλάτους and ἱππαλεκτρύονας (Aristoph.) and μιζόθηρας Φῶτας (Eurip. Ion 1176), and had influence especially on Etruscan art (§. 178, 3). These imaginary animals were certainly in part imitations of those represented in the temple of Baal, described by Berosus, p. 49.

238. We have not yet more than a few remains of stone 1
sculptures to give us a notion of the style of art among the 2
Babylonians, but we have in greater number their engraved
stones (every Babylonian, according to Herodotus, had a signet),
especially the cylinders mostly found in the neighbourhood of
Babylon (chiefly at Borsippa where a famous Chaldean school
existed even to a late period), and consisting of hard and
precious stones (chalcedony, hematite, agate); although the 3
use of these was transplanted from the Chaldeans to the
Magi, from the religion of Baal to the worship of Ormuzd,
yet they might chiefly be deduced and explained from Baby-
lonian customs and usages. We can even yet recognise con- 4
jecturally some of the chief deities of the Babylonian creed,
which is however too little known to us in its internal con-
nexion, to attempt detailed explanations. The workmanship 5
of these cylinders is of very various merit, often consisting

almost entirely of round cavities, sometimes very careful and elegant; the style of design on the whole agrees very much with the monuments of Persepolis.

1. See Münter, *ibid.* s. 63. on a granite lion from the ruins of Babylon. The block of gray granite communicated by Rich, *Fundgruben* iii. s. 199. Tf. ii, 1, and the marble block $1\frac{1}{2}$ foot long (in the Parisian cabinet) which was found at Tak-khesra on the Tigris, with figures of animals, altars and stars, perhaps from Chaldean astrology, are of especial importance. Millin *M. I. i.* p. 58. pl. S. 9. Hager *Illustrazione di uno zodiaco orientale.* Mil. 1811. Münter, S. 102. Tf. 3.

2. Engravings and descriptions of cylinders and Babylonian signet-stones in Caylus' *Recueil*; in Herder's *Vorwelt, Sämmtliche Werke*, pub. by Cotta i. S. 346; in *Tassie Catal. de Pierres grav.* pl. 9—11; in the *Fundgruben* iii. S. 199. Tf. 2. iv. S. 86 Tf. S. 156 Tf. : in Ousely's *Travels* i. pl. 21. iii. pl. 59; Porter, *ibid.* pl. 79. 80; Dubois *Pierres Grav. Egypt. et Persannes*; Dorow's *Morgenl. Alterthümer* H. 1. T. 1; J. Landseer's *Sabaean Researches.* L. 1823; Guigniaut, pl. 21—24. For the explanation, besides Grotefend (§. 248, 4), Münter, S. 95. 135. On cylinders of terracotta with cuneiform characters, the Same, S. 94.

3. If the cylinders are amulets, a theory which is supported by their universal perforation, they are certainly connected with the belief in the wonderful virtues of stones which Pliny xxxvi, 34. xxxvii, 14 sqq. attributes to the Magi (comp. the Orphean *Λιθίζα* 691), quoting at the same time writings of Zoroaster, but also of the Babylonian Zacharias on the subject. Even the names of the stones; Belus-eye (Pliny xxxvii, 55), Belus-stone (also Eumithres, *superstitionibus grata*, *ibid.* 58), Adadunephros (*ejusdem oculus ac digitus dei: et hic colitur a Syris*, *ibid.* 71; the deity Adad, *Macrob.* i, 23) lead to the conclusion that this belief was especially established in Assyria. Inscriptions and images on stones were also in request among the Magi, Pliny xxxvii, 40, who ascribes this use of amulets to the whole East, xxxvii, 37.

4. BAAL with the tiara or kidaris (comp. as to this head-dress, Hoeck *Vet. Mediæ Mon.* p. 42) and a crown of rays, a garland in his hand, on a throne with a footstool. Münter, Tf. 1, 3. MYLITTA (Astarte) with her feet on a lion (*Macrob.* Sat. i, 23), dogs on the throne, weapons rising above her shoulders, Münter 1, 5. ATERGATIS beseeching Baal to spare her fishes (?), on the cylinder in Münter 1, 8. comp. *Lucian Dea Syria* 47. SANDON (Hercules) standing on a horned lion (as on coins of Tarshish on which this Assyrian god is represented on his *roqus*, see Niebuhr's *Rhein. Mus.* Bd. iii. s. 22. comp. *Visconti PioCl.* ii. p. 107) on a cylinder in Herder, Tf. 1. MONSTERS such as Berosus describes, Münter 2, 15. 18. 19. and elsewhere. We recognise, for instance, the four-winged men on the Dorow cylinder.

E. PHŒNICIAN AND NEIGHBOURING TRIBES.

I. ARCHITECTONICS.

239. The active and industrious people of Phœnicia evidently cared less for colossal magnitude and indestructibility in their architectural undertakings than for splendid decoration. Their temples appear to have been small, for instance that of Astarte at Paphos in Cyprus. Their peculiar construction can perhaps be best judged from the temple of Jehovah at Jerusalem, on which Phœnician art evidently exercised greater influence than the Egyptian, which was more remote. Everywhere—on the ark of the covenant, the old tabernacle, and in the temple of Solomon—we find the practice, which was characteristic of these people, of covering wooden-walls, or wainscot on stone-walls, with gold-sheeting. It was also customary among the Syrian races to use ivory for decorating architectural mouldings as well as thrones and other articles: this luxury early diffused itself over Asia Minor towards the west (§. 47. 56.).

2. Principal Phœnician temples: those of Melkarth at Tyre and Gades, and of Astarte on the acropolis of Carthage. The first, together with those of Zeus Olympius (Bel-Samen) and Astarte were said to have been built by king Hiram, who hewed down the cedars of Lebanon for that purpose; he is also said to have placed golden columns in them. Dios and Menandrus in Josephus against Apion, i, 17. 18. However we have no exact knowledge of any of them; on the other hand, the temple at Paphos is in some measure known from ruins (described by Ali-Bey and Von Hammer) and impressions on coins and gems. See Gemmæ astriferæ, i, 16. 77. 78, also the representation of Paphos, Pitt. di Ercol. iii, 52. Lenz Die Göttin von Paphos. 1808. Münter Der Tempel der himmlischen Göttin von Paphos; second supplement to the Rel. der Karthager. The court of the temple was 150 × 100 paces; divided into two halves, in one of which the small temple was placed. Two pillars or obelisks stood in front of it, connected by a chain. A semi-circular balustrade surrounded a fore-court (a dove-preserve). The central portion rose considerably higher than the side-porticoes. In the adytum stood the goddess as a pointed column surrounded by candelabra. On a very ancient temple of Apollo built of cedar at Utica, Plin. xvi. 79. Temple of Byblos with meta therein, colossal. Mionnet Suppl. viii. pl. 17, 2. Meta of Byblos, R. Rochette Mon. inéd. p. 410 Vign. Temple on Mount Garitzin Mionnet Suppl. viii. pl. 18, 2.

3. The temple on Moriah occupied the place of the old pastoral temple, constructed of moveable board-walls with a canopy of tapestry, which enclosed the ark of the covenant with its cherubim.—Huge substructions filled up a valley to the depth of 600 feet. The temple proper was 60 cubits in length (20 of this for the choir), 20 broad without the

chambers, 30 high. The stone walls were thinner towards the top as in Egypt, next to them were rows of small chambers in three stories with windows, for various purposes. Before the entrance there was a tower-like building (Ulam) in like manner as at Paphos, 20 cubits broad, 10 thick, 120 (?) high, and in front of them two strong columns of brass 40 cubits high (Jachin and Boaz) with finely ornamented capitals which had nothing to support. These were wrought by Hiram Abif of Tyre. The roof and the inner walls of the temple and choir (Dabir) were of cedar with carved cherubim, palms and garlands, the workmanship of which was seen through the thin coating of gold. [Jos. Ant. Jud. vii, 3, 1. R. Rochette Peint. Inéd. p. 92, 133.] A double court in front for the priests and the people, to which Herod first added (§. 190, 1, ii) the outer, third court for the Gentiles. There is nothing said of porticoes in the strict sense, in the old temple; however, there were in Solomon's palace three porticoes, each with 15 columns.—See the literature in Fabricius' Bibliogr. Ant. p. 388. and in Beck's Grundriss, s. 30. Ugolini Thes. Antiq. Hebr. ix—xi. Hirt Der Tempel Salomons. B. 1809. De Wette Hebr. Jüdische Archæologie, §. 224, 225. Kunstblatt 1831. St. 74 ff. On the 2d temple of Jerusalem, Stieglitz Beitr. s. 63. especially after Meyer and Grüneisen. Temple of Samaria, Mionnet Suppl. viii. pl. 18, 2. [W. Kraft Topographie von Jerusalem. 1846. S. 52 ff. 98 ff.]

5. See Kings i, 22, 39 on Ahab's ivory house (comp. Amos 3, 15). Ibid. 10, 18 on Solomon's *ἑρόνος χρυσελεφάντινος*; with lions at both arms (as in Egypt) and on the sides of the six steps. Of Tyre Ezekiel (27, 6) says, according to the Septuagint: *τὰ ἱερά σου ἐποίησαν ἐξ ἐλεφάντος.*

2. THE PLASTIC ART.

1 240. The same taste pervaded the plastic art. If we do
not take into account the ancient Bætylian images of the
simplest idol-worship, stone images were evidently extremely
2 rare. On the contrary, the Phœnicians and Canaanites, like
the kindred Babylonians, had usually images of wood on which
was fastened an iron sheeting of metal, for which species of
work there appears to have been cultivated a very regular and
3 careful system of technics. On the other hand, cast statues
cannot with certainty be pointed out, although the process of
giving a determinate form to masses of metal in earthen
moulds was not altogether unknown to the Phœnicians.
4 Vases also of elegant, often colossal, form were here manufac-
5 tured in great numbers. With working in precious metals
was also united in the same individuals the art of engraving
and enchasing precious stones, as well as weaving garments
6 and curtains (which were often also adorned with designs in a
variety of colours). Their native glass likewise was employ-
ed in adorning walls and roofs with variegated splendour.
Everywhere a love of ornament and magnificence, which,
however, often rather obstructed a genuine taste for art than
opened the way for it. [Wall-paintings occur in Ezekiel.]

1. To this class belong Beth-El in the history of Jacob, and the god Bætylus in Sanchuniathon. Black-stones (meteor-stones) at Heliopolis, Emesa, and in the Phrygian Pessinus. On the pointed column at Paphos, §. 239. The Syrian Zeus Casius appears on coins as a rude heap of stones (however, there was here also a Zeus, similar to Apollo, with the pomegranate in his hand, Achil. Tat. iii, 6). Comp. Falconet Mém. de l'Acc. des Inser. vi. p. 513. Münter Antiq. Abhandl. s. 257. Von Dalberg über Meteorcultus im Alterthum. 1811. De Wette Archäol. §. 192.

2. See Deuteron. 7, 25. especially Jerem. 10, 3. *ξύλον ἐστὶν ἐκ τοῦ ὄρου-
μοῦ ἐκκεκαμμένον, ἔργον τέκτονος, καὶ χώνευμα, ἀργυρίῳ καὶ χρυσίῳ κεκαλω-
πισμένα ἐν σφύραις καὶ ἤλοις ἐστρέψασαν αὐτὰ κ. τ. λ.* Isaiah 40, 19. *μη-
εἰκόνα ἐποίησε τέκτων ἢ (καὶ!) χρυσοχόος χωνεύσας χρυσίον περιεχρύσασεν αὐτόν
—ξύλον γὰρ ἀσηπτον ἐκλέγεται τέκτων κ. τ. λ..* also 44, 13 sqq. where the
work of the τέκτων is described by a line and a compass, with which he
produces "a beautiful figure of a man." The golden calf likewise (ac-
cording to Michaelis) and the cherubim of the holy of holies were of
wood, overlaid with plates of gold.—A gilt Apollo in a chapel of beaten
gold at Carthage, Appian Pun. 127. A taste for the composition of
metals may be gathered especially from Daniel 2, 31. Comp. Sickler.
Mythus des Æsculapius. 1819. Zweiter Anhang.

3. The brazen columns of the temple and the vessels were, according
to the first book of Kings 7, 46, cast in thick earth; that is, perhaps,
in thick earthen moulds. Comp. De Wette Archæol. §. 106.

4. A great variety of vessels in the temple at Jerusalem, especially
the molten sea borne by twelve oxen. We may here mention by the way
the gigantic oval vessel of stone, 30 feet in circumference, with four han-
dles and an ox as ornament, which lies near Amathus (Lemisso) in Cyprus.
J. Landseer, Sabæan Researches, p. 81. Punic shields of gold and silver
with figures, Liv. xxv, 24. Plin. xxxv, 4. Comp. above §. 58. 1.

5. Hiram, Kings 1st Book, 7, merely an artist in brass, knew, accord-
ing to Paralip. ii, 2, 14, how to work *ἐν χρυσίῳ καὶ ἐν χαλκῷ καὶ ἐν σιδήρῳ
καὶ ἐν λίθοις καὶ ξύλοις καὶ ὑφαίνειν ἐν τῇ πορφύρῃ καὶ ἐν τῇ ὑακίνθῃ καὶ ἐν
τῇ βύσσῳ καὶ ἐν τῷ κοκκίνῳ καὶ γλύψαι γλυφάς.* Rich compositions of
precious stones at Tyre, Ezekiel 28, 13, and elsewhere. Obelisk of
emerald, probably Plasma di smeraldo, in the Temple of Melcart in that
city. Theophrastus De lapid. 25. Works in amber Od. xv, 459. Comp.
Eichhorn De gemmis scalptis Hebr., Comment. Soc. Gott. rec. T. ii. p. 18.
Hartmann Hebræerin am Putztisch Th. iii. s. 84.—Sidonian garments are
mentioned in Homer. Hiram's curtain before the Holy of Holies, with
cherubim therein. Similar curtains were wrought by Cyprians for Greek
temples, §. 113, R. i.

7. On Glass among the Phœnicians and Hebrews, Hamberger and
Michaelis, Commentar. Soc. Gott. T. iv. Heeren Ideen i, 2. s. 94. [Ezech.
23, 14. *Καὶ εἶδεν ἀνδρῶς ἐξωγραφεμένους ἐπὶ τοῦ τοίχου. εἰκόνας Χαλδαίων.
ἐξωγραφεμένους ἐν γραφίδι.* cf. 15. Hieron. ad Ezech. 8, 20: sed et omnes
templi parietes diversis idolorum imaginibus pingebantur, ut nulla esset
bestia, quam non parietis pictura monstraret: quoted by Winckelmann.]

gave evidence by characteristic and significant formation of a native feeling for art is difficult to say, from the want of monuments of the kind: this much is certain, from the accounts of the ancients, that they had numerous combinations of the human figure with animals, sometimes half-animal forms, sometimes forms sitting or standing on animals; on their engraved stones likewise figures combined with monsters played a great part, and were early introduced into the West by means of these works. The Phœnicians had also the practice of indicating the wonderful nature of their deities by misshapen and dwarfish, or formless and strangely enveloped figures; and in conformity with the character of their wild and lascivious nature-worship, the designation of sex, and even duplicity of sex, plays a prominent part in their works of art. If the people of God, generally speaking, remained strangers to such abominations, their imagination, however, was early captivated by strange compositions of animals; but in the creations of poetical fancy, their bards show more inclination to a wonderful combination of significant and imposing shapes, than plastic form and regard to representability.

2. Dagon (Odacon) of Ashdod, Atergatis at Ascalon, Oannes at Babylon, were all half fish half human. On imperial coins of Ascalon Atergatis (according to others Semiramis) appears as a woman standing on a Triton, or ship, or dragon, holding a dove in her right hand, and a flowering vineshoot in the left, also with the tower-crown or a half-moon on the head. See Norisius Ann. Syromaced. p. 503 sq. In Lucian's time (Dea Syria 31, comp. 14) the Syrian goddess was a female figure sitting on lions (like Juno-Cælestis on the coins of Carthage), with many attributes—a sort of pantheum. Comp. Creuzer Symb. ii. s. 67. She sits thus enthroned with two lions, Boissard iv, 95. Zeus (Baal) sat on bulls, as the Jupiter Dolichenus of Commagene stands on a bull. Marini Atti dei Frat. Arv. ii. p. 539. Böttiger Kunstmyth. i. s. 308. 313. 330. tf. 4. Coins of Hierapolis (Neumann Numi Vet. ii. tb. 3, 2.) exhibit both, the god sitting on a bull, the goddess on a pair of lions; a cornelian in the Vienna cabinet gives the same group with remarkable accessories. On a Syrian Apollo with beard, a breastplate, a calathos on the head, at Hierapolis, Lucian 35 and Macrob. i, 17. Macrobius also describes (i, 23) the Egyptising image of the god of Heliopolis. The Atergatis of Aphaca, according to Macrob. i, 21. capite obnupto, specie tristi.

3. The figure supporting lions on its tail on the (Etruscan?) gem, Impronti d. Inst. i, 16, is very similar on a coin with Phœnician characters, Dutens Méd. Grecques et Phénic. pl. 2, 10. as R. Rochette remarks Journ. des Sav. 1834, p. 282. The fore parts of animals joined together at the middle on early Greek coins, especially of Samos, may stand in relation to Persepolitan works of art (§. 244. R. 6), through those of Anterior Asia. Donaldson, Antiq. of Athens, Supplem. p. 26.

4. On the Phœnician *Pataikoi*, Herod. iii. 37. Adonis, according to Hesychius, was in Cyprus *Πορμαίον*. On an antique figure of Aphrodite

from Cyprus (Ol. 23), a span in length, Athen. xv. p. 675.—Astarte as goddess of Sidon on imperial coins, a veiled half figure in a temple on a chariot (*μαῖς ζυγοφόρος*), Norisius p. 417. M. S. Clement. tv. 11, 108. 109. 37, 34. [Lenz die Göttin von Paphos. Gotha 1808. 4to.] Hirt recognised a Carthaginian idol in a female figure at Palermo, which was enveloped like a mummy (Berliner Kunstblatt ii. s. 75).—The double-sexed Aphroditus at Amathus. Baal-Peor in Moab was probably priapic. In the fore-court at Hierapolis there were two phalli 180 feet high (Lucian 16. 28); and there were such in other Syrian and Babylonian temples. The *ISIDE* in Serradifalco seems to be a Carthaginian idol, Cenni sugli avanzi d. ant. Solunto, Palermo 1831. tv. 6. Sopra alcune monete Fenicie delle isole Balcani, by Della Marmora, Welcker in the Rhein. Mus. iii. s. 504. Coins of Melite, Torremuzza tv. 92. Four-winged Orisis from Gaulos tv. 93, helmed head, a half-moon beneath, from Kossura tv. 96, with Phœnician, with Latin inscription, idols with serpents, Neumann T. ii. tb. iv, 10—14. Sardinic idols. Archäol. Intell. Bl. 1834. n. 34. [In Della Marmora Voy. de la Sardaigne pl. 34. in whose possession also at Turin is the collection in casts. Fr. Münter, Sendschreiben über einige Sardische Idole. Kopenh. 1822. 4to.]

5. The cherubim in Genesis 3, 24, and in the Dabir, appear to have been human figures merely with wings; in other passages there appear more grotesque representations. F. J. Züllig Der Cherubim Wagen 1832, and Grüneisen in the Kunstblatt 1834. St. i. f.

C. ASIA MINOR.

241.* Of the architectural works of the nations of Asia 1
Minor, before Grecian taste determined their forms, as in the
temple of Cybele at Sardis (§. 80), nothing further has come
to our knowledge than sepulchral monuments. Those of the 2
Lydian kings, of which the tomb of Halyattes was the most
colossal, were very high tumuli on substructions of large
stones. In Phrygia we find on the sepulchre of king Midas 3
the form, so widespread in the East, of a façade hewn out of
a perpendicular wall of rock. Besides, subterranean dwell- 4
ings and sanctuaries of the worship of Attis were in use
among this tribe (§. 48. R. 2). In working in metals, in 5
weaving and dyeing, the Lydians may have early appropriated
the inventions and improvements of the Semitic races, and in
this way many technical refinements may have come to the
Greeks (comp. 71, 1. 73, 3).

2. See Herod. i, 93, with Creuzer's excursus in Bähr's edition. Thiersch Münchner Abhdl. Philol. Cl. i. s. 395. Comparison with Porsena's monument, of Lydian origin, Lydians and Tyrrhenians to be separated (certainly not). On the remains Leake, Asia Minor, p. 265. Prokesch Reisen iii. s. 162. The oblique height of the visible part of the tumulus amounts to 648 feet; a colossal phallus stood on the top, [It is lying, and is not an entire phallus, but only the head of one. It is 12 feet in diameter below,

and the length measured over the glans is only about 9 feet. The aperture is stretched open nearly 7 feet. This from the writer's own observation and measurement,] comp. §. 170.—Phrygian tumuli, §. 50. R. 2.—An enormous triangular pyramid among the Sacæ is described by Ctesias, Pers. 27. p. 117. Lion.

3. The tomb of Midas in the valley of Doganlu, near the ancient Nacoleia in Northern Phrygia, hewn out of red sandstone; the façade about 80 feet high, 60 broad; above, a kind of pediment ornamented with large volutes. Leake in Walpole's Travels, p. 207. Asia Minor, p. 26. Hamilton, Egypt. p. 418. On the inscription (ΜΙΔΑΙ . FANAKTEI) Osann Midas 1830. Grotefend, Transactions of the Royal Asiatic Society, vol. iii. P. ii. p. 317. In the neighbourhood, according to Leake, may be seen façades consisting of a prostyle of two columns, with architrave, dentels and corona—the form which presents itself so often in the necropolis of Telmissus, and bears there more the forms of the Ionic order. Choiseul-Gouff. i. p. 118. pl. 67. 68. [According to J. R. Steuart Descr. of some anc. mon. with inscriptions still existing in Lydia and Phrygia, several of which are supposed to be tombs of the early kings, L. 1842. the inscription is more complete ΑΤΕΣ ΑΡΚΙΑΕΦΑΙΣ 'ΑΚΕΝΑΝΟΓΑΦΟΣ (the name of the father in the genitive) ΜΙΔΑΙ ΑΑΦΑΡΤΑΕΙ (*λαίεργη*, like *λάαργος*, *Λάργος*, *Λαάκπηης*) FANAKTEI ΕΔΑΕΣ (probably *ἔσηκε*), comp. Bull. 1843. p. 64. Seven sepulchral monuments in the valley of Doganlu with the same characters are engraved with various other remarkable monuments. Brazen virgin on the tomb of Midas, Hom. Epigr. 3.]

5. [Sculpture on a wall of rock at Sipylos §. 64. R. 2. On the tumulus of Alyattes, which is by far the largest (Herod. i, 93) of all the hundreds in the Sardian necropolis, beyond the Hermus, scattered singly and in groups over a wide and elevated space, there lies the head of a phallus, 40 feet in circumference, 12 feet in diameter, of very good workmanship. Lycia §. 90. 128.*]

III. THE NATIONS OF THE ARIAN RACE.

- 1 242. Although the Arian (or Iranian) tribe, which, commencing from Ariana, comprehended the ancient inhabitants of Bactria, Media, and Persia, was essentially different in language, national customs, and religion, from the Syrian race, yet the style of art among the former people bore a considerable affinity to that with which we have become acquainted at Babylon; and we are compelled to regard the art which flourished in the great Persian empire as only a further development of the ancient Assyrian. The cause lies partly in this, that the great empire of Assyria, such as it existed—comprehending also Babylon—before 750, extended over the greatest part of Iran, even including Bactria, and when the Median throne was afterwards established, the court manners and luxury of the earlier dynasties in Assyria and Babylon were very naturally engrafted on it, in the same way as in

later times again Susa and Persepolis were imitations of Ecbatana; and partly in this circumstance that the national religion of the Arians—a dualistic worship of light—did not contain in itself any impulse to the figured representation of the gods, but rather alienated the mind therefrom: hence, when court parade and luxury made the necessity of art afterwards felt, it must have been introduced from without, and from where else than from the Syrian tribes which were civilized from a very early period?

1. Arians as a general national name in Herod. vii, 52. Strab. xv. p., 724. Eudemus in Damascius *De princ.* p. 384. Kopp, in Sassanid inscriptions.

2. The very widely diffused worship of the female goddess of nature, Venus among the planets (Mitra in Persia, Anahid in Media, Elymais in Armenia), is certainly connected with this ancient Assyrian sovereignty; it was the expeditions of Semiramis-Derceto that extended in this sense from Asia Minor to Bactria.

3. Their gods were not in human form (*ἀνθρώπων ἄνθρωποι*, Herodot. i. 131), but animal symbols are not thereby denied.

I. ARCHITECTONICS.

243. Accordingly we already find the citadel of Ecbatana (715 years before Christ) constructed in terraces on an eminence, in the Syro-Babylonian taste; the battlements of the walls rising above one another, and brilliantly painted with seven leading colours (doubtless of variegated bricks;) on the summit, the palace, and temple of Anahid, the columns, beams and lacunaria of cedar and cypress overlaid with plates of silver and gold. As to the temple and palace of the royal Persian citadel at Susa, which the Greeks called Memmonia, we know from distinct accounts of the ancients with which the ruins correspond, that the style of architecture was the Babylonian.

1. [Nineveh §. 245, Eugen Flandin *L'architecture Assyrienne* in the *Rev. des deux mondes* 1845. T. x. 6 livr.] See Herod. i, 98 (the lowest wall of the acropolis was equal to the ring-wall of Athens, that is about 50 stadia; the city, which was much larger, was open). Polyb. x, 27. Diod. xvii, 110. The overlaid beams, &c., were stripped, *ἐλασπίσθαι*, by Antigonus and Seleucus Nicator. Now Hamadan; ruins of great substructions, canal of Semiramis, causeway. In detail, we can recognise, especially in the base of a column, the style of Persepolis. Olivier, *Voy. dans l'empire Ottoman* iii. p. 30. Morier, *Second Journey through Persia*, p. 264 sqq. Porter ii. p. 90 sqq.

2. On the wonderful works of the supposed Memnon (what can have been the native name?), citadel, royal road and tomb of Susa, Jacobs in the *Denkschriften der Münchener Acad.* 1810. 11. *Vermischte Schr.* Th.

iv. s. 4. Τὸ δὲ τεῖχος ἀκροδόμητο τῆς πόλεως καὶ ἰερα καὶ βασιλεία παραπηλοσίας ὡσπερ τὰ τῶν Βαβυλωνίων ἐξ ὀπτῆς πλίνθου καὶ ἀσφάλτου, Strab. xv. p. 728. In Schus, probably Susa, there is also nothing found at the present day but heaps of bricks sometimes painted. Kinneir, Geogr. Memoir of the Persian Empire, p. 100 sq. Porter ii. p. 410. Hoeck, Vet. Mediæ et Persiæ Monum.

- 1 244. The ancient hereditary seat of the Persian sovereigns was in Pasargadæ, a river plain in central Persis,—which even received its name according to Herodotus from the first
2 and regal tribe of the people. This district, thereby rendered sacred, the metropolis as it were, from which proceeded the wide-ruling kingly race, received in the flourishing period of the Persian empire a long series of edifices, and among these an older royal seat (*ἀρχαία βασιλεία*), with the tomb of Cyrus, and a newer residence which the Greeks called Persepolis, whilst to the former they gave by way of eminence the name
3 of Pasargadæ. This newer king's palace is recognised with
4 certainty in the ruins of Chilminar or Tacht Djemshid. The material—the hard dark grey marble of the hill of Rachmed, on the slope of which this royal citadel was erected by the aid of powerful substructions—has here prevented the destruction of the architectural forms; although, indeed, only the walls and pillars were of stone, all the beams and roof-work having doubtless been of overlaid cedar, a circumstance which accounts for the extraordinary slenderness of the
5 columns. The structure rises in the form of terraces; strong gates, large courts with side buildings and magnificent porticoes, led to the innermost chambers of the palace which were
6 placed highest. The details of the architecture manifest a style of art furnished with an abundant store of decorative forms, but not particularly skilful in managing them. We recognise the members and ornaments of the Ionic order, which was probably diffused in Asia at an early period (§. 54), but they are deprived of their charms by overloading and odd combinations.

2. See the writers on Alexander, who were the first to notice Persepolis, especially Arrian vi, 29 sqq. Strab. xv, 729. Diod. xvii, 71. Curtius v, 7. Pasargadæ probably comprehended the buildings at Murghab and Nakshi-Rustan, §. 245.

3. See the engravings in the Travels of Chardin (republished with additions by Langlès. P. 1812), Kämpfer, and Cornelis de Bruyn; more accurate in C. Niebuhr's Reise nach Arabien ii. s. 121. Morier's Journey through Persia i. p. 129—137. Second Journey, p. 75. Ousely, Travels in various countries of the East ii. pl. 40 sqq. Porter i. p. 580 sqq. Edward Alexander. Travels to India, pl. 10. Buckingham's Travels in Assyria. Media and Persia, ch. 17. Caylus, Hist. de l'Ac. d. I. xxix. p. 118. Herder: Persepolis eine Muthmassung. Persepolitische Briefe. Hecren Ideen i. s. 194. Mongez, Mém. de l'Inst. nation. Litt. iii. p. 212.

Hirt in the *Abhandl. der Berliner Acad.* 1820. s. 40. [Voy. en Perse de M. Flandin, peintre, et de M. Coste, architecte. P. 1845. The drawings are after Steuart, who lived many years in Persia, remarkably true in character.]

5. A broad double stair led to three gates adjoining one another; these to the double pillars with the colossal haut-reliefs of imaginary animals. A second flight was then ascended to the palace strictly so-called. Three porticoes surrounded a larger one without separation by walls; it is probable they were only divided by tapestries (*Esther* i, 6) which were suspended along the columns, as in Alexander's state-tent (*Ælian* V. H. ix, 3) and the Dionysian tent of Ptolemy the Second (§. 150, 2). The inner rooms and chambers now lie apart from these, on the highest terrace; here also columns in the chief apartment. These chambers, however, certainly formed at one time a connected building with those porticoes. Lower subordinate erections, among them one tolerably extensive. Extent of the whole 1400 × 900 feet. The impression which the entire edifice must have made is best conveyed in the admirable description of a Persian residence in Appuleius *De Mundo*, p. 270. Bip. (*Ps. Aristot. De Mundo*, c. 6); especially the following portion: (*Rex*) *circumseptus admirabili regia, cujus tecta fulgerent eboris nive, argenti* (§. 243) *luce, flammae auri vel electri claritate: limina vero alia præ aliis erant, interiores fores, exteriores januæ muniebant portæque ferratæ et muri adamantina firmitate.*

6. The columns (see particularly Porter, pl. 45) of the grand portico 55 feet high, about 4 feet thick at the bottom, with Ionic flutings and high bases of a peculiar form; the capitals sometimes composed of the fore-parts of unicorns, sometimes of a great variety of oddly combined ingredients (an inverted crater, another placed upright upon it, and on that again a high abacus with two rows of scrolls at the four sides). Besides, ornaments of foliage, roses, volutes, and astragals. On the king's sepulchre also appear the dentels, a sort of ovolo with serpent-tongues and the architrave with three fasciæ. The cornices over the doors bear some resemblance to those of Egyptian architecture (§. 222). The square blocks and the portions of the columns are wrought and fitted together in a manner that excites admiration. There are traces of water-conduits through the porticoes and apartments. Chardin and Morier mention enigmatical subterranean passages.

245. The sepulchral monuments also of the Achæmenidæ 1
were in this ancient seat of the race. These were rarely 2
buildings standing apart like that of Cyrus; more commonly 3
they consisted of façades hewn out of the rocks, with secret
and inaccessible chambers behind, such as are to be found
partly on the wall of rock above the palace of Persepolis
already described, and partly northward from it at Nakshi- 4
Rustan. The architecture presents the same forms as at Per-
sepolis; the prevailing representation is that of a stage upon
which the king appears, engaged in some religious rite, above
a frieze and architrave which are supported by columns with
unicorn capitals.

2. The tomb of Cyrus in the paradisus of Pasargadae, Arrian, vi, 29. Strabo xv, 730. [πύργος οὐ μέγας, κάτω μὲν στρεβλῆς, ἄνω δὲ στέγην ἔχων καὶ σιμὸν στενὴν τελείως ἔχοντα τὴν εἰσοδόν.] A πύργος; beneath, a basement of square blocks, on it a building of one or more stories, above, a σιμὸς with a very narrow door; within, a golden coffin with the corpse, a sofa with ποδῆς χρυσοῖ σφυρήλατοι, on it a cover of Babylonian tapestry, garments, ornaments, and weapons. Whether the monument is at Murghab? Ousely ii. pl. 53. Porter i. pl. 14. p. 498. Heeren, s. 276. [Lassen has proved in his Zeitschr. St. vi. that the tomb at Murghab belonged to the younger Cyrus.]

3. One of the tombs on Mount Rachmed (400 feet from the palace properly so called) must be that of Darius, according to Diodorus xvii, 71 (comp. Ctesias Pers. 15), with which Grotefend's deciphering of the cuneiform inscriptions of Persepolis perfectly agrees. Chardin, pl. 67. 68.—Nakshi-Rustan, *ibid.* pl. 74. Ousely ii. pl. 41. Porter, pl. 17. Sepulchres corresponding pretty well with those of Persepolis have been found in Media, at Bisutun and Hamadan.

2. PLASTIC ART.

[245.* Assyrian art will be known in future through the discoveries at Nineveh by Botta, the French consul at Mossul. The principal figure in most of the reliefs is a king or hero, in richly bordered tunic with upper garment and a tiara, who is either fighting, or driving his enemies before him, or receiving captives and suppliants, or sitting at a banquet, or in festal procession guiding a chariot with four horses yoked abreast. Near him a beardless man, probably a eunuch, frequently with a club. Among the numerous figures of combatants, there is repeatedly seen a shield-bearer, under whose protection another bends his bow, or hurls his javelin. A figure, probably that of a god, holds in his right hand a crooked serpent-formed weapon, and with the left draws a lion towards himself. There are no female figures except one holding aloft a child in her arms. Six bulls 16 feet high, with human countenances, were at first discovered, and afterwards 120 more, all in *alto rilievo*. One sculpture represents four nobles, sitting on chairs, and eunuchs pouring out to them; these draw out of a vase with a rhyton having a lion's head: several represent sieges. The prevailing principle is faithful imitation of nature and life, with a moderate use of symbolic, especially winged figures. The merit of the design in the bodies, especially of the lion and bull, as well as in the features of the human countenance, and in the execution of the hair, is much praised.

The excavations were not made in the circuit of the old city, or as is now supposed, of the official residence of the kings near Mossul beyond

the Tigris, but five caravan leagues distant therefrom (of which length therefore was the city), where stands the small village of Khorsabad on a hill 100 feet high, about 300 metres in length and 150 in breadth. There were 15 large halls opened in this hill, one of them 120 feet long, almost everywhere covered, as were also the four façades, with reliefs and cuneiform characters, in a "kind of transparent marble," partly on "slabs of alabaster," or "in an easily softened plaster." *Lettres de M. Botta sur ses découvertes à Khorsabad près de Ninive publiées par M. J. Mohl. P. 1845, printed from Journal Asiat. from May 1843 till Febr. 1845, with 55 engravings, 33 of them containing sculptures.* Among these, plate 22 shows portions ornamented with colours, the hair of the head and beard brown, and the tiara and fillet red; in plate 30 also there are red sandals; it is said that blue occurs frequently. Pl. 17 a biga, the king therein, over whom a parasol is held, behind him a horseman with lance and quiver, like pl. 19. Pl. 25 a siege; pl. 21 a helmeted head, very natural and full of expression. The *φάλαγγ* of the horses are overloaded, clumsy. Pl. 38 and 50 a male winged figure with eagle's head, the hand clutching. A certain agreement with the statues of Ægina is explained from the principle itself, especially as regards attitude, the crisped hair, and the close-fitting drapery, for example, the archer pl. 2, where also the shield covering the archer recalls by its five surrounding circles of ornaments, the Homeric and Hesiodic shield compositions which are so natural in the arrangement. We may also compare the architrave reliefs of Assos, §. 255. R. 2. the old sepulchral monument of Xanthos, §. 90.* and above all the sculptures of Persepolis. It will gradually be ascertained more clearly in how far Greek art received impulses, and took occasions in Asia Minor directly from Assyria and Media, and how freely and independently at the same time her internal, the truly artistic, development resulted. Great masses of monuments from Nineveh have already been brought to Paris. The publication of a work containing 405 plates and 100 sheets of letterpress, in 90 monthly parts, was commenced in Nov. 1846; the designs by the painter Eugene Flandin, who has been long in Persia. The copies of the cuneiform inscriptions occupy a length of 2,500 metres. Kiepert in Schmidt's *Jahrb. f. Gesch.* 1844. i. s. 95. seems to think that these sculptures do not belong to early Assyrian art, but may be derived from a later Persian era, as Xenophon mentions *βασιλεία* at Nineveh, although the ancient city lay in ruins since the Median conquest. Leo supposes that the Assyrian kingdom did not terminate with the death of Sardanapalus (890), after Babylon had now become the seat of government, but continued to exist under kings of its own, *Lehrb. der Universalgesch.* i. s. 118. The inscriptions will come to our help.]

246. These ruins of Persepolis exhibit abundance of sculpture combined with architecture. Fantastic animals, of a 2
symbolical nature, stand at the entrance in *mezzo riliefo*, as the royal arms; and such are also often employed for 3
architectonic purposes. Groups, in which a mythological hero transfixes a monster of this description, are placed in relief on the gates of the side-building. We see, on different walls 4
and pillars, the king with his attendants in procession; his throne, which is covered by a canopy, borne by the represen-

5 natives of the chief tribes of the empire; and the prince who is seated thereon as a judge. The body-guard of the prince, his courtiers in two different regularly alternating costumes, —the Median stole and the candys,—and, the most interesting representation of all, the provinces bringing the annual presents (*δῶρα*) adorn the grand staircase which leads up to the great portico.

2. The unicorn with or without wings, the enigmatical animal with human head adorned as a king's (Martichoras' ? Kaiomort's ?) the griffin and the lion are the principal figures. [Fel. Lajard *Rech. sur le culte, les symboles, les attributs et les mon. fig. de Venus en Orient et en Occident* 1. 2 livr. P. 1837 fol. interrupted.]

3. It is in favour of the theory which regards this hero as Achæmenes (Djemshid ?) the ancestral hero of the race established here, that, according to Ælian H. A. xii, 21, Achæmenes was actually a wonderful legendary personage, the nursling of an eagle, in like manner as in Firdusi the bird Simurg rears young heroes.

5. This double costume is easily distinguished throughout. The more splendid one, which the king himself wears, is the Median garb, to which the Magian stola bore a resemblance (see Lucian, *Nekuom.* 8). To the other dress belongs the upper coat with empty sleeves or *κόρασι* (Colchian, Amazonian, Hungarian costume, see *Amalthea* i. s. 169. ii. s. xii), this is the Persian Kandys (*χιτῶν ὃν ἐμπροσποῦνται*, (fibulis annectunt, *οἱ στρατιῶται*, Hesych. *Pollux* vii. 58). On the Persian costumes, comp. *Voss Myth. Briefe* iii. s. 367. Mongez sur les Costumes des Perses, *Mém. de l'Inst. nat. Litt.* iv. p. 22 sq. Xenoph. *Cyrop.* 1. 3. 2. says: ταῦτα πάντα (wigs and rouge,) *Μηδικά ἐστι, καὶ οἱ πορφυροὶ χιτῶνες καὶ οἱ κάλυδες καὶ οἱ στρεπτοὶ περὶ τῆ ὄρη καὶ τα ψέλλια περὶ ταῖν χειρῶν ἐν Πέρσαις δὲ τοῖς οἴκοι καὶ οὖν ἐτι πολὺ καὶ ἐσθῆτες φαυλότεροι καὶ δάιται εὐτελέστεροι*. The tiara with the side ribbons (*παραγυγαθῖδες*, Strabo xv. p. 734, *fila tiaræ* Ammian xxx, 8), the Kidaris and Kyrbasia are difficult to distinguish from one another, comp. Niccolini *M. Borb.* viii. p. 17 sqq., also *Demetr. De elocutione* 161. The whip or scourge, which is plainly to be seen in many figures of warriors hanging on the back behind the quiver, indicates the Persian *mastigophori*.—For the statistic explanation of the provinces I refer entirely to Heeren, *Ideen* ii, 1. s. 213 ff.

- 1 247. Nowhere does the formative art appear restricted in its subjects to so narrow a circle as here. The deity, the pure Ormuzd, originally unrepresentable, is only indicated as an object of the king's adoration by a half figure floating aloft, and terminating below in wings; besides this nothing belongs to mythology except the symbolic animals; all else pertains to
- 2 the historical present. Strict propriety, stiff ceremoniousness demand throughout careful draping and solemn movement; even a battle with monsters does not disturb either; the entire
- 3 absence of women has the same cause. In the over minutely executed hair-dress (*κόρασι πρόσδεστοί*), the regular folds, the traces of gold chains and ornaments having been fixed on the

wrists, the neck, and the tiara of the king,—in everything we recognise the influence of courtly pomp, and the force of an external law. Art, however, nowhere presents itself as a rude attempt; the design on the contrary has a fixed, precise style; the forms of the countenance together with the stamp of nationality bear the impress of dignity; in the representation of the provinces there is a delicate perception of character, in that of the courtiers agreeable alternations in attitude and gesture; the animal figures are designed with peculiar power and grandeur; the workmanship also in the hard stone is extremely neat, the treatment of the reliefs peculiar; so that even although Egyptian as well as Grecian artists wrought for the great king, yet we must recognise in these works a native style of art which ripened through a long course of years, and which doubtless had come to the Persians from Ecbatana in Media, and to the Medes, as we imagine, in the main from Babylon.

3. Ὁ μέγας βασιλεὺς—κομᾶ. Aristoph. Plut. 171. [*κόμμι πρόσθετον*, false hair, perukes, which the Greeks of the strictly aristocratic times probably borrowed from thence.] The Persians preferred the eagle nose, because Cyrus was γροπός. Plut. reip. ger. præc. 28.

5. The relief rises gradually in a delicate line from the ground, quite differently from the Greek and Egyptian reliefs. Fragments in the British Museum (R. vi. no. 100—103) and in the possession of Sir Gore Ousely; accurate drawings in Morier's *Second Journey*, pl. 1. Ousely ii. pl. 43—45, and Ker Porter. [One of the most minute drawings, *Archæol. Britann.* xiv. p. 283, head of a blind man with a fillet round the head, and beard curled, as in the so-called Indian Bacchus—*Ammian Marc.* xxiv. 6. the Persians had fallen somewhat behind in the formative arts because they only made battle pieces.]

6. Diodorus (i, 46) speaks of the Persian artists who wrought for the Persian kings. On Telephanes' (§. 112, 1) works for the Persians, *Plin.* xxxiv, 19, 9.

248. The great extent also over which this style is found, not only in Persia, but in Media, agrees with this supposition. The reliefs of Bisutun (Bagistanon), between Ecbatana and the Tigris, which among other subjects represent a king as victorious over his enemies, exhibit this style perhaps at an earlier date than those of Persepolis; the ancients seem to have seen here works of Semiramis. It is probable that the considerable ruins of the Armenian city Van will likewise yield not merely inscriptions but architectural forms similar in kind to the Persepolitan. Moreover, the Babylono-Median cylinders approximate to this style of art, although often carelessly and badly wrought; a portion of them have been rightly and with certainty interpreted from the Persian rites and creed; many also belong to a combination of Magian and Chaldean

- 6 faith. We have still to mention the dariks in which the representation—the king himself as an archer—as well as the design closely correspond with the monuments of Persepolis.
- 7 In the times of the Arsacidæ a Greek taste inherited from the Macedonian conquerors prevailed at the court; with the exception of coins, however, nothing certain has been preserved;
- 8 the Sassanidæ, in many respects restorers of ancestral customs and religion, exhibit in their works of art a turgid and tasteless style, derived from later Roman art and applied to oriental costume.

1. Ruins in the Persepolitan style on the Persian gulph, Morier i. p. 51. On Ecbatana, above §. 243. On Bisutun, especially Porter ii. p. 154. pl. 60. Comp. Hist. de l'Ac. des Inscr. xxvii. p. 159. Hoeck, p. 22. 29. 73 sqq.

2. The identity of Bagistanon, in Diodorus ii, 13, and Baptaua in Isidore, with Bisutun, I consider with Hoeck, p. 116, Mannert v, 2. s. 165. and others to be evident. The representation of Semiramis with 100 satraps reminds one very much of Persepolitan art. The Syrian letters in Diodorus are probably Assyrian; but these *Ἀσσυρία γράμματα*, the Royal Persian characters especially for monuments, may have been merely cuneiform characters. [The monument at Behistun, on the road to Bagdad and Hamadan, has become better known by the drawings and explanations of Major Rawlinson, Journ. of the R. Asiatic Society, vol. x. P. 1. L. 1846. It represents in a style like the Persepolitan, Darius Hystaspis, opposite to whom stand the different rebels who revolted throughout Upper Asia during the first years of his reign, and is explained by numerous cuneiform characters, in agreement with an allusion of Herodotus. Further on works of the Sassanid period.]

3. Van is called Schamiramakert, Semiramocerta, in Armenian authors, who speak of columns, statues, and grottoes there. St. Martin, Notice sur le Voy. Litt. en Orient de M. Schulz, Journ. des Sav. 1828. p. 451. Grotefend in Seebode's Krit. Bibliothek 1829. Bd. i. no. 30. Kunstblatt 1829. N. 32. The cuneiform inscriptions give the name of Xerxes according to Grotefend's method of decyphering adopted by St. Martin; notwithstanding this, however, the Persian kings may have also found here ancient Semiramidan works (that is works of the Assyrian dynasties generally). Burnouf finds abura mazda, Ormuzd, extrait d'un mém. sur deux inser. cunéiformes trouvées près d'Hamadan, Journ. des Sav. 1836. p. 283. 321.

4. See especially Grotefend's explanations, Amalthea i. s. 93. ii. s. 65.

5. Magians appeared early at Babylon and Chaldeans in Persia; and even in Berosus Chaldæism and Magism appear so mixed up together that the Babylonian Kronos (El) is put for Zeruane and called the father of Aramazdes. Probably the Babylonian cylinder in Porter ii. pl. 80. n. 1. which represents Ormuzd on high, and beneath him three figures, of which two are evidently of divine nature, is also Perso-Chaldæan; one of them carries a hatchet (like Zeus Labrandeus in Caria, and Sandon in Lydia), and stands upon a unicorn; it has a moon above it, and the one

opposite has a star.—The combination of Persian and Egyptian symbols, [like that of the Roman and Gallic,] which is seen in the cylinder treated of in *Amalth.* i. s. 93, is also observable on the stone found at Susa, which contains a sort of Persian hieroglyphics (Walpole, *Trav.* p. 420, &c.), and the four-winged man with Egyptian head-dress at Murghab, Porter i. pl. 13. Rhodogune with streaming hair according to a beautiful legend, the Persian imperial seal, *Polyæn.* viii, 27. Persepolitan fragments in Egypt, *Descr. de l'Eg.* v. pl. 29.

6. On the Dariks, Eckhel *D. N.* i, iii. 551 sqq. Good impressions in Landon, *Numism.* i, 2. Mionnet, *Descr.* pl. 36, 1. *Suppl.* viii. pl. 19. very interesting. [Mr. Lajard possesses the richest collection of Persian engraved stones that has ever been made in Europe, *Journ. des Sav.* 1819. p. 424.]

7. The ARSACIDÆ, although according to Lucian *De Domo* 5. *ὁ Ἰνδο-ζαζασι,* listened, as we know, to Greek poems at their court; and as to their coins the earlier ones in particular approach closely to those of Macedonia. It appears to me also that Eckhel i, iii. p. 549. is not right in denying to the Arsacidæ the tetradrachmæ with Greek allegorical figures. There is very little known of sculptures, Hoeck, p. 141. On a gem with the image of Pacorus, *Plin. Ep.* x. 16. Gems of this kind still exist, Tassie, pl. 12, 673—677.

8. The same clumsy and turgid character prevails in the coins of the Sassanidæ and the sculptures of Nakshi-Rustan (Sapor I.), Shapur (Valerian's conquest) and Takt-Bostan (Sapor II., III.). See on these Hoeck, p. 47. 126 sq., and the excellent engravings in Porter, pl. 19 sq. 62 sqq. Fine helmet in *A. d'Olenine sur le costume et les armes des gladiateurs*, Petersb. 1835. pl. 15. *ibid.* pl. 14, an enchased silver goblet, which the author supposes to be Sassanidan, a horseman shooting a lion backwards; the style indicates a higher antiquity. [Large silver goblet of the Duc de Luynes with a chase, *M. d. I.* iii, 51. *Ann.* xv. p. 98. *A. de Longperier.*] Here the allegorical figures are often quite the same as those of later Roman art; in other respects there is most labour bestowed on the costumes and ornaments. The balls on the heads of the kings are globes with the zodiac, which is often distinctly to be seen on coins, and represent them as governors of the world. On the coins of the Arsacidæ Tychsen in the *Commentat. Soc. Gott. rec.* V. i.; on those of the Sassanidæ V. ii.—MANI, a heretic who arose out of the revival of magism and presented his doctrine in a sensible form (under Shapur I. and Hormisdas I.) by means of an illuminated *evangelium*.

IV. THE INDIANS.

249. The Indian nation, the most eastern member of the 1
Caucasian race, which seems here very much blended, were a people of great intellectual endowments, which they displayed in a refined cultivation of language, a very ancient speculative theology and a fanciful style of poetry; but nevertheless they were ill-adapted for the cultivation of the formative arts in

- 2 an original manner. The calm contemplativeness of earlier
and the glowing riotous fancy of later times found in the
domain of natural forms no expression, in the systematic de-
3 velopment of which they could rest satisfied; and although
the hierarchical system, and the great endurance of Indian
workmen achieved much that is worthy of admiration, in the
excavation of grotto temples and the hewing out of entire
mountains, yet we miss altogether the directing mind which
could, without a model, have employed and controlled this
industry and expenditure of force for architectonic purposes.
4 On the contrary, we here see art roaming about with incon-
stancy amid an abundance of forms, and if it almost by acci-
dent lights on the simple and grand, is incapable of using
and carrying it out as an established and recurring form of
5 art; so that it is difficult to get rid of the idea that the
architectonic and plastic sense in India was only awakened
by impulses and communications of various kinds from with-
out (probably from the Greeks or Javanas), and that a nour-
ishment was presented to it, which however it could not
rightly digest; for the contrast between the classic elegance
of individual decorative members, and the barbarous want of
taste in the combination of these with architectonic wholes,
can only perhaps be thereby explained in a satisfactory man-
ner.

3. Cavern temples of Siwah in Elephanta not far from Bombay. Several in Salsette, the largest at Kenneri. Grotto at Carli. The enormous pantheon at Ellora in the Ghaut mountains, destined at the same time for the reception of a hundred thousand pilgrims. Buddhistic grottoes at Berar, near Adshunta and Bang, of simple but heavy forms of architecture, without ornaments, but with paintings on stucco. Cavern-temples of Radshasthan, which are said to be nearer the Greek style. Mahamalaipur (Mahabalipur in the Mahabarata, Maliarpha in Ptolemy), a rocky mountain on the coast of Coromandel converted into a labyrinth of monuments. Pyramidal pagodas at Deogur (Tagara, a leading fair at the time of the *Peripl. Mar. Ind.*), and Ramiseram. A rock temple in Ceylon. On the rock chambers of Bamian. (Alexandria at the foot of Mount Caucasus, according to Ritter) Hoeck *Monum. Vet. Med.* p. 176 sqq.

4. The grotto of Carli and the temple of Visvakurma at Ellora for example, where the roofs are hewn out into circular vaults, produce a grand effect. As regards the details, the following form of pillar is of most frequent occurrence and most regularly formed: a base of several plinths and cymas, on these a short pillar with Ionic flutings, then an inverted acanthus capital, contracted above, on this contracted neck a large torus, and above that the abacus with prolongations in the direction of the main-beam over them, which supports the roof. Inverted antefixa or corner-ornaments of ancient sarcophagi are frequently to be found as decorations of pillars. The thickness of these supports (in the form of which, however, there is no trace of reflection on static laws

observable) is only the work of necessity; Indian architecture also employs very slender columns as ornaments for the exterior of rock-built temples.

5. There is here, alas! no chronology, but according to the established points which we possess it does not seem necessary to carry this flourishing period of Indian art (if we may use the expression) further back than the bloom of dramatic poetry in India (under Rajah Vicramaditya who, according to the ordinary acceptation, died 56 years before the Christian era). Both of course presuppose epic poetry, and follow it up. Buddhism also already existed at the time of these architectural works (even Salsette, Carli and the temple of Visvakurma are Buddhistic); now that religion dates from about 500 years before Christ. The oldest evidence for the existence of such architectural works is Bardesanes' (200 years after Christ) description of an Indian cavern temple of an androgynous deity. Porphy. in Stobæus, Ecl. Phys. i. p. 144. Heeren. The revolting licentiousness of the representations in Elephanta (specimens of this description have passed from the Townley Collection to the British Museum), also points to the times of internal decay. O. Frank on the figure of Visvakarman, the architect of the world, in the Münch. Abhdl. Philol. Cl. i. s. 765.

Demetrius, son of Euthydemus, and other Bactrian princes founded Greek empires in the territory west of the Indus about 200 years before Christ; and these were preserved in various forms till the invasion of the Mogolian Scythians or Sacæ (136 before Christ), from whom Vicramaditya delivered India. Comp. Lassen De Pentapotamia, p. 42 sqq. In the series of coins found in India, and presented in one view by J. Todd in the Transactions of the Royal Asiatic Society i. p. 313. pl. 12, the Indo-Scythian coins (especially those of the βασιλεὺς βασιλείων (Édohigris) *σωτήρ μέγας*, with Siwa on his bull as reverse) exhibit an interesting combination of Greek and Indian elements; and even the more carefully executed Indian coins betray somewhat of the influence of the Greek style. Comp. Schlegel, Journ. Asiat. ii. p. 321. St. Martin ix. p. 280. The Indian gem with the figure of Hercules, communicated by Todd iii, i. p. 139 (D. A. K. Tf. 53), is evidently an imitation of the coins of the Indian king Demetrius (Tychsen, Comm. Soc. Gott. rec. vi. p. 3. Köhler, Mem. Romane iv. p. 82). At Barygaza (Baroandsh) there were in circulation coins of the Bactro-Indian kings, according to the Peripl. Mar. Ind. [Chr. Lassen Zur Geschichte der Griech. und der Indoskythischen Könige in Baktrien, Kabul and Indien durch Entzifferung der Altkabulischen Legenden auf ihren Münzen. Bonn. 1838.]

250. In the sculptures of India, the haut- and bas-reliefs 1
which decorate the walls of these rock-built temples, and
which, besides the beings belonging to the religious creed, also
represent scenes from the great Indian epopees, we in like
manner miss throughout that settled system which invariably
characterizes art when it has sprung up from its own roots,
and been fostered for many successive generations. On this 2
very account indeed Indian sculpture ranks before Egyptian
in the naturalness of its formations, and in variety of attitude
and gesture; but it wants completely severity of design, and

regularity in the disposition of the figures. Moreover, in sculpture as well as architecture the conditions of site and material operated detrimentally. As to characteristic differences of portraiture in different persons there does not yet seem to have been much discovered; here also the significance is communicated by attributes, dress, colour, monstrous appendages and the action itself. However, in accumulation of attributes, combination of many-limbed shapes, constrained attitudes and striving after ornament, the old Indian style of art in the temple-grottoes appears quite moderate and reasonable compared with the monstrosity of many idols and paintings of modern India.

1. Epic scenes, for example the combat between Rama and Ravuna from the Ramajana, at Ellora. Ardshuna receiving the celestial armour from Siwa and the guardians of the world, at Mahamalaipur. Vishnu as Crishna among the Gopis, at the same place. Both from the Mahabarata.

4. Only that the images of the Buddhists and Jainas are kept simple intentionally. The latter are of black stone brightly polished, with curly hair and a sort of negro physiognomy.

Indian idols in the East India House, Japanese stone images at Leyden, described by Reuvens.

LITERATURE. Niebuhr's *Reise* ii. s. 31 ff. Tf. 5 ff. W. Hodge's *Select Views of Antiq. in India*, N. 1—12. Sumptuous works by the brothers Daniell, *The Excavations of Ellora and others*, in all 54 pl. They form the basis of Langlès' *Monumens anciens et modernes de l'Hindostan en 150 planches*. P. 1812. Macneil in the *Archæol. Brit.* vol. viii. p. 251. Malet in the *Asiatic Researches* vi. p. 382. Lord Valentia's *Travels*, ii. p. 151 sqq. pl. 8 sq. Maria Graham, *Journal*, p. 122 sqq. Raffles's *History of Java*. Davy on the Interior of Ceylon. J. Todd's *Annals and Antiquities of Rajast'han*, p. 671. Seely's *Wonders of Elora* (comp. *Classical Journal* T. xxx). Treatises in the *Transactions of the Bombay Society* (Erskine on Elephanta i. p. 198. Salt on Salsette i. p. 41., Sykes on Ellora iii. p. 265. pl. 1—13. Dangerfield on the Buddhistic grottoes of Baug ii. p. 194. Crawford on Boro-Budor in Java ii. p. 154, comp. Erskine iii. p. 494), and the *Transactions of the Royal Asiatic Society* (Grindlay and Todd on Ellora ii. p. 326. 487, with eight very faint engravings, Babington on Mahamalaipur ii. p. 258. pl. 1—12. 16., Edward Alexander on Adshunta, ii. p. 362. pl. 1). Herder's *Denkmähler der Vorwelt*. Heeren *Ideen* Th. i. Abth. 3. s. 11 ff (1824). Creuzer *Symbolik* i. s. 562 ff. Bohlen, *Indien and Ægypten* ii. s. 76. [O. Frank über Indische Denkmähler zur genaueren Kenntniss Indischer Kunstwerke, *Münchnr Gel. Anz.* 1836 no. 126 ff. in opposition to the chronology and Hellenism of the author. *Comp. Jen. A. L. Z.* 1836. Inn. s. 368.]

SYSTEMATIC TREATMENT OF ANCIENT ART.

PRELIMINARY DIVISION.

GEOGRAPHY OF ANCIENT MONUMENTS OF ART.

I. GENERAL REMARKS.

251. As the history of ancient art in general teaches us 1
the *time* when ancient works of art came into existence, so
information is also required as to the *places* where they ori-
ginally stood, where they were again discovered, and where
they are now to be found; and guidance to these forms a 2
necessary introduction to the archæological study. As regards
architecture, which is rooted to the soil, if the monuments
are still in existence, the three kinds of locality coincide; as
to the moveable products of sculpture and painting, on the
other hand, the subject naturally separates itself into: 1. The
artistic topography of antiquity (the ἐξήγησις or περιήγησις of
art, §. 35, 3), 2. Instruction as to the places of discovery, 3. 3
Information as to Museums. Now although this entire geo-
graphical division is in itself destitute of scientific connexion,
because without a knowledge of political history as well as
that of civilization, the changes of place which occurred to
works of art must appear as something accidental, an acquaint-
ance with museums however is of the greatest importance to
the student, and the topography of art, together with instruc-
tion regarding the localities of discovery, are of not less con-
sequence to the inquirer as a principal means of criticism and
interpretation (§. 39). The first as well as the third discipline 4
becomes more complicated from the numerous removals which
works of art experienced in antiquity (§ 165. 214), and not
less in later times. *Then* the movement was from Greece to 5
Rome, and afterwards partly to Byzantium, from the republics
to seats of royalty, from the courts of temples to public porti-
coes and theatres, then to palaces, villas and baths; for mu-
seums of art, properly so called, that is, buildings destined

merely for the exhibition of art, remained almost utterly unknown to antiquity, in which art was intimately bound up with the rest of life. *Now* every step leads from Greece and Italy to the rest of civilized Europe, but in the latter country, however,—and it is to be hoped this will soon be the case also in the former,—the exportation is constantly exceeded by new accessions from within; and the universal striving of the present time is to form collections in royal and national museums.

5. *Signa translata ex abditis locis in celebritatem thermarum* occur in later inscriptions; comp. Gerhard, *Beschr. Roms*, s. 320 f. Agrippa wished all statues and pictures to be exposed to public view, *Plin.* xxxv, 9. The following were approximations to museums in antiquity: 1. The corners of temples and *spelunci*, in which decayed images of the gods were preserved. See particularly *Ovid Met.* x, 691. There was a collection of this kind in the Argive Heraeon. In Italy the *favissæ* were used for keeping old temple-furniture. 2. The great collections of works of art which were formed of themselves in the courts and vestibules of sanctuaries, as in the Ephesian temple, the Samian Heraeon, the Milesian Didymæon, and at places where there were oracles and *agones*, such as Olympia. There were here also in the Heraeon many chryselephantine statues brought together with design. Similar collections of statues afterwards at Rome, in the porticoes of Octavia, §. 180. R. 2. 190. R. 1. i, a. 3. Collections of the busts of learned men in public museums, §. 420, 4. 4. Picture galleries, such as the Pœcile at Athens (§. 101. R. 2), the portico near the Propylæa (§. 109. R. i, 3,) the Lesche of the Cnidians (§. 134. R. 3), also a Pœcile at Olympia and another at Sparta (*Pausanias*). However, even here the destination was originally different; the Pœcile of Athens and the Lesche were more immediately intended to be conversation-halls. In *Strabo's* time (xiv. p. 637) the great temple at Samos had become a pinacotheca, and there were others in the neighbourhood; and in the Roman period pinacothecæ specially constructed for that purpose were certainly not uncommon (*Varro*, *Pliny*, particularly *Vitruvius* vi, 5), for instance those at Naples described by *Petronius* and *Philostratus*. Comp. *Jacobs*, *Verm. Schriften* iii, 469. 1808. 8vo. 5. *Dactylothecæ*, such as that of *Mithridates* (§. 165. R. 2), the one founded by *Scaurus* the step-son of *Sylla*, and that consecrated by *Julius Cæsar* in the temple of *Venus Genetrix*. [On the removal of works of art to Cple, *Böttiger Archæol. der Malerei* s. 231.]

In the topography of art *Jer. Jac. Oberlin*, *Orbis antiqui monumentis suis illustrati primæ lineæ*, 1776 and 1790, is a useful work, only it is now quite obsolete. The section *Mon. Vet. popul.* in *Reuss Repertor. Comment.* viii. p. 27 renders important services towards completing the literature. On museums *Böttiger über Museen und Antikensammlungen* 1808. 4to. The catalogue in *Meusel*, *Neue Misc. artist. Inh. St.* 9. s. 3 ff. *Beck's Grundriss*, s. 3 ff. *Index to Winckelmann's W.* vii. s. 321.

2. GREECE.

1 252. It is impossible to form an adequate notion of the

abundance of works of art in Greece. A *periegesis* of the country must pause at every small town; the chief places as to which, above all others, the archæologist must possess accurate topographical information, are Athens, Corinth with the Isthmus, Olympia and Delphi. There also most may be expected from local investigations.

1. Jacobs Ueber den Reichthum der Griechen an plastischen Kunstwerken, Verm. Schriften iii. s. 415. The small island of Bacchion near Phocæa, which is little known, but was richly adorned with temples and statues, affords a remarkable instance, Liv. xxxvii, 21.

2. Good beginnings of a *periegesis* in Jacobs *ibid.* 424 ff., and Meyer Geschichte der Kunst s. 209 ff., but much still remains to be added.

3. Athens may be divided into the acropolis, the old town on the south with the extensive Dionysian precincts (theatre, odeion, propylæa of Dionysus), and other ancient temples; and into the northern quarters on the earlier site of the *demi* Cerameicus, Colonus, Melite and Collytus, with fewer old temples. Hadrian's city was rebuilt on the south, and separated by a gate and remains of ancient walls (§. 191). See especially Meursius Compilationen. Fanelli Atene Attiche 1704. Stuart's Antiquities with the Supplement by Cockerell, Kinnaid, Donaldson, Jenkins and Railton. L. 1830. Barbié du Bocage's Plan in Barthelemy's Anacharsis. Wilkins, Atheniensia. L. 1804. [1816.] Hawkins in Walpole's Memoirs, p. 480. Ersch's Encyclopædie, Art. Attika. Leake's Topography of Athens. L. 1821; in German with additions, at Halle, 1829. [sec. Ed. L. 1841. 2 vols.] Kruse's Hellas ii, 1. s. 70. Comp. also Hirt's Plan of the Athenian market-place, Geschichte der Baukunst, Tf. 23, where, however, the distinction [much disputed by others,] between the old and new *agora* is not duly observed. Views of Thürmer, Hubsch. Heger. [Ulrich's Topogr. of the Harbours of Athens, Abhdl. der Münchener Akad. iii, 3. s. 645. A plan of the city drawn by Schaubert, superintendant of buildings at Athens, years ago, has not yet been made public.]

Corinth can only as the Colonia Julia which Hadrian embellished, admit of accurate topographical investigation. The restoration is aided by coins, for instance those of Hadrian and the Antonines representing the Acro-Corinthus (Millingen, Méd. Inéd. pl. 2, 20 and 21. Mionnet Suppl. iv. pl. 3. 6, 4), with the temple of Aphrodite, Pegasus at the fountain Peirene, and other sanctuaries (comp. the vase of Bernay, Journ. des Savants 1830. p. 460); and those representing in an interesting manner the harbour Cenchrea (Millingen 2, 19) with the ship-houses, the temple of Aphrodite at the one corner, that of Esculapius at the other, and the colossal Poseidon with trident and dolphin on a mole (*ζώμα*) in the middle of the harbour, exactly as it is described by Pausanias (ii, 2, 3). Triumphant arch of Hadrian on coins. Comp. what is adduced in the Dorians ii. 433 (Tufnell and Lewis) on the site of the Isthmian sanctuary; and on the temples in detail, the inscription C. I. 1104 with Pausanias. The Isthmus is very interestingly represented on the gem, Eckhel, Pierres Grav. 14: Poseidon in the centre, over him on the left a sea-deity bearing Palæmon, and Aphrodite Euploëa on the

right, at the top Eros on a column with the horses of Poseidon coming to the *Algon*. The Palæmonion (Paus. ii, 2, 1, and the Inscr.) is to be seen on coins as a tholus, supported by light Ionic columns, with dolphins as acroteria; within it in the middle a boy reclining on a dolphin as religious idol, and a pine-tree behind. Under the tholus stands the lower temple (*ἄδυτον* in Paus., *ἐναγιστήριον* in the Inscr.) with its gate (*κἀθύδος ὑπόγειος* Paus., *ἱερά εἰσοδος* in the Inscr.), to which a sacrificial procession is just approaching with the ram.—We also become acquainted with temples at Troezen and Patræ by means of coins.

Olympia's sacred enclosure, *Altis*, contained several temples, the high altar, a theatre, *buleuterion*, *prytaneion*, *stadion*, *gymnasion*, numerous *thesauri*, several porticoes, and numberless *ἀγάλματα*, *ἀνδριάντες*, and *ἀναθήματα*; the hippodrome was outside. On the locality: J. Spencer Stanhope, *Olympia or Topogr. illustrative of the actual state of the Plain of Olympia*. L. 1824. Leake, *Morea V. I. ch. 1. Expédition Scient. de la Morée. Archit. Livr. 10—13. Pindari Carm. illustr. L. Dissenius, Sect. ii. p. 630. Encyclopædie, Art. Olympia. [Le Bas Mon. de l'antiq. fig. recueillies en Grèce par la commission de Morée 1 cah. Basrel. de Phigalie, 2 cah. Argolide et Laconie. P. 1835. 37. Svo.]*

Delphi was in the form of a theatre; on the highest terrace *Pytho*, the *temenos* with the temple (on reliefs and coins, Millingen Méd. Inéd. pl. 2, 12), high altar, sanctuary of the Earth, *buleuterion*, several porticoes and the *thesauri*. Below these the middle and the lower town. The place of the agones was beneath the city towards the plain and *Cirra*. *Pindari Carm. p. 628. (On the treasures of art, comp. Sainte Croix, Gouvern. Fédératifs, p. 274.) [Ground plan by Ulrichs in his Reisen in Griechenland 1840. By the same Topographie von Theben. Abhdl. der Münch. Akad. iii, 2. S. 413. J. Spencer Stanhope, Topographical Sketches of Megalopolis, Tanagra, Aulis and Eretria. L. 1831 fo. Carthæa in Brøndsted, Travels Th. 1. Argos in Gell.]*

- 1 253. Although the ruins of temples and other architectural works scattered over the districts of Greece are even now very considerable in amount, it is to be hoped, however, that under favourable circumstances, excavations undertaken with care and circumspection will bring to light the plan and
2 architectonic details of a much greater number. The search for sculptures also, notwithstanding the Venetian and more modern acquisitions, will still find in many a region an almost
3 virgin soil; and we may look forward to a time when native museums will surpass all out of Greece in genuine remains of Greek art.

1. ARCHITECTURAL REMAINS mentioned in the historical portion of the work: at *Tiryus* §. 45. *Mycenæ* 45. 49. *Argos* 45. *Epidaurus* 106. *Corinth* 53. *Nemea* 109. *Phigalia* 109. *Tegea* 109. *Mantineia* 111. *Lycosura* 45. *Olympia* 109. *Messene* 111. near *Amyclæ* 48. in *Ægina* 80. at *Athens* 80. 101. 109. 153. 190. 191. in *Attica* 53. 109. in *Delos* 109. comp. 279. in *Eubœa* 53. in *Orchomenus* 48. *Delphi* 80. in *Ithaca* 47. *Ephyra* and other *Cyclopean walls* in *Epirus* 45. A Doric temple of

peculiar construction at Cardacchio in Corfu, Railton. *Antiq. of Athens Suppl.* Ruins of Theatres, §. 289.

2. **SCULPTURES** found and collected in Greece: Venetian acquisitions from the Peloponnesus and Corfu, collected chiefly by Antonio and Paolo Nani (about 1700) and later members of the same family (§. 261, 2). Paciaudi, *Mon. Peloponnesiaca* 1761. Many things came to Venice from Athens through Morosini (1687), for instance the two lions in front of the arsenal (with Runic characters) §. 434. The Elgin collection, from Athens, and other places also, in the British Museum; the Phigalian marbles (§. 119, 3) also there; the Æginetan statues at Munich (§. 90, 3). Excavations in Ceos, Bröndsted. *Voyages et Recherches dans la Grèce.* Livr. i. 1826. Many objects at Cambridge, through Clarke (Clarke, *Greek Marbles*, comp. §. 357), in the M. Worsleyanum, in the M. Royal at Paris (through Choiseul Gouffier and Forbin), especially the Venus obtained from the neighbourhood of the theatre of Milo, and more recently the fragments from Olympia, §. 119, and the Messenian bas-relief (Leake, *Morea* i. p. 379. *Ann. d. Inst.* i. p. 131. iv. p. 184). Excavations by Veli-Pasha near Argos, *Magazin Encycl.* 1811. ii. p. 142. Numerous fragments of sculpture at Luceu (Thyrea). Leake ii. p. 488. *Ann.* i. p. 133. Gerhard sur les monumens figurés existant actuellement en Grèce, *Annali dell' Inst.* ix, 2. p. 103—150, statues, bas-reliefs, terracottas, painted vases, bronzes, mirrors, scarabæi. On vases and reliefs while the museum was still in Ægina *Biblot. Ital.* xli. p. 105. (1838). Basrelief. A Bacchian sarcophagus from Mistra, *Descr. de la Morée.* pl. 43. fig. 1. 2. 3.

3. A COLLECTION of Athenian remains of art [formerly] in Fauvel's Consulate; another founded since by Psyllas an Athenian (according to Stanhope's Letters), probably dispersed again. A National Museum in Ægina, mostly consisting of vases, bronze works and inscriptions, under Mustoxydi. [Removed to Athens where the museum has been hitherto distributed in the Theseion, Hadrian's Stoa, the Propylæa and other places on the Acropolis. Athenian collection of antiquities in A. Schöll's *Archäol. Mittheilungen aus Griechenland nach K. O. Müller's hinterlassenen Papieren.* Frankf. 1843, not a few are engraved in Pittaki's *Ἐφημερίς ἀρχαιολογικὴ ἀναρῶσα τὰς ἐν τῷ τῆς Ἑλλ. ἀνεύρεσι. ἀρχαιοτάτας. Ἀθήρησι* 1837—41. 2 vols. 4to. F. de Saulcy *Musée d'Athènes* in the *Revue Archéol.* ii. p. 257—77.] In Corfu, the museum of Signor Prosalendi.

Important **DESCRIPTIVE TRAVELS** for the archaeology of art, after Cyriacus of Ancona (§. 46), especially Spon and Wheler, Chandler, Choiseul Gouffier, *Voy. Pittor. de la Grèce*, Dodwell's *Classical and Topographical Tour*, with which Pomardi's *Viaggio nella Grecia* may be here and there compared, Gell's *Itinerary of Greece* (1818, in 4to., merely i. Argolis), *Itin. of the Morea* 1817, 8vo [Peloponnesiaca, a Suppl. to Trav. in the Morea. L. 1846.], *Itin. of Greece* 1819, 8vo, *Narrative of a Journey in the Morea* 1823, 8vo; the articles collected in Walpole's *Memoirs and Travels*, Hobhouse, Holland, Hughes, Bartholdy, Pouqueville. Leake, *Travels in the Morea*, 3 vols. L. 1830. Scharnhorst on Ægina, *Ann. d. Inst.* i. p. 201. [Bröndsted's *Reise i Grækenland i Aarene* 1810—13. 1. 2 Decl. Kiöbenh. 1844. 1st part, *Magna Grecia, Epirus.* 2nd part *Boötia, Thessaly, Asia*

Minor, Ægina, Ceos, Peloponnesus, lectures under fresh impressions not hastily written down. Christ. Wordsworth Residence at Athens and Attica L. 1836 (many passages in authors, ingeniously explained by the localities) and Greece pictorial, descriptive and historical, 1839. 2nd ed. 1844. Klenze Aphorist. Bem. B. 1838 fol. Aldenhoven Itinéraire descriptif de l'Attique et du Peloponnèse avec cartes et plans topogr. Athènes 1841. Col. W. Mure of Caldwell, Journal of a Tour in Greece and the Ionian Islands, 2 vols. Edinb. and L. 1842. full of knowledge and sagacity. Ulrichs Reisen in Griechenland 1 Th. Travels from Delphi to Thebes. Bremen 1840. From the papers of the same by Henzen *Viaggi ed investigazione nella Grecia*, *Annali xviii.* p. 1. and on Eubœa in the *Rhein. Mus. Bd. 5.* L. Ross Reisen durch Griechenland 1 Th. Peloponn. B. 1841. and Reisen auf den Griech. Inseln 1. 2. 3. Bd. 1841—43. Rob. Pashley Trav. in Crete, 2 v. Camb. and L. 1837. very learned and accurate. Henzen on the present state of antiquities in Greece, *Allegem. Zeit.* 1843 N. 28 ff. E. Curtius The more recent excavations in Greece, *Preuss. Staatszeit.* 1843. 9 Jan.] ARCHITECTURAL WORKS, Le Roy's (of little use), Stuart (copied in Le Grand's *Mon. de la Grèce* P. 1808), the Dilettanti Society's. (Careful engravings after these English works, with German text, Darmstadt, Leske.) *Expéd. de la Morée*, §. 252. *La Grèce*; *Vues pittor. et topogr. dess. par O. M. Bar. de Stackelberg.* P. 1832.

- 1 254. Macedonia, Thrace, and Illyria seem to be very poor in architectural ruins and mines of Greek art; there are only found in these countries remains of the later Roman period.
- 2 On the other hand, the ruins of cities along the northern coast of the Black Sea are very important monuments of Grecian civilization, regarding which we must look forward earnestly for more connected communications.

1. Portico (of the Circus?) at Thessalonica, §. 192. R. 5. Byzantium, 193. R. 8. There are drawings of the Col. istor., the Guglia giroglifica, &c., in the Cabinet d'Estampes at Paris. Constantine the Great's marble column on the promontory of the Bosphorus. A so-called Pompey's pillar on the Black Sea. *Voy. Pitt. de Constantinople et des Rives du Bosphore d'après les dessins de Mr. Melling.* P. 1807. fo. Choiseul, *Voy. T. ii.* P. iv. Remains at Salona 193. R. 6. (even of amphitheatres and baths); Jadera (a gate or arch); Pola, §. 190 (T. Augustus' amphitheatre, arch of the Sergii), *Stuart's Ant.* iv, 1—3. Allason, *Pictur. Views of the Antiq. of Pola.* L. 1819. fo. *Dell' amfiteatro di Pola — e di alcuni epigrafi e figuline inedite dell' Istria con vii. tav. Saggio del Can.* P. Stamowich, Venezia 1802. svo. Gianrinaldo Carli *Antichità di Capodistria in the Archeografo triestino.* vol. iii. Trieste 1831. *Cassas, Voy. Pitt. de l'Istrie et de la Dalmatie* P. 1797 sqq. Rubbi, *Antichità Rom. dell' Istria.* 4to.

2. Most of the treatises on the subject (by Köhler, R. Rochette and Stempowsky, P. v. Köppen, v. Blarenberg, comp. C. I. ii. p. 80.) refer to inscriptions and coins. *Waxel, Recueil de quelques antiquités trouvées sur les bords de la Mer-Noire.* B. 1803. 4to. Travels of Pallas, Clarke and others.

Collections. Museum at Odessa, in which there are fine sculptures from Kertsch (Panticapæon), Cabinet of Blarenberg and Stempowsky also

there; others at Nicolaef, Kertsch and Theodosia. Notice sur un tombeau découvert aux environs de Kertsch, l'anc. Panticapée (1830), in the *Journ. des Sav.* 1835. p. 333. [Discoveries at Kertsch, *Bull.* 1830. p. 255. 1841. p. 109. 1842. p. 164. 1844. p. 82. *Amali* xii. p. 5—22. *Voyage au Caucase — et en Crimée* par Fr. Dubois de Montpérour iv. Sect. P. et Neuchatel 1843.]

3. ASIA AND AFRICA.

255. ASIA MINOR abounded as much as Greece itself in 1 works of Greek art, on the western coasts from ancient times, and in particular tracts stretching far inland, from the Macedonian period; and is even now perhaps richer in ruins, at 2 least in several kinds (for instance, we find the theatres in Greece more ruinous and difficult to make out than in Asia Minor and Sicily).

1. On the richness of the coast of Asia Minor, especially Ionia, in works of art, Jacobs, s. 424. Meyer, s. 209 ff. On works of art at Ephesus some details in the context, *Tzez. Chil.* viii, 198; Aspendus also was full of excellent sculptures, *Cic. Verr.* ii, 1, 20. On Cilician works of art, from coins, *Tölken Kunstbl.* i. H. 6. We become acquainted with many sacred structures through coins of the emperors, from which Belley especially treats of the monuments of Pergamon, Ancyra, Tarsus, and Cæsarea in Cappadocia, *Mém. de l'Ac. des Inscr.* xxxvii—xl.

2. ARCHITECTURAL REMAINS mentioned above, at Sipylus §. 42. Sardis 80. 241.* Teos 109. Ephesus 192. Magnesia on the Meander 109. Samos 80. Priene 109. Miletus 109. Labranda 192. Halicarnassus 111. 151. 153. Cyziens 153. Mylasa 192. Telmissus 245. Nacoleia 245. Many theatres (§. 289), also aqueducts and baths of the Roman period. Many remains likewise at New Ilion, Alexandria Troas (many ruins constructed with arches), Assos (where the entire city can still be recognised, and remarkable metope-reliefs have been found in the early Greek style, with sphinxes, wild animals and centaurs, [in Paris since 1838, *M. d. I.* iii, 34. *Annali* xiii. p. 317: besides the pieces there engraved Prokesch gives also *Wiener Jahrb.* 1832. ii. S. 59 des *Anzeigers* a sitting Amor with his hand resting on the bow: they are of granite. *Terrier Voy. en Asie Mineure* pl. 112. *Clarac* pl. 116. A. B.] and beautiful sarcophagi), Cyme, Smyrna, Heraclea on the Latmian lake (ruins of many buildings situated in an interesting manner among the rocks), (theatre in Heraclea, *Beda* ap. *Philon. Orellii* p. 149) Myndos, Myus, Cnidos (where are very considerable ruins especially of Doric architecture; investigated by a mission of Dilettanti), Xanthus, Phaselis, Perge, Claudiopolis, Celenderis, and in other cities of the south coast; in the interior, ruins especially of the towns in the valley of the Meander and Laodicea Catacecaumene; in Cyprus ruins of Citium.

TRAVELS of P. Lucas, Tournefort, Pococke, Dallaway, Chandler, Choiseul Gouffier, Kinneir, for the south coast Beaufort's Caramania, for some northern regions Von Hammer's *Umblick auf einer Reise von Epel nach Brussa*, Pesth 1818, and for the whole W. M. Leake, *Journal of a Tour*

in Asia Minor with comparative remarks on the ancient and modern geography of that country, L. 1824., 8vo. with a map which gives an excellent survey of former travels. A. v. Prokesch, *Erinnerungen aus Ägypten und Kleinasien* iii. s. 271 fo. *Comp. Wiener Jahrb.* lviii. lix. Anz. The "Antiquities of Ionia" are enriched in the new edition with excellent plans (of Priene, the valley of the Mæander, the neighbourhood of the Didymæon, and the city of Samos) and architectural drawings. There are also excellent designs by Huyot in the portfolio. Discoveries by Terrier in Asia Minor, Azani (Tschafder), large Grecian temple, theatre, basreliefs, (*Bull.* 1834, p. 238.) Pessinus, Synnada, Phrygian nekropolis with Greek and Phrygian inscriptions, between Synnada and Ancyra. Amasia, 10 leagues from the Halys, on the borders of Galatia, a Cyclopiian city, full of splendid works, a gate with lion-heads. Tavia? relief on the rocks, of the Persian and Paphlagonian kings. Phrygian discoveries, *Archæol. Intell. Bl.* 1835. n. 20. *Journ. des Sav.* 1835. p. 365. Travels of the English in Asia Minor and Syria. *Berghaus Annalen* 1835, n. 123. S. 245. Prokesch on ancient Smyrna, *Wiener Jahrb.* 1834. iv. s. 55 of the *Anzeigen*, and on a necropolis not far from Thyatira, and the earliest mines of Ida, *Ann. d. I.* vi. p. 192. Phrygian monuments in Stuart §. 341*, R. 3. partly drawn for the first time, 17 pl. [Sir Ch. Fellows, *A Journal written during an excursion in Asia Minor* L. 1839, and an account of Discoveries in Lycia during a 2nd excursion L. 1841. *Comp. Journ. des Sav.* 1842. p. 366, 385. W. Hamilton *Researches in Asia Minor, Pontus and Armenia* L. 1842. 2 vols. Spratt and Forbes *Trav. in Lycia, Milyas and the Cilyrate* L. 1846. 2 vols. Col. Rottier's *descr. des Mon. de Rhodes* 1828. 4to.]

- 1 256. In monuments of Greek art SYRIA and ARABIA seem
 2 only to possess architectural works of the florid Roman style,
 3 or a mixed Greco-Oriental. Monuments of this later period
 4 also extend through EGYPT, the kingdom of Meroe and the
 Oases. In the rest of AFRICA the towns of Cyrenaica have
 more recently become pretty well known, and the plan of
 Cyrene especially lies distinctly before our view; but at the
 same time very little has been brought to light in detail of
 the early genuine Hellenic period. In western Africa there
 are extant numerous and considerable remains of Roman
 structures.

1. Existing monuments of Antioch, § 149. 192. (Justinian's walls; triumphal arch on the road to Aleppo, Cassas i, 15), Sidon (tomb in the rocks, Cassas ii, 82), Tyre (aqueduct, *ibid.* 85), [aqueduct at Beirut, *Révue Archéol.* iii. pl. 57. p. 489.] between Tyre and Ptolemais (Ionic temple, *ibid.* 87), at Jerusalem §. 192, Emesa (Cenotaph of C. Cæsar, Cassas i, 21), Heliopolis, Palmyra, Gerasa, Gadara (the cities of the basalt country Trachonitis, in which many structures were built after the time of Solomon, Ritter, *Erdk.* ii. s. 362), and Petra §. 192. At Seleucia on the Tigris (or Ctesiphon) ruins of a palace of the Roman period, according to della Vallé. Cassas, *Voy. Pitt. de la Syrie, de la Phœnicie, de la Palestine et de la Basse Égypte*, P. an. vii (incomplete). Earlier Travels by Belon, Maundrell, della Vallé, Pococke. Burekhardt, *Travels in Syria and the Holy Land.* L. 1822. Trav. in Arabia. L. 1829. Buck-

ingham, *Trav. among the Arabian Tribes*. L. 1825. O. Fr. v. Richter *Wallfahrten im Morgenlande*. B. 1822. Count Bertou, *Voy. dans les plaines du Haouran en Syrie* in the *Bull.* ii. 1837. p. 161—171. *Monuments of Beirut*, *Mon. d. I.* ii. tv. 51. *Ann.* x. p. 12.

2. Alexandria §. 149. 193. 224. Antinoë §. 191. Roman towers and walls near Taposiris, at Babylon near Cairo, at Syene. Greco-Ægyptian structures in Meroë §. 192, on the oasis of Ammon near Zeytun (Cailliaud, pl. 3. 5. 6). Romo-Christian buildings in Lower Nubia, on the northern and southern oases of Egypt (in the latter there are often sepulchral monuments with arches on columns, Cailliaud, pl. 21. comp. §. 218). Cosmas Indopleustes describes the marble throne of Ares near Adule, with the inscription of an Ethiopian King (*Zoscales* according to Niebuhr), in late Roman style, resting on a spiral column.

3. Considerable Remains at Ptolemais (an amphitheatre, two theatres); at Cyrene (an amphitheatre, two theatres; scanty ruins of two temples, numberless tombs on the streets, sometimes in the rocks and sometimes built up, with frontispieces, partly painted); some remains at Naustathmus, Apollonia, and different places further east. Della Cella, *Viaggio da Tripoli alle frontieri occidentali dell' Egitto*. Gen. 1819. F. W. and H. W. Beechy, *Proceedings of the Expedition to explore the North coast of Africa from Tripoli eastward in 1821 and 1822*. 1828. 4to. Pacho, *Relation d'un Voyage dans la Marmarique, la Cyrenaique, et les Oases d'Audelah, et de Macadeh*. 1827. 1828. 4to and fo. Comp. on the plan of Cyrene Gött. G. A. 1829. St. 42.

4. Amphitheatre at Tripolis (now Zavia), marble triumphal arch of M. Aurelius and L. Verus at Garapha (now Tripoli). Count Castiglioni, *Mém. Géograph. sur la Partie Orientale de la Barbarie*. Milan 1826. Large amphitheatre 429 × 368 ft. Arena 238 × 182, height 96, at Tysderad el Deshemm. Sir Harville Temple's *Travels into the Beylik of Tunis*, *Ausland* 1835. no. 102. Ruins of Leptis Myra by Delaporte, *Journ. Asiat.* iii. S. T. I. no. 4. p. 315. Cisterns of Carthage, excellent composite vaults. Semilasso's *Africa* iii. S. 214. [Falbe, *Rech. sur l'emplacement de Carthage*, see Letronne. *J. des Sav.* 1837. p. 641.] Excavations by Grenville Temple and Falbe *Zeitschr. A. W.* 1839. S. 7 f. Aqueduct near Tunis, amphitheatre at Tisdra (el Jemme), Ruins of Circa or Constantina (*Vestiges d'un anc. Tombeau dans le Royaume d'Algier auprès de Constantine*, dess. par Bellicard), of Lambesa, Sufetula, &c. Shaw, *Travels in Barbary and the Levant*. Hebenstreit, *De Antiq. Rom. per Africam repertis*. 1733. 4to.

4. ITALY.

257. ITALY unites in itself in the most interesting manner 1
 districts of the most different kinds for the topography of art.
 I. The district of a Grecian artistic world which had been 2
 naturalized in Italy by means of COLONIES. The shores of
 Lower Italy and Sicily belong to it, as well as many portions
 of the interior of these countries. The splendour of art in 3
 these lands is exhibited in their peculiar architectural works.

- 4 There are comparatively few sculptures in marble and metal, yet many objects have been found of distinguished excellence, and in the purest and finest Greek style; on the other hand, the necropolises of the Greek and semi-Greek cities of this region are the principal mines of the different sorts of Greek vases, from whose more or less tasteful form and elegant painting we can, with tolerable certainty, estimate the degree to which Grecian civilization had penetrated even among the rural inhabitants of Campania, Lucania, and Apulia (§. 163, 7), and at the same time learn of many places which were Hellenized and devoted to art, although this would not have otherwise been expected. II. The circle of INLAND nations who by their own activity naturalized Greek art among themselves. To this division belongs especially the country of the ETRUSCANS from Pisæ to Cære, together with Felsina and Adria; the Volscian Velitræ and the Latin Præneste, as well as a part of Umbria, are connected therewith by means of individual monuments or classes of them (terracotta reliefs, mirrors).
- 7 The places where vase paintings have been found are limited to the southernmost portion of Etruria, particularly the tract of coast opened to Grecian commerce, and Adria, the great emporium on the upper sea (comp. §. 99. 143. 177). The riches of this region in native monuments have found an abiding place in numerous collections in the country.

1. General helps to the artistic topography of Italy: Bern. Montfaucon, *Diarium Italicum*. P. 1702. 4to. Travels especially of Don Juan Andres, de la Lande and Volkman, Keyssler, Petit-Radel, Eustace and Colt Hoare, Fr. v. der Recke (edited by Böttiger), *Morgenstern*, Kephahides, v. d. Hagen, Thiersch and Schorn, K. Fr. Scholler (Baudelot de Dairval, *De l'Utilité des Voyages*). Neigebauer's *Handbuch für Reisende in Italien*. Hase, *Nachweisungen für Reisende in Italien*. Lpz. 1821. Fr. Blume *Iter Italicum*. Bd. i—iii. 1824—1830, also gives by the way valuable notices of museums. Chr. Kopp *Italien*. 1837.

3. Remains of ARCHITECTURAL WORKS IN MAGNA GRECIA: Poseidonia, §. 80. Scanty ruins of Elea (Munter's *Velia*. 1818). Doric ruins of a hexastyle temple, and beautiful terracotta fragments at Metapontum, Duc de Luynes, *Metapontum*. 1833. There is hardly any thing remaining of all the Greek structures at Tarentum, Thurii, Crotona (Paw, *Mém. concernant le temple de Junon Lacinienne*, *Mém. de la Soc. de Cassel*, p. 67). On some ruins at Locri, Luynes, *Ann. d. Inst.* ii. p. 3. [*Velia*, *Idem*, *Annali* i. p. 381—86.] Ughelli, *Italia Sacra* ix. gives some information as to the ruins of these cities. On ruins of the towns in Basilicata Lombardi, *Bull. d. Inst.* 1830. p. 17. D. A. Lombardi *sulla topogr. e sugli avanzi delle ant. città Italo-greche, Lucane, Daune, e Peucezie dell' odierna Basilicata* *Memorie dell' Inst. Archeol.* iii. p. 195. Ruins of temples in SICILY: Syracuse §. 80 (two columns of the Olympieion remained standing to a recent period). Acragas and Selinus, 80. 109. Egesta 109. [Gela, a large column of a temple extant, Pizolanti *Mem. Ist. dell' ant. città*

di Gela, in Palermo 1753, 4to. Romano Antichità Jermittane (Himera), Palermo 1838. 8vo.] Catana, ruins of a temple, two theatres, an amphitheatre, and a circus. At Solus, near Panormus, interesting fragments of architecture, and sculptures. Duke of Serradifalco, *Cenni su gli avanzi dell' Antico Solunto*. Pal. 1831. comp. Bull. d. Inst. 1830. p. 229. 1831. p. 171. Ruins of theatres, §. 289. Vito Capiabbi sulle mura d'Hiipponio. Mem. d. Inst. Archeol. ii, 159. tav. 4. 5. [Ground plan of Selinus by Göttling in the *Hermes* xxxvii, 2, and the chief cities of the island in Serradifalco.] Cyclopean structures of Cefalu, §. 166. R. 3. Catacombs of Syracuse.—Of Sardinia (also tombs in the rocks) and Gozzo, §. 166. R. 3. [Onor. Bres Malta illustr. co' monum. 1817.]

4. The baptismal vase at Gaëta (now at Naples) from Salpion, *Weleker Zeitschr.* s. 500. The splendid shoulder-plates of a suit of armour with Amazonian battles from Locri, in Bröndsted's possession, [now in the Brit. Mus. The place of discovery is a fiction, as the seller at Naples himself confesses. P. O. Bröndsted *Die Bronzen von Siris* Kopenh. 1837. 4to.] The beautiful sarcophagus in the cathedral of Agrigentum (Pigonati, *th.* 47. Houel iv. pl. 238. St. Non iv. p. 82. A stucco cast in the British Museum). Several in Sicilian churches, Hirt Berl. *Kunstblatt* ii. s. 73. Landolina has excavated many excellent articles at Syracuse.

5. Jorio's *Metodo per invenire e frugare i sepolcri degli antichi*, N. 1824, extracts in the *Kunstblatt* 1826. N. 46–53. It is observed that the necropoleis of the Greek cities always lie facing the north. Places in Magna Grecia, where VASES HAVE BEEN FOUND (see especially Gerhard's *Cenni topogr. Bullet.* 1829. p. 161). In CAMPANIA, Nola (beautiful vases in varnish and design; also antique vases of the light yellow sort), Cumæ (still too little investigated), Avella (vases of a pale colour), Capua (dull varnish; antique also), Nocera (Nolan), Eboli (more in the Lucano-Apulian manner; comp. *Ann.* iii. p. 406. iv. p. 295); in SAMNIUM, particularly Agata de Goti in the Beneventine (careless in design, red and white colour); in LUCANIA, Pæstum (beautiful vases of the best kind), Tombs of Pæstum, Bull. 1834. p. 50., Castelluccio, Anzi [Antia, not a few vases of a peculiarly grandiose style, and exquisite myths, the great majority usually Bacchian or so-called toilette vases, in 1842 a collection at the place, called the Fattibaldi, consisting of 400 articles,] and Armento in the interior of the Basilicata (places where were found the ornamental vases of slender form, and richly ornamented with mythological scenes, bad in varnish and colours, the design mannered); busts, vases, brazen accoutrements, Galateo, Iapygia, p. 97 ed. Basil.; in APULIA, Bari, Ruvo, Ceglie, Canosa (where, together with the language of the country, a corrupt Greek was spoken, Horace *S. i.* 10, 30. §. 163, 7); Ruvo, Bull. 1834. p. 36. 164. 228. [Giov. Jatta sull' ant. città di Ruvo, in *Nap.* 1844. 4to. p. 56 sqq., his great excavations and collection of vases; Avellino's *Rubustinorum numorum catal.* appended. Tombs of Ruvo, Bull. 1836. p. 69. 113. 1837. p. 81. 97.]; in BRUTTII, Locri (vases of antique description, others of exquisite beauty). In SICILY especially Agrigentum (antique vases of the red yellow kind, but others also, very grandly and beautifully designed, of the more perfect style of technics; Panettieri Collection; *Memoirs* by Raff. Politi); in the interior Acraë, now Palazuola, rich in tombs, vases, and terracottas. *Le antich. di Acre scoperte*,

descritte ed. illustr. dal Bar. G. Judica. Messina, 1819. fo. Comp. Gerhard and Panofka *Hyperb. Röm. Stud.* s. 155 ff. (Kunstb. 1825. 26) and the preface to Neapel's *Antiken*, [also *Bibl. Ital.* 1820. Febr. s. 222 sqq.] Tombs at Palermo, *Bull.* 1834. p. 209.

Martorelli, *Antichità Neapolitane*. Travels of Riedesel, Swinburne, and others. *De St. Non, Voy. Pittoresque de Naples et de Sicile*. Münster, *Nachrichten von Neapel u. Sicilien*. 1790. Bartel's *Briefe über Calabrien u. Sicilien*. 1791-93.—Fazellus. *De rebus Siculis*. 1558. fo. Andr. Pignonati, *Stato presente degli Ant. Monumenti Siciliani*, a. 1767. *Viaggio per tutte le Antich. della Sicilia deser.* da Ign. Paterno Pr. di Biscari. N. 1781. 4to. Houel, *Voy. Pitt. des. Iles de Sicile, de Malthe et de Lipari*. P. 1782. 4 vols. fo. Bern. Olivieri, *Vedute degli Avanzi dei Mon. Antich. delle due Sicilie*. R. 1795. Panerazi, d'Orville, Wilkins, Hittorff (see §. 80. 109). Raf. Politi *Il viaggiatore di Girgenti e il Cicerone di piazza ovvero guida agli avanzi di Agrigento, Girgenti* 1826. [1842 by the Same, *Antichità e mon. per servire all' opera intit. il viagg.* 40 tav. 8vo.]

6. ON ETRURIAN MONUMENTS OF ART IN GENERAL, §. 168—178. Volaterræ, §. 168. 70. 71. 74. 76. Pyrgos, Cyclopean foundations of the temple of Eileithyia, J. Mellinger *Archäol. Intell. Bl.* 1836. No. 11. [Canina *Annali d. Inst.* xii. p. 34. ant. Castello di Pirgi.] Fæsulæ 168. 70. Arretium 170. 71. 72. Vetulonium 168. Inghirami *Memor. d. Inst.* ii. p. 95. Ambrosch p. 137. Rusellæ 168. Populonia 168. 76. Cosa 168. Telamon 176. Cortona 168. 70. Perugia 168. 73. 74. 75. Saturnia 168. Volci 169. 70. 73. 74. 75. 77. *Bullett.* 1835. p. 177. Clusium 170. 71. 73. 74. 75. 76. 77. 78. Falerii 168. 70. Tarquinii 170. 72. 73. 74. 77. Axia 170. Orchia 170. Bomarzo 169. 70. Viterbo 170. Tuscania 170. Veii 168. Adria on the Po 170. 77. Praeneste 173. Alba Longa 168. 70. Velitræ 171. Umbria 176. Ameria 168. Spolegium 168.

7. PLACES WHERE VASES HAVE BEEN FOUND IN ETRURIA: Necropolis of Volci on the river Arminia (Fiora) near Ponte della Badia; excavations since 1828, on the estates of Prince Lucian of Canino, the Candelori and Feoli. The Dorow-Magnus Collection in the Royal Museum at Berlin. On the kinds of vases §. 99, 2. 143, 2. On the localities, Westphal, *Topogr. dei cont. di Tarquinii e Vulci*, *Ann. d. Inst.* ii. p. 12. tv. agg. a. b. Lenoir, *Ann. iv.* p. 254. M. I. 40. Works of Pr. Lucian: *Muséum Etrusque de L. Bonaparte*. 1829. *Catalogo di scelte antichità (Estratto, Ann. i.* p. 188). Vases Etrusques de L. Bonaparte *Livr. i. ii.* (*Bullett.* 1830. p. 143. 222). Candelori vases: *Bull. d. Inst.* 1829, p. 75 ff. The splendid collection described by Second. Campanari Rome 1837. *Idem Intorno i vasi fitt. rinvenuti ne 'sep. d'Etruria R.* 1836. 4to Bröndsted. A brief descr. of 32 anc. Gr. vases lately found by M. Campanari, L. 1832. C. Fea *Storia de' vasi dipinti che da quattro anni si trovano R.* 1832. Necropolis of Tarquinii, chiefly vases of the archaic sorts. v. Gerhard, *Hyperb. Rom. Studien.* s. 134. Caere, a very promising mine. *Bull.* 1834. p. 49. 97. 1836. p. 159. Bomarzo, fine vases and bronzes. Clusium, numerous antique vases. *Bull.* 1837. p. 192. [A great number of black vases only to be met with here and in the neighbourhood, of various forms and with ornaments and figures in relief.] Adria on the Po, fragments of vases found in the burying-place on the Tartaro, strikingly similar to those of Volci in forms, paintings, and inscriptions, also terracottas, mosaics, marble fragments, and intaglios collected in the Bocchi Museum. See

Filiasi, Giorni. dell' Ital. Letter. Padova. T. xiv. p. 253. [Kramer Ueber den Styl u. die Herkunft der bemalten Griech. Thongefässe s. 198—206.] A manuscript work in the Vienna cabinet of antiquities. Steinbüchel Wiener Jahrb. 1830. ii. s. 182, &c. *in loco*. Welcker in the Bull. 1834. p. 134. (comp. Hall A. L. Z. 1834. Inn.) R. Rochette Annali vi. p. 292. I find the painter Euthymides twice in the inscriptions on these potsherds, as well as at Volci. The great traffic of antiquity in earthenware certainly comprehended likewise painted vases, and hence we may account for the appearance of closely corresponding works in regions far apart; for instance the slaying of the minotaur on an Attic vase, in the possession of Burgon, London, [now in the Brit. Mus.] is designed precisely in the same way as on the famous Sicilian vase of Taleides in Hope's Collection.

The first vases found in the country of the Sabines at Somnavilla, Bull. 1837. p. 65. 70. (Hiero painter) 207. [The vase with the rising and setting sun, Mon. d. Inst. ii. 55. Annali x. p. 266. xiv. p. 210. Another from the same place has been published by L. Grifi as Il ratto del Palladio, Roma 1845, an enigmatical representation, one in Berlin, Gerhard Neuerworbene Denkmäler, N. 1789.]

8. ETRUSCAN MUSEUMS: The Guarnacci, afterwards foundation of the public one, at Volterra: [in 7 rooms about 500 Etruscan urns] at the same place that of the Franceschini, of the Cinci. Antiquities in the Campo Santo at Pisa, placed there since 1810 (Lasinio Sculture del Campo Santo). [Roman not Etruscan]. Biblioteca publica [the Mus. since 1814, a work by D. Ant. Fabroni.] and Mus. Bacci at Arezzo. Accademia Etrusca and Mus. Venuti at Cortona (M. Cortonense §. 178); the Corazzi collection of bronzes has been sold and taken to Holland. Ansidei, Oddi, and other collections at Perugia (see Lanzi's Catal., comp. Blume ii. s. 210), public cabinet there. [Indic. antiqu. per il gabinetto archeol. di proprietà del magistrato di Perugia 1830. Svo. by Vermiglioli, partly from Oddi house.] Buccelli at Montepulciano. Casuccini, Paolozzi at Chiusi, il Circo also there. Etrusco Mus. Chiusino dai suoi possessori pubbl. con brevi espos. del cav. Inghirami P. i. ii. Poligrafia Fiesolana 1834. Ruggieri at Viterbo. Small collection, the Cervelli, at Orvieto, and various others.

Besides the general books of travels for Etruria the valuable work of Targ. Tozzetti: Relazioni d'alcuni viaggi fatti in Toscana.

258. But by far the most extensive and productive is III., 1 the domain of Greek art which became subservient to the Romans, and was employed in the embellishment of Roman edifices. Rome is even in the great number of its existing 2 architectural remains, with which are sometimes connected very productive mines of statues, the capital of the ancient world of art, and the most important spot on earth to the archaeologist, although it produced so few artists in ancient times; the topography of Rome forms a considerable branch 3 of the study. The monuments and ruins still extant are 4 chiefly crowded round the oldest and, in a political sense, the most important part of ancient Rome—the Forum Romanum and the Via Sacra; doubtless also for this reason, that in the

middle ages the population early withdrew from that neighbourhood and left it to the past, while the *Campus Martius*, a city of magnificent structures in the time of the Emperors, because the new life in an especial manner settled there, exhibits few monuments, and for the most part only such as could be made to suit the wants and aims of that period.

5 The extensive gardens which occupy the east and west of Rome, therefore, abound in mines, and have filled entire museums; with the history of the latter is closely connected that of their possessors.

2. There are few connected accounts of early excavations, such as Flam. Vacca, *Notizie Antiquarie*. a. 1594 (in Fea, *Miscell. filolog.* T. i.); of the results of more modern investigations Guattani (§. 38. R. 2) gave early an account, then Fea in numerous memoirs (*Prodomo di nuove osservaz. e scoperte fatte nelle ant. di R.* 1816), together with the articles by Gerhard in the *Kunstb.* 1823–26 (now *Hyp. Röm. Studien*, s. 87 ff.), “*Römische Ausgrabungen.*” *Memorie Romane di Antichità e di Belle Arti*, from 1824 downwards. 1827. T. 4. Discoveries since 1823, *Atti d. Accadem. Rom. di Archeol.* ii. 639. *Istituto di Corr. arch.* from 1829, especially the *Rivista Generale del Bullet.* Chronological survey of the explorations in the Forum since 1802 by Bunsen, *Bullet. d. Inst.* 1829. p. 32. then *Annali* vi. p. 13. vii. p. 53. *Bull.* 1834. p. 225. 1835. p. 33. 65.

3. The fragments of the ancient plan, from the temple of Romulus and Remus, have been published by Bellori (*Thes. Ant. Rom.* iv.) Amaduzzi and Piranesi (*Antich. Rom.* i.) TOPOGRAPHERS: Flav. Biondo 1449, of more importance Andr. Fulvio 1527, Barthol. Marliani, *Topographia Romæ*. R. 1544 and 1588. Panvini 1558. Boissard, §. 37. R. 3. The inquiry not materially forwarded by Donati, *Roma Vetus et Recens* 1638, and Nardini, *Roma Antica* 1666 (*Thes. Ant. Rom.* iv.), fourth edition 1818 by Nibby. Fr. Ficoroni, *Vestigi e Rarità di Roma Ant.* R. 1744 (in Fea T. i.). Adler’s *Beschreibung der Stadt Rom.* Guattani, *Roma Antica* 1793, new ed. 1805. Venuti, *Descr. Topogr. delle antichità di Roma*, 2d ed. R. 1803, new ed. by Stef. Piali. R. 1824. Fea, *N. Descrizione di R. antica e moderna*. R. 1821, 3 vols. Svo. The same author sulle Rovine di Roma (*Storia dell’ Arti* T. iii.). Edw. Burton, *Descr. of the Antiquities and other Curiosities of R.* L. 1821. C. Sachse, *Gesch. und Beschr. der Alten Stadt R.* 2 vols. 1824, and (after the author’s death) 1828. *Beschreibung der Stadt Rom.* von E. Platner, C. Bunsen, E. Gerhard and W. Röstel i. (general part) 1830. ii, (Vatican) i. 1832. [2. 1834. iii, 1. 2. 3 1837. 38. 42. Extract therefrom by Platner and Ulrichs. L. Canina *Indicaz. Topografica di Roma ant.* 3. ed. 1841, with a large plan. By the same, *Espos. Stor. e topogr. del foro Rom. e sue adiacenze* ed. 2. R. 1845, with 14 pl. The same *Sul Clivo, sulla posizione e sull’ architettura del tempio di Giove Capit.* in the *Mem. d. Ac. Rom. di Archeol.* T. vi. Stef. Piali *Sopra alcuni monum. di Roma* *Dissertazioni* R. 2. T. 1833. 34. 4to.] W. Gell *Topogr. of Rome.* Plan by Nolli 1748; an extract in Monaldini 1818, a more complete one in Bunsen. Vasi’s *Itinerario*, modernized by Nibby.—The most important works with engravings are referred to §. 37 R. 3. and §. 190. The principal works of Piranesi are *Della magnific.*

ed architett. de' Rom. R. 1761. and *Antichità Rom.* R. 1748-56. 4 vols. fo. Views by Piranesi, Domen. Pronti, Clerisseau and Cunego, and Rossini. Views of all the seven hills in Cassas and Bence's *Grandes Vues*.

4. The following is a summary of the ARCHITECTURAL REMAINS mentioned in §. 179. 180. 190-95 (with some additions), in the direction of the Augustan district, and within the Aurelian walls. 1. Porta Capena. Tomb of the Scipios. 2. Cælinnontana. S. Stefano Rotondo (the so-called Temple of the Faun, an edifice of later antiquity). S. Giovanni in Laterano, obelisk, baptistry of Constantine. 3. Isis and Serapis (the southern part of the Esquiline). Coliseum. Baths of Titus. Palace of Titus (Sette Scale). Nero's House in part (Camere Esquiline). Basilica S. Clemente. 4. Via Sacra (Nibby, del Foro R., della via sacra, dell' anfiteatro Flavio e de' luoghi adjacenti. R. 1819). The arch of Titus (near the high road of the Via Sacra. *Bullet. d. Inst.* 1829. p. 56). Meta Sudans. *Templum Urbis*. Temple of Peace. Temple of Antonine and Faustina (San. Lorenzo in Miranda). 5. The Esquiline. Agger of Tarquin. Prætorian camp. Amphitheatrum Castrense. Nymphæum of Alex. Severus. Temple of Minerva-Medica. The arch of Gallienus. Painted house (of Lucilla?) §. 210. R. 4. 6. Alta Semita (Quirinal and Viminal). Baths of Diocletian and Constantine. Monte-Cavallo. 7. Via lata (westward from the Quirinal). 8. Forum Romanum (on the situation and extent of the Forum, *Sachse i. s.* 698. and the plan by Hirt, *Gesch. der Baukunst*, Tf. 23). [Bunsen *les forums de Rome Mon. d. I. ii*, 33. 34. *Annal.* viii. p. 207-281. ix. p. 12-50. By the same Restoration of the Rom. For. and of the magnificent fora of Caesar and the emperors, *Beschr. Roms iii.* 2. s. 1-188.] Temple of Jupiter Tonans (?), of Saturn according to Niebuhr, confirmed by Bunsen. The so-called temple of Concord, and remains of the real temple of Concord, which probably Septimius Severus and his sons *restituerunt*. Arch of Septimius. Column of Phocas. So-called temple of Jupiter Stator. Basilica Julia. [Gerhard della Bas. Giulia ed alcuni siti del foro Rom. *estratt. dalle Effemer. Letter.* R. 1823. 8vo. His view confirmed by an inscription, *Bull.* 1835. p. 33.] So-called temple of Castor (three columns before Maria Liber.). Carcer Mamertinus (robur Tullianum, Leon. Adami's *Ricerche.* R. 1804. 4to. Capitolium (Zoëga, *Abhandl.* 331) and Arx (the southern summit of the hill, comp. *Dureau de la Malle* in *Millin's Ann. encycl.* ix. p. 17). Arco di Giano. Small arch of Severus. So-called temple of Vesta (S. Stefano on the Tiber, a peripteral tholos). So-called temple of Fortuna Virilis. Mouth of the Cloaca Maxima. Forum of Augustus (according to Hirt, Niebuhr and others; *Sachse* calls this erroneously the Forum of Nerva; Temple of Mars Ultor (*Sachse* assumes only *one* temple of the name). Forum of Nerva; temple of Pallas. Forum of Trajan; Column; Basilica Ulpia. 9. Circus Flaminius (the greatest part of the Campus Martius). The Sæpta rightly conceived (in connexion with the disagreement of so many centuries at the same time) by Peter and *Ztschr.* f. A W. 1839. S. 137. Theatre of Marcellus, near which stood formerly (Ant. Labacco, *Alcune notabili antiqu. di Roma.* V. 1584) a Doric peripteral temple. Portico of Octavia. Theatre of Pompey. Baths of Agrippa; Pantheon. Arch of Claudius. Column and temple of M. Aurelius. Obelisk on Mount Citorio. Mausoleum of Augustus. Obelisk in the Piazza del Popolo. 10. Palatium. Palatine palaces of the Emperors

(Scavo Rancurelliano, Guattani M. I. 1785. Genn. Ott.). Septizonium. Arch of Constantine. 11. Circus Maximus. Circus (Bianchini, *Circi Max. iconographia*. R. 1728. fo.). 12. Piscina Publica (continuation of the Aventine). *Thermæ Antoninianæ*. 13. Aventinus. Pyramid of Cestius (Falconieri, *Thes. Ant. Rom.* iv. p. 1461). [Piranesi *Mon. de' Scipioni*, 1785. f. m.] 14. Transtiberina (Janiculum). Beyond the fourteen districts: Campus Vaticanus. Hadrian's Mausoleum. Basilica of St. Peter. On the Via Ostiensis: Basilica of St. Paul. On the Via Appia (Labruzzi, *Via Appia illustr.*): Monument of Cæcilia Metella. Tomb of Claudia Semne (Uhden in Wolf and Buttmann's *Museum* i. B. 534) and many others. [Di due sep. Rom. del secolo di Augusto scov. presso la tomba de' Scipioni dal Cav. G. P. Campana R. 1840. fol. Grifi *Sepolcro nella vigna Lozano* R. 1840. 4to.] Columbarium of the freedmen of Livia (works of Bianchini, Gori, de Rossi). Catacombs of the Christians. Circus of Caracalla (Bianconi, *Descr. dei Circi*. R. 1789. fo.). Fountain of Egeria (Wagner, *De fonte et specu Egeriæ*. 4to.). On the Via Nomentana: Basilica of St. Agnes. Tombs of Constantia and Helena. On the Via Flaminia: Tomb of the Nasones §. 210. R. 4. On the Via Aurelia: Painted sepulchral monuments of the Villa Corsini (in Bartoli), [of the Villa Pamfili, from which drawings were taken for publication and copies in colours at Munich in the United Collections, P. Secchi *Mon. Ined. di un Sepolcro di famiglia Greca scov. in Roma sulla via Latina*. R. 1843. fol. The paintings in Cav. Campana.]

5. Worthy of especial notice: Villa Mattei on the Cælian Hill; Villa Giustiniani, now Massimi, eastward from Mount Cælius; V. Negroni and Altieri behind the Esquiline; V. Barberini behind the Quirinal; V. Ludovisi on the Pincian Hill, *collis hortulorum* (here lay the large Sallustian gardens, Gerhard's *Abhandlung* in Gerlach's edition of *Sallust*); V. Farnese and Spada on Mount Palatine; V. Corsini between the Janiculum and Vatican; V. Albani before the Porta Nomentana; V. Borghese before the P. Flaminia and Pinciana.

259. In the countries surrounding Rome, in LATIUM, the places which were selected by the emperors as country-residences, such as the splendid Antium, Tibur, also Lavinium (but not Alba Longa as we might have expected from Domitian's love of magnificence), are especially productive sources of works of art, without being so exclusively.

LATIUM. Kircher's *Latium*, fo. 1761. *Vet. Latii antiqua vestigia*. R. 1751, enlarged: *Vet. Latii antiquitatum ampliss. collectio*. R. 1771, not of much use. Bonstetten, *Voy. sur la scène des dix dern. livres de l'Enéide*. P. 1805. Sickler, *Plan Topogr. de la Campagne de R.* with text in 8vo. Weimar 1811. R. 1818. Nibby, *Viaggio antiq. ne' contorni di R.* R. 1819. 2 vols. 8vo. Sickler and Reinhardt's *Almanach aus Rom*. ii. s. 182. Tf. 13 ff. J. H. Westphal, *Die Röm. Kampagne*. B. 1829. 4to., with two maps. W. Gell, *Essai Topogr. des environs de R.* (v. *Ann. d. Inst.* ii. p. 113.)

In detail: GABII, Forum §. 295. [Temple of Gabii and Aricia, *Annali* xii. tv. D. p. 23. VEII, *Canina Descr. dell' ant. città di Veii* R. 1847, opera edita in pochi esemplari da distribuirsi in dono fol. p. 83 sqq. A list of the (175) works of sculpture and fragments found there in 1824 and purchased by the government.] Statues in V. Borghese §. 261. ALBA LONGA (Pira-

nesi's *Antich. di Alb. e di Cast. Gandolfo*), Emissary §. 168. R. 3. Tomb §. 170. R. 3. Singular urns (Tambroni and Aless. Visconti in the *Atti dell' Acc. Arch. Rom.* ii. p. 257. 317). LANUVIUM §. 191. PRÆNESTE, Suaresi, *Præneste antiqua*. R. 1655. Temple of Fortuna. Il tempio della Fortuna Prenestina ristaur. da Const. Thon, descr. da A. Nibby. R. 1825. Svo. TIBUR, so-called temple of Vesta (Desgodetz, ch. 5), of the Sibyl, della Tosse. Supposed Villa of Mæcenas. *Ant. del Rè, Dell' antichità Tiburtina*. R. 1611. Stef. Cabral and Fausto del Rè, *Delle ville e monumenti ant. della città e del territorio di Tivoli*. R. 1779. Villa of Hadrian, §. 191. Horace's Sabine country-house. Capmartin de Chaupy, *Decouverte de la Maison de Campagne d'Horace*. 3 vols. Svo. Nibby, *Viaggio antiqu. alla villa di Orazio, a Subiaco e Trevi*, *Mem. Rom.* iv. p. 3—81. Le Antichità di Alba Fucense negli Equi, misurate e descritte dall' archit. Carlo Promis. Roma 1836, Svo. *Bullett.* 1836. p. 76 (Road to Rome, the fortification, kinds of stone, temples, Tuscan basilica). TUSCULUM, catacombs, tomb of the Furia family. Considerable new excavations by Lucien Bonaparte. *Comp. Kunstb.* 1826. n. 3. [Canina Descr. del Antico Tusculo, 1841 fol.] CORA, Doric temple of Hercules. G. Antolini, *Opere T. i.* 1. Piranesi, *Antichità di Cora*. R. 1761. fo. OSTIA, Lucatelli, *Diss. Corton.* vi. Harbours, §. 190. R. 2. Fea, *Relazione di un viaggio ad Ostia*. The same, *Alcune Osserv. sopra gli ant. porti d'Ostia*. *Sickler's Almanach* i. s. 284. ii. s. 231. 244. *Excavations Bull.* 1834, p. 129. *Archäol. Intell. Bl.* 1834. No. 61. ANTIUM, greatly embellished under Caligula and other Cæsars of the house of Augustus; Theatre and other remains. A mine of excellent statues, v. especially Winckelm. *W.* vi. 1. s. 259. and Fea *ibid.* 2. s. 320. *Phil. a Turre Mon. vet. Antii*. R. 1700. Fea, *Bull. d. Inst.* 1832. p. 145. Aphrodisium in the neighbourhood; where 23 statues were found in 1794. TERRACINA, Ruins on the heights.—Cyclopean walls, §. 166. G. A. Guattani, *Mon. Sabini V. I.* R. 1827. Svo.

260. IN LOWER ITALY the district skirting the gulf of Puteoli gives evidence not merely of the earlier Hellenic culture, but also of the magnificence and luxury of the Romans. As the Romans themselves sought at Neapolis the enjoyment of a free and comfortable Hellenic life, and willingly allowed the remains of it to continue, so also both worlds of art come here in contact in the ruins and tombs. But the most distinct view of ancient artistic culture, in the first century of the Christian era, is furnished by the cities which were buried by Vesuvius. Although here many a deviation may be deduced from earlier Hellenic influences and still subsisting Oscan nationality, we find, nevertheless, in the main, every thing analogous to the taste of the Roman capital, and if we mark out and fill up the features which Rome presents on a large scale, but more faintly, in accordance with the detailed aspect of Pompeii, we can form to ourselves a very accurate and animated picture of life at that time.—NORTHERN ITALY furnished a host of scattered ruins and mines of statues; the greatest number is to be found at Verona.

1. Rehfuës *Gemählde von Neapel und seinen Umgebungen*, 3 Th. 1808. Mormile, *Descr. della città di Nap. et dell' antichità di Pozzuoli*

con le figure degli edificj e con gli epitafj che vi sono. N. 1670. POZZUOLI (Dicaearchia, Puteoli) rich in antiquities. Franc. Villamena, Ager Puteolanus s. prospectus ejusdem insigniores. R. 1620. 4to. P. Ant. Paoli Avanzi delle antich. esist. in Pozzuoli, Cuma e Baiæ. N. 1768. fo. Le antich. di Pozz., Baiæ e Cuma inc. in rami da F. Morghen. N. 1769. fo. Jorio, Guida di Pozzuoli. Serapeum, a monoportal temple with medicinal springs and numerous cells for incubation, probably built after the pattern of the Canobian temple (in Memphis also the Serapeum was at the same time a sanatory institution, Reuvens, Lettres à Mr. Letr. iii. p. 83, in the same way as at St. Cannart in the south of France), according to Andr. Jorio's work on the temple of Serapis. Kunstbl. 1824. n. 19. An older plan by Erdmannsdorf. Amphitheatre, aqueduct, piscina, tombs. The so-called temples of Venus and Diana (probably bath-halls), the piscina admirabilis, and other objects at BAIÆ. [In the street of tombs at Puteoli which is but little known, there have been many laid open of late years, with fine wall paintings, and others remarkable for their construction and design.] A theatre at MISENUM. Circus or amphitheatre of CUMÆ. Tomb with the supposed skeletons (§. 432). On the grotto of the sibyl at Cumæ especially Jorio, Viaggio di Enea all' Inferno. [General opinion, as it seems, places it wrongly; it is close by the acropolis of the oldest Cumæ, spacious, with a high stair hollowed out in the side wall, and leading up to a narrow seat; the temple of Apollo probably stood on a pinnacle of rock in the neighbourhood.] Galleries in POSILIPPO, §. 190. R. 1. ii. Rob. Paolini, Mem. sui monumenti di antich. e di belle arti ch'esist. in Miseno, in Baoli, in Baja, in Cuma, in Capua ant., in Ercolano, in Pompeji ed in Pesto. N. 1812. 4to. CAPUA, amphitheatre. [Rucca Capua Vetere o sia descr. di tutti i mon. di C. ant. e particul. del suo amfit. Nap. 1828.]

On the discoveries in CAPRI, Hadrava, Ragguagli di vari scavi e scoperte de antich. fatte nell' isola di Capri. N. 1793. Svo. [1794. 4to.] Gori's Symbolæ litter. Decad. Rom. V. iii. p. 1. (Flor. 1748. vol. 1.) Ruins of a temple (?) in PANDATARIA.

2. The first discoveries which pointed to the BURIED CITIES were: the finding of the famous female statues (§. 199. R. 7) on the property of prince Elbeuf Emanuel of Lorraine, in the area of the theatre of Herculanium, about 1711; the discovery of the so-called house of Arrius Diomedes on the street of sepulchres at Pompeii when sinking a well, 1721; then the more fruitful discoveries at Herculanium, at the erection of a cheateau for Charles III., 1736. Herculanium, which is buried to a great depth, and whose forum lies under Resina, can only be explored like a mine, by means of shafts; Pompeii, on the other hand, which was but slightly covered, can be laid quite open. However, it was, for this very reason, especially after it was covered the first time with ashes, mostly despoiled of the more valuable objects by the excavations of the earlier inhabitants themselves. In the time of the French, the zeal which had almost become dormant received new life, and the excavation of the forum was undertaken. The more recent investigations began, after the forum was laid open, at the arch near the temple of Jupiter in the forum, and follow the streets leading northward from thence (Temple of Fortuna, Baths, Fullonia, House of the Tragic poet, House of the Faun).

More recent works §. 190. R. 4. 210. R. 3. Besides these, on **HERCULANUM**: Venuti, Descr. delle prime scoperte dell' ant. città di Ercolano. 1748. Works containing accounts, by Cochin and Bellicard, de Correvon, Ant. Fr. Gori, Winckelmann, Cramer. (Rosini) Dissertat. Isagog. ad Hercul. Volum. explanationem. Bayardi, Prodrômio delle antich. d'Erc. N. 1752. Le antich. di Ercolano. N. 1757—92. i—iv. vii. Pitture, v. vi. Bronzi, viii. Lucerne etc. (Extract in German by Murr with outlines by Kilian.) Antiquités d'Herculanum, grav. par Th. Piroli et publ. par F. et P. Piranesi. P. 1804—6. 6 vols. 4to. On **POMPEII**: an interesting List by Weber, 1757. Ann. d. Inst. ii. p. 42. M. I. 16. Martini Das gleichsam wieder auflebende Pompeii, Leipz. 1779. 8vo. Gaetano, Prospetto dei Scavi di Pompeii, 8vo. Millin, Descr. des Tombeaux, qui ont été découverts à Pomp. l'a. 1812. Romanelli, Viaggio da Pomp. a Pesto. N. 1817. 2 vols. 8vo. Choulant, De locis Pompei. ad rem medicam facient. Lips. 1823. Cockburn, Pomp. L. 1818. Sumptuous work by Coldicutt. L. 1825. Bonucci, Pompéi décrite. N. 1828. Later information in Nicolini's M. Borbon, in Jorio, Sugli Scavi di Ercolano. N. 1827, and in the accounts in Schorn's Kunstblatt, 1825. N. 36. 1827. N. 26. [in the yearly Ragguagli de' lavori della r. Accad. Ercol. by Avellino since 1833.] Jorio Plan de Pomp. et Remarques sur les édif. N. 1828. Large map by Bibent. Guarini, on some monuments at Pompeii. Catalogue of works on Herc. and Pomp. in the M. Borbon. i. p. 1. [Excavations Bull. 1834. p. 145. from 1835—38 by H. W. Schulz Annali d. Inst. x. p. 145, continued in the Bull. 1841—42. R. Rochette Lettre à Mr. Salvandy P. 1841.]

BENEVENTUM, Triumphal arch, §. 191. R. 1. Vita, Thes. Antiqu. Beneventanarum. R. 1754. T. i. (Roman antiquities.)

3. In **UMBRIA**: **OCRICULUM**, very considerable ruins; bridge, theatre, amphitheatre, several temples. Excavations in 1777. Guattani M. I. 1784. p. 1 sqq. **NARNIA**, a beautiful bridge, of the Augustan period. **ASISIUM**, ancient temple, Maria della Minerva, Corinthian, of elegant design. G. Antolini, Opere T. i. 2. Guattani 1786. p. xx. Göthe Werke xxvii. s. 186. Theatre, amphitheatre, circular temple. Supposed temple of Clitumnus. Schorn's Travels, s. 462. R. Venuti, Osserv. sopra il fiume Clitumno etc. R. 1753. 4to. **FERENTO**, in the district of Viterbo, a gate of the same description as the *oxuzai*, Annali d. Inst. ix. 2. p. 62. **TUDER**, so-called temple of Mars. Memoirs by Agretti and others, Giorn. Arcad. 1819. iii. p. 3. **FULGINIUM**, Pontano, Disc. sopra l'antichità della città di Foligno. Per. 1618. 4to. **FANUM**, Triumphal arch of Augustus, and another of Constantine. **ARIMINUM**, §. 190. R. 1. i. Fine bridge. Thom. Temanza, Antichità di Rimini. V. 1740. fo. In **ETRURIA**, little of consequence belonging to the Roman period. Amphitheatre at **ARRETIUM** (Lor. Guazzesi in the Diss. dell' Acc. di Cort. T. ii. p. 93) and at other places. In **PICENUM**: **ANCONA**, §. 191. R. 1. Peruzzi, Diss. Anconitane. Bol. 1818. 4to. Amphitheatre of **FALERIA**, Giorn. Arcad. lv. p. 160. Theatre of **Fallerone** in the March of Fermo Bull. 1836. p. 131.

In **UPPER ITALY**: **BAVENNA**, §. 194. R. 5. **PATAVIUM**, Ruins of a Corinthian temple (Ant. Noale, Dell' antichissimo t. scoperto in Pad. negli anni 1812 e 1819. Pad. 1827). **VERONA**, the immense amphitheatre. Maffei, Degli Anfiteatri. Desgodetz, Les édif. ch. 22. On new excavations, Giulari, Relazione degli escavamenti etc. V. 1818. 8vo. Arcus

Gavii et Gaviae. Many other Roman buildings, §. 193. R. 7. Excavation, Bull. 1837. p. 173. A temple of Minerva etc. in the neighbourhood, *ibid.* p. 137. [MODENA and neighbourhood, Bull. 1846. p. 23. 1842. p. 145. 1843. p. 151. 1844. p. 178.] BRIXIA. Ottavio Rossi, *Le Memorie Bresciane*. Br. 1693. 4to. New discovery of a temple and large bronze figures. Dr. Labus, *Antologia* 1824. n. 43. [Labus intorno vari ant. mon. scop. in Brescia, *Relaz. del prof. R. Vantini*, Brescia 1823. 4to. Fort. Benigni *Lettera sui scavi fatti nel circondario dell' antica Treja*. Macerata 1812. 4to. 12 tav. In the court-house at Macerata 2 rows of statues, togati, one at Foligno, called Æsculapius, and in most towns some remnant of antiquity. *Vari mon. dell' Italia* (Milan, Brescia, Verona, Vicenza), *Annali* xi. p. 181.] Monti *Escav. Bresciane*. VELLEJA, a Forum. Antolini, *Le rovine di Velleja misurate e disegn.* Mil. 1819. fo. *Amalthea* i. s. 331. The monuments have for the most part been taken to Parma. [Excavations, Bull. 1842. p. 175. 1843. p. 161.] MEDIOLANUM, P. Gratidius, *De præclaris Mediolani ædificiis quæ Aënobarbi cladem* (1162) *antecesserunt*. Med. 1735. 4to. On the 16 columns near S. Lorenzo, a treatise by Grillon 1812. Amati, *Les antiq. de la ville de Milan*. Mil. 1821. and *Succinte Mem. intorno le sedici ant. col.* Mil. 1831. fol. [From a bath-hall, *Archæol. Zeit.* 1846. §. 389.] AOSTA, §. 190. R. 1. ii. SUSA, *ibid.* Millin's *Voy. en Savoie, en Piémont, à Nice et à Gènes*. P. 1816. His *Voyage dans le Milanois, Plaisance, Parme etc.* P. 1817. AQUILEJA. Bertoli, *Le antich. d'Aquileja profane e sagre*. Ven. 1739. fo. The three last vols. with the drawings lie unprinted in the possession of a private gent. at Venice; among them is the complete set of silver plate of the family of the Eusebii in the time of Constantine.] FORUM JULII, Museum of native objects. [Excavations, *Bullett.* 1835. p. 213. *Antiquities of Pola*, amphitheatre, temple of Roma and Augustus, arch of the Sergii in the *Antiq. of Athens* vol. iv. Stancovich *Della anfitheatro di Pola*. Venez. 1822. 8vo. Alason, *Pictures and Views of the Antiq. of Pola* 1819 fol.]

- 1 261. It is proper that the information regarding MUSEUMS with which we shall follow up the topographical details, should begin with Rome. With the prodigious riches of her soil Rome has acquired, especially through the wise regulation which prohibits works of ancient art from being carried away without the sanction of the government, public museums with which it will be long ere any others can vie in abundance of excellent and well-preserved objects, however rich Munich and the British Museum may be in rare and valuable works from Rome—an abundance compared with which all description must remain imperfect, and which must often cause the most interesting specimens to run the risk of being overlooked. On the other hand, the best days of private collections are over, the most distinguished have become ornaments partly of Italian
- 2 and partly of foreign capitals. In Northern Italy FLORENCE has been enriched by the Villa Medicis and Etruria, and VENICE principally by acquisitions from Greece, but also from the neighbourhood and from Rome; all other collections have
- 3 been deprived of such sources. But NAPLES [in addition to

the Farnesian] has superabundant native treasures, which are naturally concentrated there, and secure to that capital, next to Rome, an independent importance, and an interest for which no other collection can furnish an equivalent.

1. 60,000 statues or antiquities at Rome have been spoken of, nay, Lanzi goes as far as 170,000. Oberlin, p. 127. Jacobs *in loco*. s. 516.—The general works on antiquities at Rome by Cavalieriis and others, v. §. 37. Less important: Borioni, *Collectanea Antiq. Rom.* with explanations by Rod. Venuti 1735, mostly bronzes. *Antiquitatis Monumenta Rom. collecta et illustr.* a Conyers Middleton. L. 1745.—Ramdohr *Ueber Mahlerei u. Bildhauerarbeit in Rom.* 1787. 3. Thle 8vo. Lumisden, *Remarks on the Antiq. of Rome*, 1797. 4to. Gerhard, *Roms antike Bildwerke*, in the *Beschreibung Roms*. i. s. 277—355.

Statues in public places at Rome: before the Capitol M. Aurelius, the two basalt lions, the dioscuroi (not excellent); the horse-tamers on Monte Cavallo; Pasquino and Marforio (a river-god, and Ajax with Patroclus. *Notizie di due famose statue di un fiume e di Patroclo.* R. 1789.) [*Bonada Anthol. Diss.* i. 1, *simulacrorum in urbe antiquitas.*]

COLLECTIONS.

I. PUBLIC.

a. In the CAPITOL:

Museum Capitolinum; founded by Clement XII., enlarged by Benedict XIV. and other popes. Chief work §. 38. Rich in hermæ of philosophers and the like. Palace of the Conservatori. [Platner in the *Beschr. Roms* iii, 1. s. 107 ff. *The Capit. M. S.* 137—258. *Ferd. Mori Sculture del M. Capitol.* 2 T. R. 1806. 7. 4to.]

b. In the VATICAN:

M. Pio-Clementinum; opened by Clement XIV. by means of his treasurer Braschi, who as Pius VI. greatly enlarged it. Principal work, §. 38. Comp. Zoëga's remarks in *Welcker's Zeitschr.* i. s. 310. 373 ff. M. Chiaramonti added by Pius VII. §. 38. The Nuovo braccio constitutes a further enlargement, comp. *Kunstbl.* 1825. N. 32. (One of the newest acquisitions is the collection of the duchess of Chablais, with Bacchian sculptures from Tor Marancia on the Via Appia, Gerhard, *Hyperb. Röm. Studien.* s. 101). [L. Biondi *I. Mon. Amaranziani* 1843. fol. 50 tav. 142 s.—Additions, see Gerhard in the *Kunstbl.* 1825. s. 127 f.] The magazines also of the Vatican contain important objects [which have been now for the most part transferred to the new Lateran Museum. This museum was intrusted to father Secchi to publish]. *Fea, Nuova descr. de' mon. ant. ed oggetti d'arte nel Vaticano e nel Campidoglio.* R. 1819. 12mo. Gerhard and Platner, *The Vat. Mus. in the Beschr. Roms* ii, 2. s. 1—283. *Musei Etrusci quod Gregor. XVI. in Aed. Vat. constituit mon.* P. 1. 2. R. 1842 f. m. Comp. H. Brunn. in the *Kunstbl.* 1844. N. 75 ff. It contains the collection of General Galeassi, one of the richest collections of gold ornaments, bronzes, clay figures, especially painted vases. The D'Agincourt collection of terracottas and a great number of Roman sculptures are in the casino in the gardens.

c. In the COLLEGIUM ROMANUM:

M. Kircherianum, published by Bonnani, R. 1709. fol. M. Kirch. *Ærea illustr. notis Contucci*. R. 1763-65. 2 vols. fol. [Increased by Pater Marchi with rare bronze articles, and especially in the now very complete collection of *as grave*.]

II. PRIVATE COLLECTIONS (comp. Vasi and the List in Winckelmann, Werke. Bd. vii.).

ALBANI, Palace and villa (§. 258. R. 5), which were filled with treasures of art by the Cardinal Alex. Albani, and of which Winckelmann (M. I.) and Zoëga (Bassir.) especially have made use. There is a catalogue. Memoirs by Raffei; Marini's *Inscr. Villæ Alban.* Many things are now gone to Paris and Munich, but still much remains. [Still one of the richest museums in the world and the finest of all. *Indicazione antiquaria per la V. Albani* ed. 2. in Rome 1803, by Fea. *Beschr. Roms iii*, 2. s. 455-565.]

BORGHESE, Palace and villa. The treasures of the villa were purchased by Napoleon, and therefore remained at Paris: new ones however are now collecting there again. *Sculture del palazzo della villa Borghese detta Pinciana*, R. 1796. 2 vols. Svo. *Mon. Gabini della villa Pinciana* descr. da Visconti. R. 1797. in Svo. *Visconti's Illustrazioni di Mon. Scelti Borghesiani*, edited by Cher. de Rossi and Stef. Piale. 1821. 2 vols. large fo. [*Beschr. Roms iii*, 3. s. 230-57. (Canina) *Indicaz. delle opere ant. di scolt. esist. nella v. Borghese*. R. 1840. *Beschr. Roms iii*, 3. 1842. s. 230-57., the recently united and enlarged collection. A. Nibby *Mon. Scelti di V. Borghese*. R. 1832. Svo. maj.]

BARBERINI, Palace. Much has gone to England, the greatest part to Munich. *Tetii Ædes Barberinae*. R. 1647. fo. A portion now in the Sciarri palace [in cellars]. Gerhard *Prodromus*, s. xv. Some things still remain.

MATTEI, Palace and villa. *Mon. Mattheiani* ill. a Rud. Venuti cur. I. Cph. *Amadutio*. R. 1776-79. 3 vols. fo. The best of it in the Vatican [several statues, busts, and bas reliefs which had come to Cardinal Fieschi, together with the two friezes from the palace of S. Croce, and two marble chairs from the palace Della Valle were sold by auction at Paris in June 1816].

GIUSTINIANI, Palace, the antiquities are mostly dispersed. *Galeria Giustiniana*. R. 1631. 2 vols. fo. [The first collection at Rome, a part of which was disposed of by public auction.]

FARNESE, Palace; villa on the Palatine, Farnesina in Trastevere. All the antiquities now at Naples. [A good number still remain in the palace, and some of these of considerable value.]

LUDOVISI, the excellent sculptures of this villa seem to be still there [all still. *Beschr. Roms iii*, 2. s. 577-91. *Capranesi Description des Sculpt. anc. de la V. Ludovisi*, Rome 1842. All the mon. have been extremely well designed by Riepenhausen for E. Braun].

MEDICIS, Villa. The most valuable objects taken to Florence about 1770.

[COLONNA, *Beschr. Roms iii*, 3. s. 170 ff.]

NEGRONI, Villa. The antiquities bought up by Jenkins, the famous dealer in works of art; the best in the Vatican.

ALDOBRANDINI, Villa, now Miollis. [*Indice de sculpture e della galleria—Miollis 1814. 4to.*] Work by A. Visconti.

[CORVINI, *Beschr. Roms iii*, 3. s. 604 ff. ROSPIGLIOSI.]

PANFILI, Villa; statues and busts. Villa Pamphilia ejusque palatium. R. fo. There are still [very] many things in it; also in the Casino Panfili.

[TORLONIA. P. Vitale Marmi scolp. esist. nel pal. di Giov. Torlonia Duca di Bracciano 3 T. Rom. 8vo. *Beschr. Roms iii*, 3. s. 155 f.]

Villas ALTIERI, Casali, Strozzi [Massimo], and many others. Palaces Braschi, Rondanini, Ruspoli (many things from these in Munich). Collections of Thorwaldsen, Kestner, Bollard, and others. Magazines of Vescovali, and others. [The Rondanini coll. was distributed among the heirs, every thing good in the Braschi was sold, part now in the Lateran Mus., some good works in the pal. Massimi alle Colonne, Chigi, Spada, the 8 basr. in E. Braun's *Zwölf Basr. R. 1845 fol.* The newest coll. of any importance is that of Cav. CAMPANA, the richest of all in gold articles and terracottas, rich also in curious vases, bronzes, &c. Marble works in the garden-house near the Lateran.]

In the ENVIRONS of Rome: Villa Mondragone in Frascati (probably does not now contain much). Colonna palace near Palestrina [nothing now]. Cardinal Borgia's Museum at Velletri (Heeren in the *Amalthea i. s. 311. Et. Borson, Lettre, R. 1796.* [Vita synopsis Steph. Borgiæ cura P. Paol. a St. Bartolomæo. Rom. 1805. 4to. c. 5. 7.] Borgiana (on separate engravings in the *Gött. and Bonn Libraries*) has mostly been transferred to Naples. [Cardinal Pacca has formed a Museum Ostiense from the more recent excavations in Rome.]

2. FLORENCE, GRAND DUCAL Gallery, rich in statues (from the Villa Medicis), vases, engraved stones, bronzes, Etruscan antiquities. Gori, §. 37. [Lanzi in the *Giorn. de' letter. Pisa 1782. T. 47. p. 1—212.*, also separately as *n. gall. di Fir.*] Reale Galleria di Fir. inc. a contorni sotto la dir. del S. Pietro Benvenuti, ed illustr. dai SS. Zannoni, Montalvi, Bargigli e Ciampi F. 1812. 8vo. Comp. II. Meyer, *Amalthea i. s. 271. ii. s. 191. iii. s. 200.* The PITTI palace, Tableaux, statues, &c. de la Gal. de Flor. et du palais Pitti dessinés par Wicar (with explanations by Mongez). P. 1789. fo. Boboli garden. Ricciardi palace. [Some things in the Corsini, Rinuccini, Nicolini palaces and in the Guicciardini and Orlandini houses.]

[LUCCA, Osservazioni sopra alcuni ant. mon. di b. arte nello stato Lucchese. Lucca 1815. 8vo. PISA, P. Lusinio *Racc. di sarcofagi urne e altri mon. di scoltura del campo s. di Pisa, Pisa, 1824. 4to.* A list also in (Giov. Rosini) *Descr. delle pitture del campo s. Pisa 1810. 4to. 1837. 8vo.* FERMO, Mus. de Minicis, see *Giorn. scient. di Perugia, 1840. iii, 175. 1842. iv, 347*; in ASCOLI, by Msgr. Odoardi since the end of the 18th century.]

PESARO, *Marinora Pisarense* illustr. ab Ant. Oliverio. Pis. 1738. *Lucernæ fictiles M. Passerii cum prolegg. et notis.* Pis. 1739-51. 3 vols. fo. [*Antiquities in the town-house at Onesimo.*]

RAVENNA, Museo Lapidario in the archiepiscopal palace, bronzes in the public Library. There are many things scattered about in churches. [*Archäol. Intel. Bl.* 1833. s. 101.]

BOLOGNA, Antiquarium in the Library (Malvasia, *Marmora Felsinea*), enlarged by the confusedly mixed Museo Cospiano (*Descrizione di Lorenzo Legati.* Bol. 1677.) and more recent discoveries. Some things in the Zambeccari palace. Thiersch. s. 366. [(Schiassi) *Guida al Mus. delle antich. d. reg. Univ. di Bol.* 1814.]

FERRARA, Studio publico, some antiquities. Remnants of the M. Estense, in the collection of which Pirro Ligorio was employed. [C. Pancaldi *La statua ed altri mon. ant. scavati a Macaretolo tra Ferrara e Bologna.* Bologna 1839, 8vo.]

The palace of CATAJO, Collection of Marquis Obizzi. Thiersch, *Reise* s. 302-11. *Descr. del Catajo fatta da Betussi.* Ferr. 1669. 4to. [*Cel. Cavdoni Indic. dei principali mon. ant. del. r. Museo Estense del Catajo, Modena* 1842. 8vo. C. Malmusi *Mus. Lapidario Modenense* Mod. 1830. 4to.] The Quirini Collection in villa ALTICHIERO near Padua. Altichiero per Mad. I. W. C. D. R(osenberg). Pad. 1787. 4to. *Kunstbl.* 1829. N. 61 f.

VENICE, public collection in the vestibule of the library of St. Mark. v. §. 37. *Bull.* 1835. p. 159. *Mus. Nani* (the bronzes of which were purchased by Count Portalès-Gorgier) above §. 253. R. 2. *Mon. Gr. ex M. Jac. Nani* ill. a Clem. Biagio. R. 1785. 4to. By the same, *Mon. Gr. et Lat. ex M. Nani*. R. 1787. 4to. *Collezione di tutte le antichità—nel M. Naniano V.* 1815. fo. *Mus. Grimani*, founded by Cardinal Domen. Grimani, 1497, containing many things found at Adria, now for the most part transferred to the public Museum (Millin's *Orestéide*). [The reliefs with Iphigenia now at Weimar.] The Contarini Collection has also become public. On the [Nani] collections in Casa Tiepolo (the coins of which have passed into the cabinet of antiquities at Vienna), Giustiniani alla Zechere, and in Weber's possession, see Thiersch *Reisen in Italien* i. s. 261 ff. On the Venetian collections generally, especially the Grimani and Weber, Rink, *Kunstbl.* 1829. N. 41-44. 60 f. [*Collez. di tutte le antich. del Mus. Naniano* 1815 fol. 46 pl. only in 50 copies. *Ant. statue che in Ven. si trovano* Ven. 1740. 8vo.] The Case Trevisani, Morosini, and others, shone at an earlier period. Fiorillo, *Hist. of Painting in Italy*, ii. p. 52 sqq. *New Collections from the remains of the old, Bullet. d. Inst.* 1832. p. 205. In Venice the inquirer everywhere meets Greek objects. The four brazen horses of St. Mark are said to have been brought from the hippodrome of Epel in 1204. On these, *Mustoxidi sui quattro cavalli della basil. di S. Marco in Ven.* 1816. 8vo. *Treatises by Cicognara, Dandolo and A. W. Schlegel; Petersen Einl.* 146. 325.

VERONA. Public collection founded by Sc. Maffei, in which antiquities of all sorts, Grecian from Venice, likewise Etruscan, stand side by side. Maffei, *M. Veronense s. antiq. inscript. et anagl. collectio.* Ver. 1749.

Collection of Marq. Muselli. *Antiquit. reliquiæ a March. Zac. Musello Collectæ*. Ver. 1756. fo. Museum Bevilaqua, busts and reliefs (partly at Munich). [Cavaceppi *Racc. ii. prefaz.*] Former Museum of Count Moscardo, a medley of every thing (*Note overo memorie del M. etc. Ver. 1672*). Sc. Maffei. *Verona illustrata*. Ver. 1731. Count Orti di Manara *Gli Mon. Greci e Rom.—de' Conti Giusti, Verona 1835*. 4to. Bull. 1835. p. 206.

MANTUA, Bottani M. della R. *Accad. di Mantova. Mant. 1790*. Svo. The Museum of Mantua, which was laid waste in 1631, and restored in 1773, contains many works in marble,—statues, busts, reliefs. D. G. Labus, M. della R. *Accad. di Mantova. Mant. 1830–33*. T. i. ii. comp. Bull. d. Inst. 1833. p. 117. [T. iii, 1837.] *Journ. des Sav. 1835*. p. 396.

MODENA, public collection of bronzes, coins, inscriptions. [Sarcophagi. A couple of statues also at Reggio.]

CREMONA, Isidor Bianchi, *Marmi Cremonesi, Mil. 1792*. Svo.

BRESCIA, Mazzuchellianum M. a Com. Gaetano ed. atque illustr. V. 1761–63. 2 vols. fo. A collection in the area of the temple, §. 260. R. 3. is in the work. [*Museo Bresciano illustrato. Brescia 1838 fol. (by Labus).*]

PARMA, the former Farnesian treasures of art have gone to Naples since 1736; new ducal collection chiefly from Velleja. *Berliner Kunstbl. ii. s. 14*. [Antolini *De rovine di Velleja P. 1. tav. 9.*, eight large statues. The museum has been of late continually increasing with fine vases, bronzes, gold articles, and coins. *Bronzes, M. d. I. iii, 15. 16. Annali xii. p. 105. De Lama Guida al ducal M. di Parma.*]

MILAN, Royal cabinet of coins (the Sanelementinian collection in it). Collections of antiquities by Pelagio Pelagi and Nizzoli. Bull. d. Inst. 1832. p. 202.

PAVIA, Collection of the University (a few statues, antiquities, coins). Equestrian statue of Marcus Aurelius (Regisole). [P. V. Aldini *Sulle ant. lapidi Ticinesi. Pavia 1831*. Svo. and *Gli ant. marmi Comensi figurati e letterati. Pavia 1834*. Svo.]

TORTONA, M. del S. Manfr. Settale. Tort. 1666. 4to.

TURIN, M. Taurinense, made use of in the M. Veron. of Maffei (who was instrumental in founding it). (*Ant. Rivautellæ et Io. Paulli Ricolvi Marmoræ Taurinensia. 1743. 47. 2 vols. 4to.* On the present state of the Royal Sardinian collection, see Schorn, *Amalthea iii. s. 457*. [Millin, *Voy. en Savoie, en Piémont 1816. i. p. 253 sqq.* The large Egyptian coll. of the consul Drovetti purchased in 1822.]

IN ILLYRIA: TRIEST, public museum [formed in 1834]. Collection of the late C. Ott. Fontana, coins and Apulian vases.

FUME, Collection of sculptures (chiefly from Minturnæ) in General Nugent's possession. Bull. d. Inst. 1831. p. 65.

3. NAPLES. Real Museo Borbonico negli Studj, contains the Farnesian treasures increased by additions from the buried cities, Puteoli and the

Magna Grecian domain of art, and also by the Museums Borgia, Vivenzio, &c. Fine works in marble, but especially pictures, vases, bronzes, glass-wares, precious and engraved stones. The very comprehensive R. M. Borbonico by Niccolini, Finati, and others, from 1824 to [45, already 14 vols. 4to.] Gargiulo, *Raccolta de' mon. piu interessanti di R. M. Borb. Neapel's Antike Bildwerke, beschrieben von E. Gerhard, and Th. Panofka. Th. i. 1828.* Catalogue by Jorio for the vases and old paintings. Finati II R. Mus. Borbon. 1817—23. 3 T. [2 Ed. 1842. Egypt. Mon. brass and marble works, and *Galérie des petits bronzes* 1843. The erotic and the obscene objects in the private cabinet were published at Paris in 1836. 4to., and by H. Roux and Barré in 1840. Svo. In *Cuma entdeckte Statuen, A. Ferri in the Thes. Gronov. Burmann Antiq. Sicil. ix. vol. 4.*] Museum at PORTICI, the first reservoir into which the treasures of art from the buried towns found their way. Collection of Prince Giorgio Spinelli at Naples (especially terracottas from Greek tombs, Gerhard, *Prodr. p. xiv.* [The English minister Temple's collection of vases, together with numerous bronzes, &c., from Pompeii and Nocera; the Santangelo collection, one of the most considerable, that of the advocate Torrusio, principally from Nola,] and others. Magazines of vases (Gargiulo, de Crescenzi, Pacileo, especially Barone). Reliefs at Sorrento [on numerous sarcophagi in the episcopal palace].

In SICILY: PALERMO, Mus. of Prince Castello di Torremuzza. Another in the former college of the Jesuits (?). Ciccio Carelli's collection of vases. Hirt, Berlin, *Kunstbl. ii. s. 71.* 1829. CATANIA, Prince Biscari's museum (vases, marbles, coins). Hirt, s. 67. Sestini *Descr. del M. del Pr. di Biscari. F. 1776 and 1787.* [Münter *Neapel u. Sicilien. s. 421 ff.* Mus. of the Benedictines, s. 410.] Collection of Can. Spoto. Hirt, s. 59 (also on other Sicilian collections). Palazzuola, §. 257. R. 5. [SYRACUSE, Bartell's *Reise iii. s. 275. 617.* Hughes *Trav. in Sicily, Greece i. p. 48 sqq.* Vases, terracottas, coins, &c., are found in many places in Sicily collected by some one or another, as at Lentini, Castelvetro, Girgenti, Contorbi, Sciacca. At Palermo the museum of the Jesuits certainly exists still, containing bronze vessels, vases, terracottas, and Roman sculptures, and there is a similar one in the monastery of the Benedictines in the neighbourhood. The public mus. is particularly distinguished for the metopes of Selinunte and a small number of important vases, and is increasing. Vases in the possession of Prince Trabia, the duke of Seradifalco. The Carelli and Torremuzza collections can scarcely be still extant.]

5. THE WEST OF EUROPE.

- 1 262. Of the other countries in Europe, FRANCE still possesses the greatest number of native works of ancient art. For, not taking into account the monuments of the Celts, which even evince a certain spirit of enterprise and a putting forth
- 2 of great energies for architectural objects, the south of France in particular is rich in remains of Roman civilization and love of art, to which belong very excellent works in architecture,

and also many good sculptures; ruder works, bronzes, terracottas, mosaics, vases, such as every corner of the Roman empire produced, are also of course to be found throughout France. While the antiquities found there form museums in 3 the provincial towns, the capital of the kingdom can alone boast of a collection brought together from the chief lands of art, and which, after restoration of the plundered objects, is still a very splendid one in rightful possession. With regard 4 to SPAIN, neither its native ruins and remains, nor the treasures of art acquired from abroad, are so well known as they seem to deserve.

1. The Druidical grottoes, altars (dolmens), tumuli, obelisks (peulvans), pierres branlantes, stone-coffins, stone-circles (chronlechs). The most prevailing monuments are the stone-circles, and the alleys at Carnac near Quiberon in Bretagne. Bretagne and the neighbouring islands, as the last seats of Celtic religious worship, are the richest in these. See especially Cambry, *Mon. Celtiques ou recherches sur le culte des pierres*, Caylus in the *Recueil*, especially T. v., and the fabulous book, *Antiquités de Vésone cité Gauloise par M. le Cte Wlgrin de Taillefer*. 1821.

The same monuments recur in England, especially Wales (cairns, menhirs, rocking-stones and kistvaens, similar to the German Hünenbetten), where Stonehenge produces a really imposing effect.

2. See especially Millin's *Voy. dans les départemens du Midi de la France*. P. 1807. 3 vols. 8vo. [Fiorillo Kl. Schr. ii. s. 242 ff.]; also Montfaucon, *Mon. de la Monarchie Française*. P. 1729. 5 vols. Maffei, *Gallie antiqu. quædam selectæ*. P. 1733. 4to. The same, *De amphith. et theatris Gallie*. Caylus, *Recueil*. Pownall, *Notices and descriptions of antiqu. of the Provincia Romana of Gaul*. L. 1788. *De la Bauvagère, Grivaud de la Vincelle*. Lenoir, *Musée des Mon. Français*. I Partie. *Denkmäler der Römer im mittlgl. Frankreich von C. L. Ring*. Carlsr. 1812. 4to. *Mémoires de la Soc. des Antiquaires de Normandie*, and similar collections. There is more recent information given in *Ferussac's Bulletin*, Sect. vii. 1824—1833. [and of the Greeks, *Ann. d. Inst.* vol. x. p. 88. Autun, Lyon, Orange, Vienne, Carpentras, Rimes, Arles, and St. Remy. The *Mon. du Midi de la France par Grangent, Durand et Durant* P. 1819. royal fol. 44 pl. a valuable work.]

MASSIGLIA, Grosson, *Recueil des Antiqq. et Monumens Marseillois*. Mars. 1773. [Notice des mon. ant. conservés dans le M. de Mars. 1803. 28 B. Again collected after the Revolution, Notice 1840, 8vo.] Notice des Tableaux et Monumens antiques qui composent la collection du M. de Marseille, 1825. NEMAUSUS (Nîmes), above §. 190. R. I. ii. Maison Carrée, amphitheatre, fountains, so-called temple of Diana, mosaic pavement. Besides Clérissieu [and several older writers], Ménard *Hist. des Antiquités de la ville de Nîmes et de ses environs*. Nîmes 1825. New ed. by Perrot, 1829. (with a plan of the newly discovered portico around the maison carrée). [1840. Notice du Mus. de Nîmes 1841.] *Annali d. I.* vii. p. 195. GRENOBLE, Champollion-Figeac, *Antiq. de Grenoble* 1807. TOLOSA, *Mém. de l'Ac. de Toul.* T. i. [Du Mege *Descr. du Mus. des Antiquités de Toulouse*, Toul. 1835. 8vo.] ARELAS, ruins of a temple, anti-

pluithéatre. Aeguin, *Antiq. d'Arles*. 1687. (Vénus d'Arles). Uckert, *Geogr.* ii, 2. B. 434. [II. Clair Les mon. d'Arles ant. mod. 1837. Svo. A theatre discovered a few years since, remarkable. *Bull.* 1835. p. 135. Veran, *Notice des anc. mon. d'Arles*. P. text. 4 pl. fol. Estrangin *L'amphithéâtre à Arles, Marseille* 1836. Svo.] ARAUSIO (Orange), triumphal arch, theatre, amphitheatre, aqueducts. Gasparin, *Hist. de la v. d'Orange*. Or. 1815. and others. VIENNA, *Notice du M. d'Antiq. de la Ville de Vienne par le Sieur Schneyder, fondateur et conservateur*. LUGDUNUM, Spon, *Recherches des Antiq. de Lyon*. L. 1675. Svo. F. Artaud (*Antiquaire de la Ville (Description des Antiq. e des Tableaux dans le M. de Lyon, [Cab. des Antiques du M. de Lyon 1816, not complete] and other works. Ara Augusti, §. 199. R. 9. BIBRACTE (Autun), Thomas Bibracte s. Augustoduni mon. Lugd. 1650. Antiquities of SANTONES (Saintes), edited by Chaudruc de Crazannes. Antiqq. DIVIONENSES by Jo. Richard. P. 1585. VESUNNA (in Petrocoriis), R. l. NERAC, *Annali d. I. v. p. 327. BORDEAUX, Lacour, Antiqu. Bordelaises. Bord. 1806 (sarcophagi). PARIS, Roman bath. Strombeck, Berl. Monatschr. xiv. s. 81. Baths of Julian, Berl. Mus. 1837. n. 41 f. according to Q. de Quincy. Catacombs. The Relief with the Celtic (Esus and Cernunnos) and Grecian deities was discovered here in 1710. Baudelot, *Descr. des basr. trouvés depuis peu dans l'église cathédral. de Paris*. P. 1711, and *Hist. de l'Acad. des Inscr.* iii. p. 242. Montfaucon, *Mém. de l'Ac. xvii. p. 249, &c. AUGUSTA SUESONUM (Soissons) has recently become remarkable by the discovery of interesting statues, §. 126. R. 5. Bull. d. Inst. 1833. p. 105. JULIOBONA (Lillebonne), theatre, recently laid open, statues found, *Kunstbl.* 1824. N. 36. *Bull. des Scienc. Hist.* 1828. Mars, p. 245, Nov. p. 370. 1829. Sept. p. 54. *Ann. d' Inst.* ii. p. 51. tv. agg. c. BERNAY (Department of Eure), silver vessels of a temple of Mercury, §. 311. BETHOUVILLE in Normandy, vessels of clay with reliefs from Homer, lately discovered and published by Le Prevost.***

ALSATIA. Schöpflin, *Alsatia illustrata*, 1751. 2 vols. fo. The Schöpflin Museum (Oberlin, Schepfl. M. 1773. 4to.) now belongs to the city. [Schweighäuser fils *Mém. sur les antiq. Rom. de la ville de Strasb.* Svo. and *Enumération des Mon. les plus remarquables du Bas Rhin, et des contrées adjointes, Stras.* 1842. Svo. Golbery and Schweigh. *Antiquités de l'Alsace* 1828. fol.] Brocomagus (Brumzt, Rom. baths), Niderbronn, Bersch (a pagan wall), Ell, and Ittenswiller are places where altars, vases and the like have been found.

3. The chief periods of this collection are :—1st. The time before the revolution, which dispersed the treasures of art in Paris and Versailles. [Francis I. bought in 1531, 120 antiques, Vasari vi. p. 405. Various works of art described by Montfaucon were destroyed in 1795 by the conflagration of the Abbey.] Claude Mellan and Etienne Baudet, *Recueil des Statues et des Bustes du Cabinet du Roi*. P. 2 vols. fo. (also many things that are not now in the Louvre). Separate Cabinets de St. Denis, de St. Geneviève (Felibien, *Mon. Antiques*. P. 1690. 4to.)—2d. The time when the finest statues from all parts of Italy were united in the Louvre. Besides the works mentioned, §. 38: Lenoir, *Descr. histor. e chronol. des mon. anciens de sculpture déposés au M. de Paris*, 4 vols. Svo. *Le Grand, Galleries des Antiques*, P. 1803. Svo. Landon, *Annales du Musée*, 1800—1809. 17 vols. Svo. *Seconde Collection*, 1810—21. 4 vols. [Filhol

Galerie du M. Nap. redigée par Jos. Lavallée 1804—15. 10 vols. small 4to. 120 numbers each with 5 paintings and 1 work of sculpture.] Especially useful: *Mon. Ant. du M. Napoléon dessinés par Piroli, publ. par Piranesi* (with explanations by Schweighäuser the Younger, [under the superintendance of Visconti] then by Petit-Radel). P. 1804 4 vols. 4to.—3d. The period since the restitution. The old collection; the Borghese articles; many from the Albani collection; those of Choiseul-Gouffier [of which there is a Catal. by Dubois 1818.]; many from Greece, §. 253. R. 2. Recently opened Egyptian Museum containing the second Drovetti collection. *Descr. des Antiques du M. Royal, commencée par — Visconti, continuée par M. le Cte Clarac*, P. 1820, new ed. 1830. Clarac's *Musée de Sculpture antique et moderne*, will, besides those in the Louvre, contain a very comprehensive collection of statues and busts. [The statues of the Museums of Europe from pl. 395 in the 3rd to 991 in the 5th vol. of plates, where the Iconography of Egypt, Greece, and Rome begins. As to the text there has only appeared to the half of the 3rd vol. *Waagen Kunstw. u. Künstler in Paris*. B. 1839. The sculptures of the Louvre criticised in chronological succession. The vases in the mus. of Charles X.]

Besides the Louvre the CABINET des Médailles, together with the splendid treasure of coins, likewise contains gems, cameos, bronzes and other antiques,—objects partly described by Caylus and Millin. *Notice des mon. exposés dans le Cab. des Médailles et antiques de la Bibliothèque du Roi*. *Nouv. éd. accomp. d'un recueil de planches*. P. 1822. 8vo.

Among the PRIVATE COLLECTIONS, those of the Duke of Blacas (the gems from the Barth collection, Panofka's M. Blacas. *Vases Peints*. Cah. 1—4. fo.), of Count Pourtalès (§. 261. R. 2), Panofka *Antiques du Cabinet du C. Pourtalès-Gorgier* P. 1834. 41 pl. *Bull.* 1835. p. 97. [Collections de Mr. le Comte Pourtalès. *G. Antiquités* P. 1844. 8vo.] of Durand (vases and bronzes; the earlier collection is incorporated with the royal), of Baron Beugnot (vases, bronzes), of Révil (bronzes, coins and gems,) are the most important. [Catal. by de Witte, *Cab. Durand* 1836, for sale. *Vases peints et bronzes* (of the Pr. di Canino) P. 1837. (for sale),—likewise of Mr. de M(agnoncourt) P. 1839 (also sold 1841), and of M. le Vic. Beugnot P. 1840.] The very miscellaneous collection of Denon [published in a large and sumptuous work] is now scattered. *Dumersan, Description des Médailles ant. du cab. de feu M. Allier de Hauteroche*, 1829. 4to.

4. SPAIN. *Travels of Puer, Swinburne, Dillon*. Bourgoing's *Tableau de l'Espagne*. Florez, *Esp. Sagra*. Laborde, *Voy. pittor. et histor. de l'Espagne*. P. 1806 and 12. 2 vols. fo. *Comp. the literary notices in Westendorp and Reuens, Antiquiteiten ii, ii. s. 274*. [At Madrid Apollo and the nine Muses *Descripcion y breve expl. de las estatuas—de los r. jardines de S. Ildefonso* 1803. p. 41, in Laborde i. Taf. 11. *Barcelona* iii. pl. 59. Tarragona, three torsi at Valencia, *Mosaique d'Italica* pl. 22. *Noticia Historico-Artistica de los Museos del em. Cardenal Despuig existentes en MALLORCA* por D. J. M. Bover, Palma 1844 (54 inscriptions chiefly Roman, about 140 statues, busts, reliefs, for the most part derived from the excavations near Aricia in 1791. P. 128—riquezas arqueologicas que hasta ahora han sido casi del todo desconocidas.)

Ruins of **BARCINO** (so-called temple of Hercules); **TARRACO** (a kind of Cyclopean walls, amphitheatre, aqueduct, palace); **CALAGURRIS**, (Llorrente, Mon. Romano descubierto en Calahorra. Madr. 1789); **SAGUNTUM**, (Theatre, circus, a work on them by Palus and Novarro); **VALENTIA** (Collection of antiquities from the neighbourhood in the archiepiscopal palace. Tychsen, Biblioth. der alten Litt. und Kunst. i. s. 100); **SEGOVIA** (aqued.) ; near **AUGUSTOBURGA** (Talavera la Vieja); **CAPARA** (triumphal arch); **NORBA CÆSAREA** (? Alcantara; bridge, temple); **EMERITA** (several temples, theatre, amphith., aqueducts, cisterns); **ITALICA** (Laborde, Descr. d'un pavé en mosaïque déc. dans l'anc. ville d'Italica, P. 1802). Descubrimiento de los pavimentos de Rielves fol. Arabesques, meanders and the like without figures. [P. Arnal on the mosaics of Rielves and Jumilla. Ivo de la Cortina Antiquidades de Italica, Sevilla 1840. 8vo. with 5 pl.] In **PORTUGAL** a Rom. theatre at **OLISIPO** (Memoir by Azevedo).

Ancient statues in **ILDEFONSO** and the gardens of Aranjuez. Coins and gems in the Royal Library. Private collection of statues belonging to the Duke of Medina-Celi. The Odescalchi collection has come to Spain, through the queen Christina. See Notes to Winckelmann. M. Odescalcum. R. 1747. 1751. fo., engr. by P. S. Bartoli, Text by Nic. Galeotto (also contains the earlier published Gemme d'Odescalchi. fo.). Médailles du Cabinet de la R. Christine. A' la Haye, 1742. fo.—Tychsen in loco, s. 90 ff.

- 1 263. **ENGLAND** in like manner possesses many scattered remnants of Roman civilization which took root there very
- 2 early and very deeply; but it unites in a great national
- 3 museum the most important collection of genuine Greek
- 4 sculptures in existence, with many acquisitions from Rome
- and Lower Italy. The numerous collections which are dispersed over the country,—few of them accurately, many of them not at all known,—are principally the results of traffic in art (especially by Jenkins) and restoration workshops at Rome (chiefly Cavaceppi's). Of greater interest in a scientific point of view, although less extensive, are many collections which have recently been formed by travellers in Greece itself.

1. Cambden, *Britannia*. L. 1607. fo. Gordon, *Itiner. Septentr.* L. 1727. Horsley's *Britannia Romana*. L. 1732. fo. W. Roy, *The Military Antiqu. of the Romans in Britain*. L. 1793. fo. W. Musgrave, *Antiqq. Britannico-Belgicæ. Lyson's Reliquiæ Brit. Romanæ*. L. 1813. fo. The *Archæologica Britannica* in numerous essays (see Reuss, *Repert.* p. 39). The fifth room in the British Museum contains Roman sepulchral antiquities.

Traces of temples, amphitheatres, baths, castles, roads, tombs, dwelling houses (mosaic pavements) in different places. In London mosaics have been found under the Bank and the India House. **RUTUPIÆ** (Richborough in Kent), Jo. Battely, *Antiqu. Rutupinæ*. Oxf. 1745. **ANDERIDA** (near Beachy Head) in Sussex. **AQUÆ CALIDÆ**, Lyson's Remains of two temples at Bath and other Rom. Antiqu. discovered. L. 1802. fo. Lyson's figures of mosaic pavements disc. at Horkston in Lincolnshire.

L. 1801. fo. By the same, Account of Rom. Antiqu. discovered at Woodchester in the county of Gloucester. 1796. fo.

2. The principal constituent parts of the BRITISH MUSEUM are: 1st. An old collection founded by Hans Sloane. 2d. One of the Hamilton collections of vases, together with bronzes and utensils from Lower Italy. 3d. The Egyptian monuments mostly captured by Nelson. Engravings with a descript. account of Egyptian monuments in the British Mus. collected by the French Institute in Egypt and surrendered to the British forces (the drawings by W. Alexander). 4th. The Townley collection of marbles and terracottas [since 1810; on this collection G. Forster's *Ansichten von England* s. 181 ff.]. 5th. The Elgin collection (§. 253. R. 2.) with other new purchases, especially the Phigalian reliefs. 6th. The Payne Knight collection of bronzes, gems, coins (*Numi vet. M. R. P. K. asservati*. 1830, comp. *Ann. d. Inst.* iv. p. 353). The great treasure of old coins (Haym, Combe) has also been thereby augmented with very rare and excellent pieces. The chief work §. 38. Descr. of the collection of anc. terracottas in the Brit. Mus. L. 1818. Synopsis of the Brit. Mus. [47. Ed. 1844. The Lycian Museum §. 90*.]

3. In OXFORD the *Marmora Pomfretiana*, the *Arundeliana* (chiefly inscriptions), the *Ashmolean M.* (native antiquities). Some things in Ratcliff's Library and Christ-church college. (Browne and Chandler) *Marmora Oxoniensia*. Ox. 1763. fo. At CAMBRIDGE, some objects in Trinity college; the Clarke collection in the vestibule of the public library (above §. 253. R. 2).

Lord Pembroke's collection at Wilton near Salisbury very considerable, rich in busts (mostly with wrong names). Two accounts of it by Kennedy and Richardson, *Ædes Pembrokianæ* 1788. Svo. Lord Egremont's collection at Petworth, *Amalthea* iii. s. 249. As to the Blundel collection at Ince near Liverpool, on which there exists a work of copperplate engravings, 2 vols. fo., *ibid.* s. 48. Collection of the Duke of Bedford in Bedfordshire, *Outline engravings and Descriptions of the Woburn Abbey marbles*. [1822. 48 pl.] Gött. G. A. 1827. N. 185. The Duke of Marlborough's collection of gems at Blenheim. In London the Lansdowne collection, containing very excellent things (*Amalth.* iii. s. 241), and the Hope collection (which, besides statues, contains the second Hamilton collection of vases.) There are many things from these collections (Payne Knight's) in *Specimens*, §. 38. On collections of an earlier date: *M. Meadianum*. L. 1755. (Ainsworth) *Mon. Kempiana*. L. 1720. Svo. *Middletonianæ Antiqu. cum diss. Conyers Middl. Cant.* 1745. 4to. [Sam. Lysons, the *Mosaics in England*.]

4. Of this description is the Worsley collection at Appuldurcombe in the Isle of Wight. *M. Worsleyanum* (Text by Visconti). 2 vols. fo. L. 1794. [published at Darmstadt by W. Eberhard and H. Schüller, 6 nos. fol. *Mus. Worsleyano*, Milano 1834. 8vo. 2 vols.] The House of Lord Guilford contains (if they are still there) many valuable objects from Greece. The small private collections of Leake, Hawkins, Burgon, Piott Lee (golden ornaments from Ithacan sepulchres), Roger. [Sir John Sloane, publ. L. fol. The Burgon coll. chiefly of terracottas and vases from Greece, now in the Brit. Mus. On the other hand, that of Mr. Thos. Blayds at Eaglefield Green near Windsor, containing the Pizat-

ti vases from Florence is now not inconsiderable, also that of Lord Northampton. The Coghill vases were sold at London in 1843.] Collections of coins—Lord Northwick's, §. 132. R. 1., Thomas's [sold by auction in 1844]. Egyptian antiquities in the possession of Lord Belmore, Bankes and others. [Engraved stones in the possession of Sir R. Worsley, the Duke of Devonshire, C. Carlisle, Jos. Smith.]

J. Dallaway, Anecdotes of the arts in England. L. 1800. In French with Notes by Millin, Paris 1807, contains nothing but rude and uncritically prepared catalogues. Göde, England, Wales, Irland und Schottland, 1805. 5 bde., Spiker, Reise durch England, Wales und Schottl. 1818. 2 bde. [Waagen Kunstwerke und Künstler in England. B. 1837.]

6. GERMANY AND THE NORTH.

- 1 264. In GERMANY,—where museums have now come to be regarded as public and patent institutes of national civilization,—in addition to the Dresden collection of statues which has been for a long time the chief and much-famed central point of archaeological studies for our native land, and the Vienna cabinet, which vies with that of Paris in engraved stones and coins, two new collections have very recently risen to the first rank, supplementing and completing the archaeological materials in the most satisfactory manner, the one by its fine historical succession of statuary monuments, the other by its comprehension of the most different classes of ancient products of art. The native remains of Roman culture in the provinces beyond the Danube and in the *agri decumates* on this side of the Danube and the Rhine, however important they may be historically, excite nevertheless but seldom an artistic interest.

1. Zur Gesch. der Sammlungen für Wiss. u. Kunst. in Deutschland by G. Klemm, Zerbst 1837, very complete as regards external information. The great mass of the antiquities at DRESDEN were purchased in 1725 from the princes Chigi, many things afterwards from the Albani collection; the Herculanean women (§. 260. R. 2) from Eugene of Savoy. Engraved works §. 37. 38. Besides, J. Casanova, Abh. über alte Denkmäler der Kunst, besonders zu Dresden, Leipz. 1771. 8vo. Beschreibung der Chf. Antiken-Gallerie in Dresden, von J. Fr. Wacker und J. G. Lipsius. Dresden 1798. 4to. (Hase) Verzeichniss der alten und neuen Bildwerke in den Säülen der Königl. Antiken-Sammlung zu Dresden. Dr. 1833 [1839. 5th Ed.], in 12mo. (many things determined with more accuracy). [Observations in the Kunstbl. 1827. N. 11.] H. Hase Bei Wiedereröffnung der k. Antiken-Samml. zu Dresden im Mai 1836. Nachrichten zu ihrer Geschichte. Hirt, Kunstbemerkingen auf einer Reise nach Dresden u. Prag. 1830. s. 128. [Idem in the artist. Notizenblatt of the Abendzeit. 1830. N. 22.]

The Royal cabinet of antiquities at VIENNA contains, besides the great

collection of coins (Eckhel's Cat. M. Cesareo-Vindobonensis 1779. Numi anecd. Syll. i. 1786. Great manuscript work by Neumann), which is constantly increased by discoveries from the whole empire (golden medals of the time of Constantine, Steinbüchel, Not. sur les médaillons Rom. en or du M. I. R. 1826, 4to.) and by purchases (comp. §. 261. R. 2). and the splendid treasure of cameos, intaglios and pastes (Eckhel, Choix des pierres gravées du Cab. Imp. des ant. représentées en 40 pl. 1788, fo.), several antique vases of silver (§. 200. R. 2) and gold (large Byzantino-Sclavonian gold-vase from Hungary), fine bronzes and terracottas, a considerable collection of vases into which the great Lambert collection has merged (Al. de Laborde, Coll. des Vases Grecs de M. le Cte de Lamberg. 1813. 1825. 2 vols. fo.), and several interesting statues and busts (§. 121. R. 2. 199. R. 6. 380). Some things came from the collection of the eminent connoisseur Barth. Besides, a collection of Roman busts, altars, and tomb-stones in the *souterrains* of the temple of Theseus in the public garden (Steinbüchel Besch. des Theseums. 1829), and Egyptian antiquities (Steinbüchel Besch. 1826. Scarabæi §. 230. R. 2). Some ancient sculptures and bronzes in the Ambras collection. Of older date, the M. Francianum (mostly gems), 2 vols. 8vo. with preface by Wolfig. Reiz. The collection in the monast. of S. Florian, formerly that of Apostolo Zeno, Arneht in the Wiener Jahrb. 1838. 8vo. Anz. S. 40. [J. Arneht, Das K. K. Münz cabinet Wien 1845. (Catalogue of the vases, bronzes, gold and silver vessels, engraved stones). Besch. der im cabinet zur Schau ausgelegten Münzen u. Medaillen, 1845. Besch. der zum—Cab. gehörigen Statuen, Büsten, Reliefs, Inschr., Mosaiken 1845. 8vo.]—Former collection of the emperor Rudolph II. at Prague.

At MÜNICH the Glyptotheca is formed from recent purchases of the Æginetan statues, excellent sculptures from Roman villas (§. 261. R. 1) and the Barth collection, likewise Etruscan (§. 173. R. 2) and Egyptian works. Kunstblatt 1827. N. 58. 1828. N. 33—48. 1830. N. 1. 3. 4. Klenze and Schorn, Besch. der Glyptothek. 1830. Antiquarium in the Palace, consisting of Roman busts and bronzes [chiefly modern]. Comp. Kunstblatt 1826. N. 12. Jahresberichte der K. Bayerischen Academie. A cabinet of coins in the Academy augmented by the Cousinéry collection. A fine collection of vases in which are said to have been merged that of Madame Murat, the Panettieri of Agrigentum, and the Feoli from Volci, is not yet available. [Now exhibited in 5 apartments. There were also purchased 60 of the 100 last discovered vases of Prince Canino, among which there are some very remarkable ones. The so-called United Collections in the old gallery in the palace garden, containing remarkable objects from Greece, a coll. of terracottas from Sicily (Centorbo) and the Fogelberg coll. from Rome, and consisting of 500 articles, bronzes and other objects. Catal. München 1848.]

In BERLIN there were some time ago 1. The chamber of art in the Royal palace, with bronzes, gems, coins (which have been also recently increased), partly from the Palatine collection (Laur. Beger, Thesaurus Palatinus. Heidelb. 1685. Thes. Brandenburgicus. B. 1696). Here was also 2. Baron Stosch's Dactylitheca which was purchased by Frederick II. (Gemme ant. artificum nominibus insignitæ cum expos Stoschii. Amst. 1724. fo. Winckelmann, Deser. des pierres gravées du Baron de

Stosch. F. 1760. 4to. *Choix de pierres grav. de la coll. du Baron de Stosch accomp. de notes par Schlichtegroll.* Nürnberg. 1798, also in German. Many impressions from these in Lippert and Tassie, and in a new collection. *Verzeichniß der geschn. Steine in dem K. Mus.* 1827. Göthe, *Werke* xlv. s. 72). 3. Statues in the palaces of Berlin, Potsdam and Sans-Souci, especially the so-called family of Lycomedes, from Cardinal Polignac's bequest (*Recueil de Sculpt. ant. Gr. et Rom.* [1753. 8vo.] 1754. 4to.) purchased by Fred. H. (Levezow über die Familie des Lycomedes. B. 1804). Oesterreich, *Descr. des deux Palais à Sans-Souci*, 1774. 8vo. Krüger, *Antiqu. du Roi de Prusse à Sans-Souci.* B. 1769. fo. To these have been added in more recent times 4. The great Koller collection of vases from Campania, Lucania and Apulia, likewise terracottas, bronzes, glass articles. Levezow in the *Berl. Kunstbl.* i. s. 341. ii. s. 4; 5. The M. Bartoldiano (descr. dal D. T. Panofka. B. 1827. 8vo.), consisting of bronzes, vases, terracottas, glass articles and pastes. *Berl. Kunstbl.* i. s. 315; 6. Several smaller collections of vases (Count Ingenheim, also statues; Henin); 7. A number of statues recently purchased in Italy; 8. The Dorow (Magnus) collection of vases, chiefly from Volci (R. Rochette, *Journ. des Savans* 1829. p. 131. Dorow, *Einführung in eine Abtheilung der Vasens.* des K. Mus. B. 1833). All this now forms the great Royal Museum. Comp. Levezow, *Amalthea* ii. s. 337. iii. s. 213. Catalogues by L. Tieck and Levezow. *Gött. G. A.* 1830. N. 202. [by Gerhard Berlin's *Ant. Bildwerke Beschr.* B. 1836. 1 Th. *Sculptures and vases.* Recently acquired ancient monuments 1—3 Heft 1836. 40. 46, Vases to No. 1922. *Works on Vases* §. 321. R. 5. The vases in 1834 by Levezow, the intaglios by Tölken 1835. The terracottas published by Panofka 4. B. 1842.] There remains separate from it a considerable collection of Egyptian antiquities, formed by Baron Minutoli (*Hirt Zur Würdigung der von dem Gen. Freih. v. Minutoli eingebrachten Sammlung.* B. 1823), Count Sack and Passalacqua (*Catal. Raisonné et historique des antiqu. décou. en Egypte* par M. J. Pass. 1826. 8vo.).—Private collection of W. v. Humboldt (sculptures) at Tegel.

CASSEL, Mus. Fredericianum contains several excellent statues, many gems and some fine bronzes. Many antiquities were acquired from Attica about 1687. Diet. Tiedemann, *Dissert.* iii. Cass. 1778 sqq. 4to. Völkel in *Welcker's Zeitschr.* i, 1. s. 151. [Stuhl Uebersicht des Museum zu Kassel.]

BRUNSWICK, Ducal Museum, marble busts, bronzes, the Mantuan vase, [miss'd since the flight of the second last duke, who denies however that he took it with him. Its value is enormous.] *Montfaucon, Ant. expl.* ii. 78. *Eggeling, Mysteria Cereris et Bacchi*, 1682. *Meurs. Eleusin.* ii. p. 525. *Vase d'onix antique . . . dessiné par P. G. Oeding, gravé par M. Tyroff.* [Niedmann in the appendix to *Denkwürdigkeiten u. Reisen des Obr. v. Nordenfels* 1830. *Böttiger kl. Schr.* ii. S. 306. Tf. 4. *Gerhard Ant. Bildw.* Tf. 310, 2. S. 73. f. *Kunstbl.* 1827. S. 375 ff.] *Comp.* §. 358.

HANOVER, the Wallmoden collection. [Nachr. von einer Kunstsamm. in Hanover 1781. 78 s.] Heads of the emperors in the garden at Herrnhäusen.

AROLSEN, rich collection of bronzes and coins in the Prince of Waldeck's palace. *Gerhard, Kunstbl.* 1827. N. 87 ff. [On the marbles of this

coll. Jahrb. des Alterthumsvereins zu Bonn, v. §. 348. WÖRLITZ, since 1806. Apollo and the Muses, statues from Herculaneum, basreliefs, painted vases, &c.]

GOThA, large collection of coins. Liebe, Gotha Numaria. Amst. 1730. fo. [Considerable recent purchases. Catal. by Fr. Jacobs.]

The ERBACH collection at Erbach in the Odenwald.

DARMSTADT, some busts and antiquities in the palace. Göthe, Werke xliii. s. 389. [Ph. Walther des G. H. Mus. zu D. der Antikensaal. 1841. 8vo.]

2. Comp. Oberlin, Orb. Ant. p. 62. Schweighäuser in the Kunstblatt 1826. N. 86 ff. On the ruins of TREVES, §. 193. R. 7. Porta Nigra, amphith., baths, bridge over the Moselle, Roman walls (so-called palace of Helen) in the cathedral, pagan tower. Collection of antiquities in the Gymnasium and in the Porta Nigra. Brower, Antiqu. et Annales Trevirenses. Col. 1626. Alterthümer u. Naturansichten im Moselthale bei Trier, gez. von Ramboux, erkl. von Wyttenbach. 4 Liefer; Trier u. München. [Wytttenb. Neue Forsch. Trier 1835. 2 Ausg. 1844. Ueber das Alter der Moselbrücke 1826. 4to. Ch. W. Schmidt, Röm. Byzant. u. German. Baudenkmäler in Trier 1 Lief.] Steininger Die Ruinen am Althor zu Trier 1835. A theatre? Quednow, Trierer Alterthümer. 1820. Th. v. Haupt, Panorama von Trier. 1834. Monument of the Secundini at IGEL. Drawing by Hawich, with explanatory text by Neurohr. Treves 1826. Work by C. Osterwald. Cobl. 1829. [by L. Schorn in the Abhdl. of the K. Bayerischen Akad. der W. philos. Kl. i. s. 257. 1835.] Göthe xliv. s. 180 fo. AIX-LA-CHAPELLE, Roman columns in edifices of Charlemagne. Sarcophagus with the rape of Proserpine. COLOGNE, Roman towers in the wall of the city. Cabinet of antiquities of Wallraf (Göthe xliii. s. 315) and in the college of the Jesuits. [Xanten Fiedler Röm. Antiq. des Notars Houben zu Xanten, Denkmäler von Castra Vetera u. Col. Trajana. Xanten 1839 fol. Antike Erotische Bildw. 1839 fol. (of the same coll.) By the same: Gesch. u. Alterth. des untern Germaniens i. Essen. 1824. 8vo. Die zu Cleve gesammelten Alterth. B. 1795. 8vo.] BONN, Collection of the University; many things from the Roman station near Wichelshof. Dorow, Denkmale Germanischer und Röm. Zeit in den Rheinisch-Westphäl. provinces, 1823. 4to. Roman baths at ANDERNACH. SAYN, Antiqu. Saynenses a L. Ph. de Reyffenberg. a. 1684, coll., ed. 1830. Collection at NEUWIED, Dorow, Röm. Alterthümer bei Neuwied 1827. COBLENZ, Count Rainesse's collection of bronzes and other antiquities. Roman tower at RUDESHEIM. WIESBADEN, the Nassau Society's collection of antiquities. Annalen des Vereins für Nassauische Alterthumskunde u. Geschichtsforschung hft. i. 1827. Dorow, Opferstätten und Grabhügel der Germ. u. Röm. am Rhein. 1819. 20. HEDDERNSHEIM, Ruins of a castra stativa. Habel, Annalen i. s. 45. comp. §. 408. [Jahrbücher des Vereins von Alterthumsfreunden im Rhein-Lande Bonn. 1842-47. 10 hefte.]

MAYENCE, Eichelstein in the citadel, other architectural remains (on the Kestrich). Roman aqueduct near Zahlbach. Collection in the library, in which there is likewise a composite capital from Ingelheim (comp. Aix-la-Chapelle). Private collection of Emele, Beschreibung Mainz, 1825. [with 34 pl. Malten Ausgrabungen in und bei Mainz, 1842. 8vo.]

Das Mainzer Mus. Alth. Verein zu Bonn ii. s. 50.] Discoveries at ASCHAFFENBURG (Hein). Knapp, Röm. Denkmäler des ODENWALDES. 1813. Alberti, von Weinstadt, Mayer, Eisenherz, Graff über Röm. Alterthümer am obern Rhein, Heidelberger Jahrb. 1838. s. 1125. Wilhelmi. [Pauli die Römischen u. Deutschen Alterth. am Rhein. i. Rheinhessen, Mainz. 1820.] MANNHEIM, Antiquities from Mayence, Godramstein, Neuburg on the Danube and elsewhere. [Gräff Das Antiquarium in Mannheim 1839. i. ii.] SPIRE, public collection. Beschr. von J. M. König. 1832. CARLSRUHE, collection of bronze figures and the like. [Ulrichs Alterth. Verein in Bonn ii, s. 55—66. Creuzer Zur Gallerie der alten Dramatiker. Griech. Thongefässe der Grossherz. Badischen Sammlung. 1839. Münzen in the Bibliothek.] DURLACH, altars and other stone sculptures in the palace garden. BADEN, Roman baths. BADENWEILER, Roman baths, almost the best preserved and most instructive ruins of the kind (Weinbrenner, Entwürfe i, 3). STUTTGART, Roman antiquities in the Library. Egyptian antiquities in the cabinet of natural history. For general information, Wielandt Beytr. zur ältesten Geschichte des Landstrichs am r. Rheinufer von Basel bis Bruchsal. Carlsr. 1811. On the state of civilization in the agri decumani, Leichtlen very full: Schwaben unter den Römern (Forschungen im Gebiet der Gesch. Deutschl. iv.). Creuzer Zur Gesch. altröm. Cultur am Oberrhein und Neckar. 1833. s. 44 ff. Sulle antich. rom. trov. in Suevia, Ann. d. Inst. i. p. 214. [v. Jaumann Colonia Sumlocenna, Rottenburg on the Neckar under the Romans. 1840. 8vo.]

In RHEITIA: AUGSBURG, Antiquarium. W. Kaiser Die Röm. Alterthümer zu Augsburg, mit 13 Kupfert. Augsb. 1820. 4to. [and the Röm. Antiquarium zu Augsburg. 1823. 4to.] By the same: Der Ober-Donaukreis, drei Abhandl. 1830—32, and Antiqu. Reise von Augusta nach Viaca (Memmingen) 1829. GUNTIA, Gunzburg. Sammlung Röm. Denkmäler in Baiern. heft., 2. München 1808. 4to and fol. Rom. Camp at Oberndorf, near Donauwerth, Hist. Abth. der Münch. Akad. Bd. v. [F. A. Mayer über versch. im Königr. Baiern gefundene Rom. Alberth. München 1840. 8vo.] In NORICUM: SALZBURG especially (Mosaic §. 412. R. i.). On Austrian discoveries, the Anzeigeb. of the Wiener Jahrb., especially by Steinbüchel, Bd. xlv—xlvi. Muchar, Das Röm. Noricum. Graz 1825. In PANNONIA: the ruins of CARNUNTUM near Petronell; Cilly (Celeja), [von Hohenhausen die Alterth. DACIENS in heutigen Siebenbürgen, Wien 1775. 4to.].

- 1 265. The countries that border Germany on the west resemble the Rhenish districts in the richness and kind of Roman remains; in HOLLAND there is no want of collections of superior works of art; BELGIUM is much more deficient.
- 2 The NORTH, likewise, which possesses no native antiquities but those of German heathendom (for the Slavonian nations seem to have still less than the Germans attended to the erection of durable monuments), has no important collections of valuable works of ancient art except the Royal Swedish (from which however many splendid possessions have again escaped, §. 262. R. 4), and the Imperial Russian, which is always increasing. Ancient DACIA in regard to Roman remains does
- 3

not stand far behind the west of Europe; and the newly awakened national feeling of the Magyars endeavours to concentrate them as much as possible within the limits of their native country.

1. SWITZERLAND. AVENTICUM amphitheatre (Mus. Aventicinum at Avanche), v. Schmidt *Antiqu. d'Avenches et de Culm. Bernæ, 1760. 4to.* (particularly mosaics.) Ritter, *Mém. et Recueil de qq. antiq. de la Suisse. B. 1788. 4to.* AUGUSTA RAURAC. (Aôût) amphitheatre. Schöpflin, *Alsatia, p. 160.* A work by Jacob. Cantonal museum at Lausanne. [At Zurich, Antiquarium in the town Library.]

HOLLAND. Cabinet of coins and gems at the HAGUE, in which is also incorporated the well known collection of Fr. Hemsterhuis (Göthe, *Jenaer, LZ. 1807. Progr. Werke, xxx. s. 260. xxxix. s. 313*). Notice sur le Cab. des Médailles et des pierres grav. de S. M. le Roi des Pays-Bas par J. C. de Jonge Dir. A la Haye. 1823. [Prémier Suppl. 1824. By the same Catal. d'empreintes du Cab. des p. gr. 1837. 8vo.] Museum of the University at LEYDEN, formed from the Papenbroek collection (*Oudendorp, Descr. legati Papenbroekiani. L. B. 1746. 4to.*) and new objects of art procured partly from Greece by Col. Rottiers [1819], and from Africa by Humbert. V. *Antiquiteiten, een oudheidkundig Tijdschrift bezorgd door Nic. Westendorp en C. J. C. Reuvens ii, 1. s. 171. 2. s. 259. Amalthea iii. s. 422 ff.* [Monumens Egyptiens du Musée d'antiq. des Pays-Bas par C. Lemans, Leide 1839. Janssen De Grieske, *Rom. en Etr. Monumenten van het Museum te Leyden 1843.*] At an earlier period M. Widdianum *descr. a Sig. Havercamp. Amst. 1741. Cabinet de Thoms, partly purchased for Paris, partly for the Hague. Recueil de planches du Cab. de Thoms.—Cabinet of Herry at Antwerp (vases from Greece).*

Considerable antiquities at NIMWEGEN (Neomagus). Smetius, *Antiquitates Neomagenses. Noviom. 1678. 4to.* and other works. Letters of Gisb. Cuper, J. Fr. Gronov and others. *Antiquiteiten ii, 2. s. 206.* [Count Wassenaer *Catal. Statuarum cet Hagæ Comit. 1750. 8vo.* P. Petau *Antiq. recueilées à Amsterdam 1757. 4to.* Sallengre *Nov. Thes. Ant. T. ii. Guyot collection in Nimwegen, Jahrb. des Vereins Bonn vii. s. 56. at Utr. ix. s. 17.*] Nic. Chevalier, *Recherche curieuse d'Antiquité. Utr. fo. FORUM HADRIANI near the Hague. Excavations since 1827. Reuvens, Notice et Plan des constructions Rom. trouvées sur l'emplac. présumé du Forum Hadr. fo.* [The Dodwell collection has been taken to Brussels. M. Notice sur le Musée Dodwell et *Catal. rais. des objets qu'il contient, Rome 1837. 8vo.*]

2. The Royal Museum at COPENHAGEN contains some Egyptian antiquities, the fragments from the Parthenon, §. 118. R. 2., a few Roman busts and antiquities, especially vases, lamps, glass-articles from the neighbourhood of Carthage (regarding which there is some information given in the *Memoir by Falbe, Sur l'emplacement de Carthage*), also engraved stones. See von Ramdohr *Studien i. s. 139 ff. Das polit. Journ. 1817. Sept. Oct.* Royal Cabinet of Coins, C. Ramus *Catal 1815. 3 bde 4to.* The collection of Prince Christian is now particularly interesting. It contains coins, especially Magna Grecian and Sicilian, vases from Magna Grecia, also from Volci, and a few marbles & many objects

in it were purchased from the collection of Capece-Latro, archbishop of Tarentum. Sestini, *Descr. d'alcune med. Greche del. M. di sua A. R. Msg. Cristiano Federigo princ. eredi. di Danimarca*. F. 1821. Bishop Münter has caused some antiques from Egypt and Italy to be let into the walls in the episcopal palace; his collection of coins has been sold. [*Musée Thorwaldsen par L. Müller 1847. Scot. i. ii. Egyptian Antiquities, Etruscan, Greek and Roman vases and terracottas, marbles, gold, silver, bronze, etc. iii. Scot. Engraved stones.*]

Royal SWEDISH Museum at Stockholm. E. M. R. *Sueciæ antiqu. statuarum series acc. C. F. F. (Fredenheim)*. 1794. fo. [The nine Muses, Endymoin, of which latter there is a cast at Berlin.]

RUSSIA. The palace of Sarskoselo near St. Petersburg, contains some sculptures of rare excellence; Statues in the hermitage at the winter palace. There are many fine things in the Imperial Russian Cabinet of engraved stones at St. Petersburg, which arose out of the Natter collection, and was augmented in the time of the revolution by the Orleans collection (works by La Chan and Le Blond. 1780. 84), and in 1802 by the Strozzi collection from Florence. Köhler, *Bemerkungen über die R. Kais. Sammlung von gesch. Steinen*. 1794. 4to. and in different monographies on gems of this collection. An unimportant work by Miliotti, 1803. fol. A Pizatti collection of vases, bronzes, terracottas is now also at St. Petersburg since 1834. *Dorpater Jahrb.* ii, 1. s. 87. University collection at ДОРПАТ, enriched especially with Egyptian antiquities by Richter's travels in the East, unimportant [*Morgenstern Prolusio continens recensionem numorum familiarum Rom. qui in Museo Acad. continentur P. 1. 2. 1817. 18. xxx. numorum Græc. argent. 1820.—numorum imperatoriorum 1820. 1834. fol.*]. An Egyptian cabinet in Pölerb. As to the shores of the Black Sea, §. 254. R. 2.

3. HUNGARY and TRANSYLVANIA. Severini *Pannonia vetus monum. illustr.* Lips. 1771. 8vo. V. Hohenhausen, *Alterthümer Daciens.* Wien 1775. 4to. Ruins of SABARIA (Stein am Anger), Caryophilus, *De thermis Herculaneis nuper in Dacia detectis.* Mantua 1739. 4to. Schönwisner, *De rudibus Laconici etc. in solo Budensi.* Budæ 1778. fo. *Kunstbl.* 1824. N. 59. New Excavations in Hermanstadt (Walsh's Journey).—Hungarian national museum at Pesth, founded in 1807. Account in *Cattaneo*, *Equejade.* Milano 1819. 4to. Prefaz.; and in the *Acta M. Nat. Hungar.* T. i. Collection of Count Wiczay at Schloss Hedervar near Raab (gems, bronzes, especially coins). On the Wiczay coll. and Bestini's writings thereon, H. Hase, *Zeitgenossen dritte Reihe* N. xix. s. 79 ff. M. Hedervarii numos ant. descr. C. Mich. a Wiczay. *Vindob.* 1814. 2 bde 4to. [The Hungarian Museums have received many things from Ehrenreich a dealer in antiquities, *Cattaneo Oss. sopra un framm. ant. di bronzo*, Milano 1810. p. 2.]

FIRST MAIN DIVISION.

TECTONICS.

266. Among the arts which represent in space we distinguish (according to §. 22.), in the first place, those that are subservient to purposes of utility, and which fashion and produce vessels, utensils and buildings in conformity to the wants and purposes of external life, but at the same time in accordance with the internal requirements of the human mind. It is by this latter feature that they belong to art, and it therefore must be here especially kept in view.

I. BUILDINGS.

ARCHITECTONICS.

267. The endless diversity of architectural structures can only be comprehended in the idea that by means of materials of an inanimate nature inorganic forms are presented, which, occupying, designating or demarcating in an immediate manner the area of the earth, bear in themselves a character of fixity and solidity. Here we can always distinguish 1. the materials furnished by nature, and the manner of applying them; 2. the forms which the hand of man impresses on them; and 3. the particular purposes and occasions of the construction, which determine the particular kinds of buildings.

1. Is there any other definition that will not exclude tumuli, cromlechs, causeways, aqueducts, syringes, and even ships (buildings that are destined to occupy the unstable surface, in such a way as it will admit of)? The notion *habitation, monument, place of abode*, and the like, certainly must not be included.

2. The summary presented in the sequel can for the most part be nothing more than nomenclature which oral exposition must supply with the illustrations. At the same time are to be made use of the numerous commentators on Vitruvius, especially Schneider, with the plates to *Vitr. Bauk.* by A. Rhode. B. 1801; C. L. Stieglitz, *Baukunst der Alten*. Leipz. 1796. 8vo. with 11 copperplate engravings. The same, *Archäologie der Baukunst der Griechen und Römer*, 2 thle. 1801. 8vo. with plates and vignettes, and *Gesch. der Baukunst*. Nürnberg. 1827; his *Beitr. zur Gesch. der Ausbildung der Baukunst*. Th. 1. Leipz. 1834, with 25 lithogr. pl. especially A. Hirt's *Baukunst nach den Grundsätzen der Alten*. B. 1809. fo.; in the latter pt. 3. the election of building, also Wie-

beking bürgerl. Baukunst. 1821. Hübsch über Gr. Archit. 1822. 2 Ed. with defence against Hirt. 1824. Durand, Recueil et parallèles d'édifices de tout genre (text by Le Grand). P. a. viii. Rondelot, L'Art de bâtir. 1802—1817. 4 vols. 4to. Le Brun, Théorie de l'architecture Grecque et Rom. P. 1807. fo. Canina, L'Architettura [antica descritta e dimostr. coi mon. Opera divisa in tre sezioni riguardanti la storia, la teoria e le pratiche dell'archit. Egiz. Greca e Rom. R. 1839—44. 6 vols. fol. K. Bötticher, die Tektonik der Hellenen. Introduction and Dorika, with 21 pl. Potsdam 1844. 4to. and fol.]

I. BUILDING MATERIALS.

- 1 268. First: STONES. In Greece there was a great quantity of marble made use of, from the quarries of Hymettus, Penthelicon, Paros, Ephesus, and Proconnesus; but tufa and
 2 calc-sinter from different districts were also employed. In Rome there was originally used for the most part volcanic tufa of a blackish colour, lapis Albanus, now called peperino, and afterwards the harder calcareous tufa or sinter of Tibur,
 3 lapis Tiburtinus, now travertino, until the taste for marble gained ground; besides the white kind from Greece or Luna (Carara), the green, yellow and variegated sorts were preferred.

1. Λᾶς is a common field-stone, λίθος a better kind of stone. Marble λίθος λευκός, more rarely μαρμαρινος. Πῶρος, πόρινος λίθος porous lapis in Pliny is a light but solid calcareous tufa which was employed in the Delphian and Olympian temples. Many speak erroneously of a *marmo porino*. Κογγίτης λίθος, muschel-kalk or marble (lumachella bianca antica), was common especially at Megara, Paus. i, 44, 9; Xenoph. Anab. iii, 4, 10. seems to call it κογγυλιάτης.

2. Similar to the lapis Albanus was the Gabinus, Fidenas and the harder Volsiniensis. The earthy tufa (lapis ruber in Vitruv.) was of less utility. There are distinguished from each other *structure molles* (l. Albanus), *temperate* (l. Tiburtinus), *dure* (silex in which basalt was especially included).

3. Comp. below §. 309. particularly on white marble. On the later appearance of variegated marble (Menander etiam diligentissimus luxuriæ interpres primus et raro attigit) Plin. xxxvi, 5. The favourite colours of marble in Roman architecture were: Numidicum, giallo antico, golden yellow with reddish veins; rosso antico, of bright red colour (the ancient name is unknown); Phrygium s. Synnadicum, white with blood-red stripes, paonazzo (Leake has discovered the quarries of Synnada, Asia Minor, p. 36. 54); Carystium, undulated, with veins of green talc (cipollino); Proconnesium, which is held to be bianco e nero; Luculleum and Alabandicum, nero antico; Chium, spotted different colours, marmo Africano. Λεσβιος λίθος κατηφής και μέλας Philost. v. Soph. ii, 8. Isidor. xv, 8, 13. *bases* (perhaps basanites) nomen est petræ fortissimæ Syro sermone. Egyptian basalt is in general a combination similar to the modern Syenite. The Lacedæmonium marmor is (according to

Corsi) a green porphyry which workers in marble call serpentine; the lapis ophites a real serpentine called verde ranocchia. The clear transparent phengites, of which Nero built a temple, does not seem to be yet accurately determined. Besides, breccias, different kinds of porphyry, basalts (lapis basanites, comp. Buttmann, Mus. der Alterthums-W. ii. s. 57 sq.), and granites (from Ilva and Igilium; there was also a great deal quarried near Philæ as late as A. D. 200, Letronne, Recherches, p. 360) were also much employed in architecture at Rome. [Catalogo della Collezione di pietre usate degli ant. per costruire ed. adornare le loro fabbriche dell' Avv. Fr. Belli. R. 1842. Svo.]

269. The treatment of this material was in general three- 1
fold. 1. The solid rocky ground was, among the Greeks and 2
Romans, hewn into catacombs, and in some instances into
Panaea and Nymphæa. 2. Single detached stones, just as 3
they were found or quarried, were put together and united
(*λογάδες λίθαι*, cæmenta. opus incertum). 3. The stones were 4
hewn either in irregular and polygonal forms, as in the My-
cenæan and other walls and the Appian Way, or into a regu-
lar and rectangular shape (*σύνομοι λίθαι*, *πλύντοι*), from whence
resulted the isodomum, pseudisodomum and reticulatum opus
(*ὀκταγώνισπον*, with diagonal lines running throughout). Early 5
architecture preferred great masses and also employed on all
occasions a precious material when it could be commanded;
the later style generally incrustated works of brick or rubble
with slabs of costly marble. The earlier did not join at all 6
by external means, or only by wooden pins and iron clamps
and dovetails; in uniting the later employed mortar in great
abundance. Together with the usual hewing of the stone, 6
the turning of column-cylinders (turbines) on a sort of turn-
ing bench, an operation especially applicable to softer mate-
rials, was practised even in early times; marble was also
sawn with the aid of Naxian (§. 314) or Ethiopian sand.

2. These *λίθοι λογάδες*, of which Thueyd. makes frequent mention, were collected by the *λίθολόγοι* (Valken. Opusc. T. ii. p. 288. Ruhnken ad. Tim. p. 175). The opus incertum in its widest sense embraces the primitive Cyclopean architecture, §. 45. Comp. Klenze, Amalthea iii. s. 104 ff.

3. On *πλύντοι* especially the inscription from the temple of M. Polias. Böckh. C. I. i. p. 273. Isodomum is explained by the signification of *ὄμοιος*, corium, a horizontal layer of stones. The emplectum is a conjunction of the isodomum in the frontes and diatoni (facing and tye walls) with the incertum as filling up.

4. See above §. 46. 49. 80. 153. The stones of the architrave in the temple of Cybebe at Sardis are $17\frac{2}{3}$ f. to $23\frac{1}{3}$ f. in length, $4\frac{1}{3}$ f. high. Leake, Asia Minor p. 344 sq. In the Propylæa of Athens, stone beams of 17 and 22 feet in length. Topogr. of Athens, p. 180 sq. The lintel of the door of the opisthodomos of the Parthenon 25 ft. 6 in. A *ἀμαξιαίος λίθος* §. 105. (*λααξ ἀμαξιοπλήθης* Eur. Phœn. 1175), filled an entire wag-

gon. Also in Roman buildings, bridges and arches, the single stones often appear as powerful and significant members of the body. Of the trilithon at Balbec there are to be seen stones as much as 60 feet in length. Richter, Wallfahrten s. 87.—Mausolus' palace was according to Pliny xxxvi, 6. the first example of a brick building incrustated with a marble facing.

5. See above §. 46. 105, clamps and dovetails were called *τόρμοι* (Expl. of Diod. ii, 7), or *τόρφοι*; and are often still to be met with at Rome. As to the model of a wall, exempla Vitruv. x, 22.

6. On turning, Klenze, Amalth. iii. s. 72. Sawing (Plin. xxxvi, 9) was of great service in the preparation of marble tiles, §. 53, 2; hence this art was invented by a *Narvium*.

- 1 270. Secondly: WOOD—the material most easily obtained and wrought, and hence of such influence on the form of the earliest temple-architecture. It retreated in public architecture more and more into the ceiling (in the Athenian temples even that was of stone), and from that into the rafter-work of the roof, until it was even expelled thence by the prevalence
2 of the vault. On the other hand, joisting remained at Athens (not so at Alexandria, §. 149) the ordinary mode of construction in private buildings of minor importance.

1. V. §. 52 and comp. the Tuscan temple §. 169. In the temple of Ephesus the roof was of cedar (Plin. xvi, 79), the lacunaria of cypress, Vitruv. ii, 9. Hence the conflagration §. 80. R. i, 1.

Chief members of the rafter-work: *tigna*, main beams; *columen* s. *culmen*, ridge-piece; *cantherii*, rafters; *templa*, purlines; *asserer*, laths (*deliciae*, Festus); *deliciae* perhaps *cantherii* angulares). Poll. x, 157. *δοκοί, δοκίδες, ἰκρία, στρωτήρες, καλυμμάτια — ἰκροπτήρες.*

On timber for building (*materia*) Vitruv. ii, 9. Pallad. xii, 15. *Abies, quercus, esculus, cupressus, larix, alnus*, etc.

- 1 271. Thirdly: as to SOFT MASSES which were treated in a plastic manner, clay formed into bricks and either dried in the air or burnt was used for public buildings especially in Lydia, Egypt and Babylon, but also in Greece and afterwards
2 at Rome. Slacked lime combined with sand, or, in Italy, with volcanic Pozzolana (*Puteolanus pulvis*), was employed as mortar in joining stones, and also as a preparation for pavement
3 and similar purposes; lime, gypsum, marble dust and the like were used for plaster (*tectorium, ζονίασις*)—in preparing which the ancients showed much skill and care,—for stucco-work (*albarium opus*), &c.

1. The walls of Mantinea were of brick (on a stone plinth, Xen. Hell. v, 2, 5), as were also the old walls of Athens on the south (Hall. ALZ. 1829. N. 126), several buildings at Olympia (brick-ruins), all sorts of small temples in Pausanias, Cræsus' palace at Sardis, that of Attalus at Tralles, and that of Mausolus at Halicarnassus. Tiles $1\frac{1}{2}$ foot long, 1 ft.

broad, were called *Lydion*, certainly because they were in use in Lydia. Baking tiles was called *πλίνθους ἐλαύνειν*. It came from Babylon to Lydia. The ancient tiles are generally broader, and thinner in proportion than ours. Poll. x, 157. *καλυπτῆρες Κορινθίουργεῖς*. x, 182. *κέραμος στεγαστής*.

In Italy old brick walls at Arretium, a metropolis of the plastic art, and Mevania. In ancient Rome buildings were usually composed of brick walls on a plinth of stone, Varro in Non. s. v. *suffunditum*. On account of the limited space, thin stone walls were afterwards introduced in private buildings, when they would be too weak if made of bricks to bear the numerous stories, Vitruv. ii, 8. Country buildings were made of unburnt bricks and clay, Agathius ii, 16. The Romans likewise borrowed from Carthage walls of trodden clay (*pisé*).

2. Pozzolana (an earthy tuff-wack) was also of great importance in laying foundations, especially in water, and in rubble vaults, as in the baths. But even in Grecian buildings in the water, as the harbour wall of Clazomenæ, the mortar appears very firm as if vitrified. De la Faye, Recherches sur la préparation que les Rom. donnaient à la chaux. P. 1777. Old investigations by Vicat, Rech. expérimentale sur les chaux. Bad mortar also occurs.

3. Rubble walls, but very carefully plastered, are most common in Pompeii, §. 190. R. 4. In the house of the Faun there are sheets of lead between the wall and the plaster. Similar walls in Greece, for instance a temple of Poseidon at Anticyra, *λογάσιον ὠκοδομημένος λίθοις, κεκονιάται δὲ τὰ ἐντός*. Paus. x, 36, 4.

272. Fourthly: METAL. In the early Greek times it was employed especially in decorating and facing, but also, as it seems, in the internal construction of buildings; it afterwards disappeared from the essential members of architecture, until it came to be used again in the Roman period more for roofing, especially in vaults of great span.

1. Above, §. 47—49. Prisci limina etiam ac valvas ex aere in templis factitavere, Plin. xxxvi, 7. Apollon. Rh. iii, 217. *θριγκός ἐφύπερθε ὀρόμοιο λαΐνεος χαλκίησιν ἐπὶ γλυφίδεσσιν* (triglyphs) ἀρήρει.

On Corinthian capitals of gold and ivory, §. 153. R. 2. comp. 192. R. 5. Bronze capitals from Syracuse in the Pantheon, and the Corinthian portico of Cn. Octavius. Plin. in loco.

2. See on the Pantheon, the temple of Roma and Trajan's forum, §. 190. R. I. i. b. 191. A concameratio ferrea in an inscription of Trajan's time, Orelli Inscr. n. 1596. 2518. Bronze *εἰς τὸ στρώμα τῶν νεῶ τῶν Ἀπόλλωνος* C. I. n. 2266. l. 24. Sawn?

2. THE SIMPLE GEOMETRIC FUNDAMENTAL FORMS.

273. PRINCIPAL FORMS. First, the right line and plane surface, which are sometimes vertical, sometimes horizontal, and sometimes obliquely inclined; the last either approaches the

horizontal surface, as in the roof, or the vertical surface, as in the jambs of pyramidal doors and windows: an oblique surface midway between them is not admitted in fine architecture. Secondly, The curved line and surface, which sometimes includes perpendicular right lines, cylindrically or conically disposed, as in the columns; and sometimes supplies the place of horizontal planes by hemispherical, or elliptical or kindred forms of vaulting (§. 285). The dimensions of these surfaces as well as their proportions to one another are determined by static and æsthetic laws (simple numerical proportions, symmetrical correspondence, predominance of certain main lines), which the Greeks practically observed with the greatest nicety.

1. There are apertures of this kind, for example, in the temple on Ocha, the Erechtheum, the temple at Cora (§. 259); and doors of this description are prescribed by Vitruvius after Greek architects.

2. Cylinders strictly so-called are only to be found in crypts or vaults, as at Eleusis, §. 109. R. 5. and in Roman baths. The ordinary column would have been a frustum of a cone but for the entasis.

1 274. SUBORDINATE, INTERRUPTING, SEPARATING, PREPARATORY FORMS OR MOULDINGS. First, rectilinear: 1. fascia, face; 2. tænia, band; 3. quadra, listel, fillet; 4. supercilium, lintel; 2 5. oblique apophygis, weathering. Secondly, curvilinear. 1. torus, half-round; 2. echinus, ovolo, a. upright, b. reversed; 3. astragal, bead, tondino; 4. striæ, striges, flutings, channelings; 5. cymatium Doricum, cavetto (sguscio), a. upright, b. reversed; 6. trochilus, of two unequal quadrants (scotia); 7. apophygis, apothesis, in a curved line; 8. cymatium Lesbianum, a. cyma recta (gola dritta), the lower quadrant outwards, *a.* ascending (sima), *β.* descending; b. cyma reversa, ogee (gola rovescia), *a.* ascending, *β.* descending. Several of these members admit of an undercutting or quirk which is not visible in elevations of the entire surface, but produces an agreeable separation and shading when looked at from below.

2. The contrast between the Doric and Lesbian cymatium is connected with the circumstance that the Dorians employed the simplest members, for example the simple quadrant; the Lesbians, on the other hand, sought to introduce more variety into the art, hence their *σικαδομαζ*, according to Arist. Eth. Nic. v, 10, 7. and Michael Ephes. ad loc., demanded a moveable *κατόν*.

The ornaments, which were added to these members, appear to have been for the most part painted in early times, before they were carved in the marble. The torus received flutings or a plaiting of fillets, the astragal the beads (astragal. Lesbianus, paternoster), the echinus the eggs and darts (or serpent-tongues), *οῖ*, *οῖ*, the Lesbian cymatium leaves, (or rather shells, *καταρχα* in the inscription of the Erechtheum C. I. p. 282), the tænia the meander-ornament à la Grèce. The so-called

hawk's beak, that is, an echinus reversed, with an undercutting, appears in painted temples as a border of reed-leaves which were placed upon it, and continued under it. The echinus with the astragal is called *γούγγυλος λιθάς* in the inscription referred to, as a separate stone fitted in. In Greece the architectonic enrichments were designed more by the eye, among the Romans in a mechanical manner.

3. The Greeks were very partial to those undercuttings in the best times of the art; they are to be found under the corona, and in cornices of entablatures and *antæ* under the echinus.

3. THE ARCHITECTURAL MEMBERS.

275. The architectural members are compositions of geo- 1
metric forms which already bear in themselves the destined
tendency to architectonic purposes, but do not however in
general fulfil these until they are combined into a greater
whole. They are divided into *bearing*, *borne*, and *intermediate*.
Among the *bearing* the column is the form naturally suggested 2
by which individual points are to be supported in the most
safe and durable way possible, and then through the coherence
of the mass the intermediate parts are held together and
borne by these. The column is a carrying body complete
in itself and enclosing a vertical axis;* by its conic form or
diminution (*contractura*), on the one hand, it insures its own
solidity, and, on the other, it approaches the form of the en-
tablature by its quadrangular abacus. The particular form 3
of the column depends chiefly on the way in which this sup-
porting block is united and reconciled with the upper end of
the shaft. In the DORIC column (§. 52), which expresses with
greatest clearness and purity the destination of that member,
this is produced in the simplest manner by means of a swell-
ing enlargement with which the IONIC (§. 54) unites over-
hanging ornaments, which press forward as it were in an
elastic manner, until the CORINTHIAN places in the room of
the simple bulge of the Doric order a slender body striving
upwards, gradually enlarging and richly clothed with vegeta-
tion. At the same time the Ionic capital absorbs the Doric,
and the Corinthian the characteristic forms of the Ionic, in
conformity with the universal tendency of Greek art, to sacri-
fice nothing without cause in a newer development of the
earlier form.

2. Marquez Dell' ordine Dorico. R. 1803. 8vo. [Antolini L'ord. Dorico ossia il tempio d'Ercole a Cori. R. 1785. fol.] Normand, Nouv. parallèle des ordres d'architecture, continued by J. M. Mauch. B. 1832. C. A.

* Recent discoveries have shown that the axis is somewhat inclined towards the wall.—*Transl.*

Rosenthal, Von der Entstehung und Bedeutung der archit. Formen der Griechen (from Crelle's Journal für Baukunst. iii.). B. 1830. Ingenious remarks on the two first orders, but those on the Corinthian are, it seems to me, erroneous. J. H. Wolff Beitr. zur Aesthetik der Baukunst oder die Grundsätze der plastischen Formen nachgewiesen an den Haupttheilen der Griech. Archit. with 28 pl. 1834 (Jen. L. Zeit. 1835. N. 39.) Kugler Polychromie s. 36 ff.

- 1 276. In each columnar ordinance we must distinguish different periods of development and formation. In the DORIC: 1. The ancient stout column of the Peloponnesus and Sicily (§. 53. 80. R. ii.); 2. that used at a later period in Sicily, somewhat more slender, and tapering very much (§. 109. R. iv.); 3. the lofty and graceful column of Periclean Athens (§. 109. R. i.); 4. the elongated and weakened column of the Macedonian and Roman era (§. 109. R. 14. 153. R. 3. 190. R. 1, ii. 259.); 5. the attempts to give it a richer character, especially in honorary columns (§. 109. R. 1). In the IONIC: 1. The simple forms cultivated in Ionia, sometimes with rectilinear, sometimes with curved canal (§. 109. R. iii.); 2. the richer and more complex form in the temple of Minerva Polias (§. 109. R. 4), and other collateral forms in different Greek cities; 3. many attempts made in the Roman period to give a greater variety of sculptured ornaments (§. 109. R. 4). In the CORINTHIAN: 1. the still wavering or arbitrarily deviating forms, sometimes closely resembling the Ionic capital, in Phigalia, in the Didymæon, in the monument of Lysicrates and tower of Cyrrhestes, also in Pompeii (§. 108. R. 4. 109. R. 12. 15. 153. R. 4); 2. the established forms of the perfected order (§. 153. 190—192); 3. the overloaded collateral forms of the composite capital (§. 189. R. 4); 4. variations by the addition of figures, for example, victories, trophies, winged horses, dolphins, and eagles—preludes of many rude fantastic forms in the early Gothic architecture.

1. But it must be remarked at the same time that lighter proportions were given to the Doric order in porticoes than in temples, as is shown by Vitruv. v, 9. and the porticoes of Messene and Solus. The measure of the column is the lower diameter, or in large columns the half diameter, modulus.

2. The neck of the Ionic columns ornamented with foliage in the temple of M. Polias (*ἀνθέμιον* in the inscr.) is found again in a similar form in the theatre at Laodicea. Ion. Ant. ch. 7. pl. 50. The Ionic capitals in tombs at Cyrene with a honeysuckle in the spandrel between the spirals of the volute, beneath a Doric cornice, are a subordinate form. Pacho, pl. 43.

3. The Ruins of Cyrene furnish evidence of the numerous modifications which the Greek architects introduced in the Corinthian capital. Pacho, pl. 27.

277. The three main portions of the column are: i. SPIRA, 1
the BASE. It gives the column, besides a broader foundation,
a sort of girding at the lower end of the shaft; it is therefore
suitable for slender and more developed forms of column,
whereas the Doric columns of the three first kinds ascend
immediately from the pavement. Chief kinds related to 2
which there are sometimes simplifications, sometimes wider
combinations: A. In the ATTIC order; 1. plinth; 2. torus; 3.
scotia or trochilus; 4. a second upper torus. B. The IONIC; 3
1. plinth; 2. trochilus; 3. an upper trochilus; 4. torus; in
which are not included the separating and preparatory fillets.
ii. SCAPUS, the SHAFT. It is generally fluted (*ζαβδωτός*), and 4
the column gains in apparent height by means of the vertical
stripes, and also in beauty by the more lively play of light
and shade. The external surface of the column is by this
means divided either into mere channels or flutings (*striatura*
Dorici generis), or into flutings and fillets (*strigae et strigae*).
In the shaft we observe, in the later Doric and other columns, 5
the adjectio, *ἐντρασίς* or swell. iii. CAPITULUM, *κίονον*, *ἐπίκρονον*,
κεφαλή, CAPITAL. A. The DORIC, divided into: 1. hypotrache- 6
lium, neck, collarino, with the grooves or channels as a separa-
tion from the shaft. 2. echinus, with the annuli or rings
(originally perhaps hoops of metal around the wooden capi-
tal); 3. plinthus s. abacus (in Vitruvius and in Roman edifices
with a cymatium). B. The IONIC: 1. hypotrachelium (only 7
in the second kind); 2. echinus with an astragalus Lesbios
beneath (a torus above it only in the second kind); 3. canalis,
the canal, and the volutes with the oculi et axes on two sides,
on the two others the pulvini, cushions, with the baltei, straps
(the latter, in the ordinary capital, alternate with the other
two sides, but in the corner capitals join on to one another);
4. abacus et cymatium. C. The CORINTHIAN. Two main parts: 8
1. calathus, the vase of the capital, the ornaments of which rise
in three rows: a. eight acanthus leaves; b. eight acanthus
leaves with stalks (cauliculi) between; c. four volutes and
four scrolls (helices) with acanthus buds and leaves. 2. aba-
cus consisting of cymatium and sima, or otherwise composed,
with projecting angles, and at the curved parts enriched
with flowers.

3. This base actually prevails throughout Ionia; however there is found in the ruins of the Heraon at Samos a simpler form, consisting of a neck laced together as it were with a number of fillets, and a torus.

5. There is a wide distinction to be made between the bellied swell, on which §. 80. R. ii, 1—4, and the graceful, §. 109. R. 2. Accurate measurements on this subject are given by Jenkins, *Ant. of Ath. Suppl.* pl. 4. 5. 8. *ἑλιξ ἢ ἀναγλυφῆ παρὰ τοῖς ἀρχιτέκτοσι*. Hesyeh. Doric capitals in Delos with fillet instead of the ring. *Kunstbl.* 1836. N 17.

ENGAGED COLUMNS, which, strictly taken, are opposed to the principle of the column, but may be justified particularly by the necessity for windows, are to be met with at least as early as the 90th Olympiad. V. §. 109. R. 4. comp. 15. 20. Those of Phigalia, §. 109. R. 12. are more than half columns.

- 1 278. The PILLAR, *Pila*, is distinguished from the column by the closer relation in which it stands to the wall, on account of which it is always treated as a piece of wall in severe
 2 architecture. On the other hand, however, it at the same time is often destined to support a beam in common line with the column, from which it sometimes borrows ornaments, especially those of the capital, and occasionally the diminution of
 3 thickness, even the entasis. The principal kinds are: 1. pillars standing separate, for example, in a wall formed of tapestry, *pilæ*, *σταλῆμοι ὀρθοστάται*; 2. pillars which strengthen the termination of a wall, corner-pilasters, *antæ*, *παραστάδες, φλιαί*; 3. pillars which bound the wall at the door-way, door-posts, jambs, *postes*, *σταλῆμοι παραστάδες*; 4. pillars which advance out of a wall, whether it be to prepare for a row of columns connected with it, and to correspond to it as a support, or, in the spirit of later architecture, from the mere striving after interruption, pilasters, *παραστάται, ὀρθοστάται*; 5. buttresses, *anterides*. Finally, short and truncated pillars also belong to this class, whether they serve as pedestals for columns (*stylobatæ*), or for other purposes. The chief members of the pillar are: 1. the base, *spira*, more in the Ionic than the Doric order; 2. the shaft or die, *truncus*; 3. the capital, *ἐπίκρανον, μέτωπον*, which is always lighter than in the columns, and is either composed like a cornice, of simple mouldings (for example a band with *annuli*, *cyma*, *echinus*, *cavetto*, and *plinth*) or ornamented after the analogy of the capital of a column.

3. The expressions for pillar and pilaster are very uncertain. *ὀρθοστάται* are separate piers Eurip. Ion. 1148., columns Eurip. Her. Fur. 975., buttresses Vitruv. ii, 8; *antæ* and pilasters in the inscription here often referred to C. I. n. 160. *Παραστάς*, keeping out of view the cases in which like *προστάς* it stands for an entire portico, is an *anta* (Schneider ad Vitr. vi, 7, 1.); but is also called the door-wall, the door-pillar, Eurip. Phön. 426. Pollux i, 76. x, 25. comp. Eur. Androm. 1126. and the same inscription, p. 280; in Athen. v. p. 196. it seems to be a disengaged pillar, in Hesych. a half-column. In Vitruvius *parastatæ* are pilasters, also disengaged, as in his basilica Col. Jul. Fanestri. *Parastaticæ* in Plin. and inser. are pillars. The *φλιαί τῶν νεῶν*, on which the *προξενίαι* were inscribed (Polyb. xii, 12, 2) become evident especially by a comparison of the passage, where similar decrees stood in the temple in Ceos (Bröndsted, Voy. i. p. 19); *παραστάς* is met with in the same connexion in Chandler i, 59, 1. In Plin. xxxvi, 56, a pillar is also called *columna Attica*, comp. Nonius, p. 30.

5. The cornice-like pilaster-capital in the Parthenon is particularly

rich in composition; it has an upper hawk's beak moulding, and an echinus with the egg ornament. In the temple of M. Polias it takes the flower ornaments of the neck (*ἀνθήμιον*) from the Ionic capital. The enrichments of the Ionic capital, but kept very light and narrow, with arabesque-like sculptures, are to be seen on the capital of the antæ in the Didymæon and in the Propylæa of Priene, §. 109. R. 15. 16. Corinthian pilaster capitals, §. 109. R. 5, b. and elsewhere.

279. Statues occupying the place of separate pillars or pilasters, and which are called *ATLANTES*, *TELAMONES*, *CARYATIDES*, were employed by Greek architecture in great moderation, and never without an especial reference to the object and significance of the edifice; such supports were much more frequent in tripods, cauldrons, thrones, footstools, and other articles of furniture.

Comp. §. 109. R. 4. 20, on the virgins of Pallas Polias and the giants of the giant-queller Zeus. The outside of Hiero's ship was adorned with Ἀτλαντες. Athen. v, 208 b. comp. Nævius in Priscian vi. p. 679. *Atlantes gibbosi*, Servius ad Aen. i, 746. Martial Epigr. vi, 77. (Baths of Pompeii, sepulchre at Tarquinii.) The Romans called such figures *Telamones*. (C. I. ii. p. 76. 79. n. 205 3^p. 2056. R. Rochette Atlas p. 62. 78.) and what were in earlier times called *κάρυαι*, *Caryatides*, Vitruv. vi. 10. See Hirt, Mus. der Alterthums-W. i. 271. Böttiger, Amalth. iii. 37. Comp. Stuart in the new (German) Ed. i. 488 sqq.—[Preller De causa nomines Caryatidum *Annali d. Inst. a. xv. p. 396—406.*]—The figures on the upper pillars of the Portico of Thessalonica (§. 192. R. 5), called *Incantada*, are not *Atlantes*, but mere reliefs on the pillars of an upper stoa.—In Delos there are also found the fore-parts of cattle fixed on as pillar-capitals and as ornaments of triglyphs (in the same way as at Persepolis). Kinnard, Antiqq. of Athens, Suppl. pl. 5.

280. The *WALL* (*murus*, *περίχωρος*, or *paries*, *περίχωρος*) is a continuation of the pillar, but at the same time it forsakes more completely the analogy of the column, inasmuch as in the column the sole object is to support, but in the wall, together with supporting the chief purpose is to enclose. However it often receives in the manner of the pilaster three parts, the base, the trunk, and a sort of capital or cornice, which terms here coincide (*ἐπιπέλασον*, *ὑπερχόρη*). This member appears more as a capital when an entablature lies upon the wall; as a cornice when the wall by itself fulfils its object as an enclosure, in which case it even receives its name, *ὑπερχόρη*, from the covering and protecting cornice. *DWARF* walls were first employed independently by themselves as enclosing fences (*maceria*, *αἰμασιά*); but afterwards as supports of the main walls, in order to elevate these above the level of the ground, and also to make their base visible. Such under-walls which advanced a little beyond the main wall, with or without steps, are called *κρηπίδες*, *crepidines*, *plinths*; higher and more elegantly treated basements of columnar structures are called *stereobata*, *stylobata* (in

Vitruvius), *podia*; they have a base (*quadra, spira*), die (*truncus*) and *corona*. The steps likewise in many cases serve chiefly to raise a building higher above the ground; then stairs and entrances were obtained by inserting intermediate steps.

6 To the dwarf walls belongs also a stone or wooden parapet (*pluteus* or *pluteum*) fixed in between pillars and columns; metal railings (*clatri, cancelli, reticula*) might also occupy its place.

2. These *θειγγαί* as enclosures of temples and palaces with large court-gates (*ἀνελθείσι θύραι*) in the centre, and the prospect of the main building over them, formed usually the principal portion of the tragic scene.

4. The numerous investigations on the *scamilli impares* of Vitruvius in the *stereobate* and the *entablature* (see among others Meister, N. Commentar. Soc. Gott. vi. p. 171. Guattani, Mem. encicl. 1817. p. 109. Hirt, Baukunst, s. 57. Stieglitz Archäol. Unterh. i. s. 48) seem to lead to the conclusion that they do not designate any observable member of the architecture, but merely a contrivance used in the building in order to give to the *stylobate* and *entablature* the *pulvinated* appearance which (according to Vitruvius) was optically necessary. The *lysis* above the *corona* of a short pillar, of which there is mention made twice, was probably a small *echinus*.

On theatre-steps, §. 289. R. 6. Stieglitz treats of stairs, Arch. Unt. i. s. 121. *Græcæ scalæ . . . omni ex parte tabularum compagine clausæ.* Serv. ad Æn. iv, 646. Gellius N. A. x, 15, 29.

6. On the *plutei* especially Vitruv. iv, 5. comp. v, 1. 7. 10. Such parapets or railings, inasmuch as they are fitted in between *antæ* and columns, and occupy the place of a wall, often form a *prouaos*, as §. 109. R. 1. 9. In the *Palmyrenian temple* §. 192. R. 5. the door is placed in the centre of the *colonnade* on account of the *plutei*, as in *Egypt* §. 221. Railings and rail-doors (*κιγκλίδες* C. I. 481, *clatri, clatratae fores*) between the columns of a *monopteral* and *peripteral tholus* are to be seen on the relief in *Winckelm. W. i. tf. 15. 16.* Wooden fences or hoarding *ῥεῦφακται* were usual at *Athens* for enclosing *fore-courts*, see especially *Schol. Aristoph. Wasps. 405.*

- 1 281. The wall is modified in its destination to enclose, by the necessity of admission for persons as well as air and light. The forms of the door-frame imitate those of the *entablature* in the different orders (§. 282). There are distinguished: A. *Doric doors*; these consist of 1. *antepagamenta*, *jambes*, which together with 2. *supercilium*, the *lintel* (*ζυγά*), inclose the aperture of the door (*lumen ostii*) and are framed with *cymatia* and *astragals*. To these are added over the *lintel* 3. *hyperthyrum*, the *cornice*, consisting of *cymatia*, 3 *astragals* and the projecting and protecting *corona*. B. *Ionic doors*; here also 1. *antepagamenta* (*πρὸστομιαῖα*?) and 2. *supercilium* both which are divided into *faces, corsæ*, by *astragals* in the manner of the *Ionic architrave*; 3. the *hyperthyrum* from

which hang on the right and left †. the ancones or parotides (called *ᾠτα* at Athens), the trusses or consoles. C. Attic door, 4 similar to the Doric, only that it borrows the fasciæ from the Ionic. The windows, *ὀψιδῆες*, had similar but simpler frames. 5 In both, but especially the doors, the panels contributed very much to the splendour of the ancient temples, and in attempts 6 at restoration must be taken into account as an essential element for the general effect.

1. However, Vitruvius has not here any part corresponding to the frieze; while the supercilium is similar to the architrave, and the hyperthyrum to the cornice. And yet friezes are also found on doors sometimes running round altogether as on the grand door of the temple of Pallas Polias, sometimes only under the cornice as in Roman edifices. The numerous doors of tombs at Cyrene have always merely the lintel and cornice, together with consoles of simple but very peculiar form. The shade-giving *ὀψιδῆς* over a house-door in Liban. Antioch. p. 239. R. is rather a hyperthyrum than supercilium. [Donaldson, A Collection of the most improved examples of Doorways. London 1833. 4to. One belonging to the time of the tombs of Bournabat near Smyrna.]

6. The door-leaves (valvæ, with scapi, stiles, impages, rails and tympana, panels) were often gilded (*θυροῶσαι χρυσάισι θύραις*, Aristoph. Birds 613), often also chryselephantine, like the famous doors in the temple of Pallas at Syracuse (Cic. Verr. iv, 56), where the Gorgon heads from the mythology of Pallas were used in place of the lion heads generally employed. Similar doors are described by Propert. ii, 31, 11. and Virgil G. iii, 26. Regarding the contrivances for shutting, see especially Salmas. Exerc. Plin. p. 649. sq. Böttiger, Kunstmythologie, s. 258. Becker, Gallus ii. s. 253. The circumstance that the hinges, as in the Cyclopean doors §. 46. R. 2, were also at a later period placed in the sill of the door serves to explain Soph. Œd. Tyr. 1261. Eurip. Her Fur. 1002. Theoc. 24, 15.

The closing of windows was effected sometimes by shutters (comp. the *angustæ rimæ* in Pers. iii, 2) sometimes by transparent materials, lapis specularis, lapis phengites (especially from the time of Nero; men moved about within *tanquam inclusa luce, non transmissa*), glass, vitrum (*ὕαλος*), either candidum (*λευκή*), or varium, also versicolor (*ἀλλεσσοῦσα*). Comp. Hirt, Gesch. der Baukunst iii. s. 66. §. 316.

282. The ENTABLATURE, that portion of the building which 1 reconciles the supporting members properly so-called with those which immediately serve as a covering, is naturally divided into three parts: 1. that which unites the supports into rows, the architrave; 2. that which spans the walls formed thereby, the frieze, which was conceived at least originally in conformity to this destination; and 3. the overhanging and covering portion which belongs to the roof, the cornice. 1. 2 ARCHITRAVE, epistylum, main beam. A. Doric, plain, with the tænia above to which are attached, underneath, the triglyphs, and the regula with the guttæ, drops. B. Ionic, consisting

of two or usually of three fasciæ, and above these the cymatium cum astragalo et quadra. The same is also placed above
 4 Corinthian columns. II. FRIEZE, ζώνη, οἰάζομα. A. Doric: 1. triglyphs over all the columns and intercolumniations (according to Eustratius ad Aristot. Ethic. ad Nicom. x, 4, 2. Zell. *μὸν 7.61*); in these are to be distinguished the femora (*μυζοί*, fillets), canaliculi, channels, semicanaliculi and a capitulum;
 5 2. metopæ, metopes. B. Ionic and Corinthian, called *zophorus* from the reliefs of metal or marble attached to the plain surface (rows of figures, bucrania with wreaths of flowers or other
 6 arabesque-like ornaments) with a cymatium above. The Doric frieze by its composition recalls the original destination of that member (§. 52); at the same time the triglyphs, by their upright position and separation, continue the vertical tendency of the columns, and impart an enlivening contrast to the entablature, which is only at length completely resolved into horizontal extension in the cornice. In the Ionic architecture the frieze is more an ornament of the building, with-
 7 out the essential significance of the Doric. III. CORNICE. A. Doric: 1. Cymatium Doric. 2. Corona, γείθον, projecting obliquely on all sides, but terminating perpendicularly, and beneath it, over all the triglyphs and metopes, the mutules (mutuli) from which hang the guttæ; 3. a second cymatium; 4. the
 8 sima with the lion-heads above the columns. B. Ionic: 1. denticuli, dentels with the intersectio, *μειτοζή*, the interdentels; 2. a cymatium; 3. corona, with concave under profile; 4. cymatium; 5. sima. C. Corinthian, similar to the Ionic, only that under the corona the modillions, ancones or mutuli, whose form is a composition of volutes and acanthus leaves,
 9 act as supports. In each order proportionate height, strength and simplicity are signs of early antiquity; contraction of the plain surfaces, a narrower and thinner form, as well as richer decoration, are indications of a later period.

2. Guttæ in a continued row without triglyphs were not perfectly rare in antiquity—in the pronaos of Rhamnus, the tower of Cyrrhestes, the Cyrenæan tombs (Pacho, pl. 19. 40. 46.).

4. Triglyphs were also employed as ornaments of castle-walls, as on the acropolis of Athens; see §. 52. R. 3. 272. R. 1. and Epicharmus in Athenæus vi. p. 236 b. When they are above columns, the corner triglyphs must be advanced beyond the axis of the column—an irregularity in a great measure compensated by the contraction of the last intercolumniation, which is grounded in static and optical laws; but with many Roman architects it was a reason for rejecting the whole order. In early times the triglyphs were always painted blue (*cærulea cera*, Vitruv.). Bröndsted, Voy. ii. p. 145.

5. The oldest Ionic architecture had certainly the dentels immediately above the architrave, for instead of the heavy cross-beams of the

Doric roof only light joists were laid upon the slender columns, forming the dentels on the outside. This arrangement is first found in the oriental form of Ionic architecture (comp. §. 54. 244), at Persepolis, at Telmissus and in Phrygia (§. 241.* R. 3), and then in the hall of the Caryatides at Athens. Ἐπιστυλιον καὶ ὁ ἐπ' αὐτοῦ κόσμος specially consecrated C. I. n. 2751. 52. 53.

7. 8. Vitruvius derives the mutules from the projection of the rafters, the dentels from the jutting out of the laths (comp. §. 270); against this just objections have often been made. The mutuli in the Corinthian order appear to have been with him a sort of modillion. ? Modillions are very appropriately called *πρόμορφοι* C. I. 2297.

283. The simplest CEILING, a stone laid across, is only met with in monuments of the most unpretending kind. Temples and other sumptuous edifices had sunken panels, lacunaria, *φαρνάματα*, which were transferred from wood-work, which was also inlaid with gold and ivory, to stone (§. 53.) The ancients distinguish: 1. the beams lying immediately over the architrave (*δοκοὶ δουροδόχοι*); 2. the narrower joists placed above these and mortised into one another (called *στρωτήρες* collectively, singly probably *σφηγίσκοι* and *ἰμάντες*); 3. the covers or caps filling the openings, *καλυμμάτια*: which parts were also imitated in stone-building, but then wrought more as a whole.

1. Ὀροφῆ Φάρταις διακεκλυμένη Diodor. i, 66. Chryselephantine lacunaria are even described by Ennius, *Androm.* p. 35. Bothe, as a part of the ancient kingly magnificence. In Diod. iii, 47. *Φιάλαι χρυσοκόλληται* are mentioned as an ornament of the cassoons. Laquearii as a distinct class of artists in the Theodos. Cod. xiii. t. 4, 2.—The space between the lacunaria and the roof often occurs as a place of concealment. Comp. Appian de B. C. iv, 44. Tacit. A. iv, 68. Valer. Max. vi, 7, 2.

2. See especially Pollux x, 173. and the investigations in Böckh C. I. p. 281, comp. p. 341. The more accurate view which the *Uned. Ant. of Attica* give of the lacunaria of Attic temples must be considered in connexion therewith. In the Eleusinian propylæa the *δοκοὶ* are placed over the Ionic architrave of the interior, and the stone flags with their depressed panels are mortised directly into these. But in Rhamnus and Sunium these stone flags are so cut out as to leave square holes into which the *καλυμμάτια* exhibiting the inner panels are fitted. It is precisely the same in the Selinuntine temple, the lacunaria of which with their coloured ornaments are given by Hittorff, pl. 40.

284. In private buildings the ROOF was either laid on flat (that is with slight inclination), or inclined on all sides, slanting; in public buildings, on the other hand, especially temples, it was provided with pediments at the ends, which among the Greeks were generally an eighth of their breadth in height, but were more elevated among the Romans. To the pediment or fronton, fastigium, *ἀστύξ, ἀέτωμα* (comp. §. 53) belong 1. the tympanum; 2. corona and sima above the tym-

panum; 3. antefixa, ornaments at the corners, and on the summit; 4. acroteria, angularia et medianum, pedestals for statues at the corners and in the middle. The sloping sides of the roof consist of 1. tegulae, flat tiles, *καλυπττήρες*, and 2. imbrices, hollow tiles—of marble, clay or bronze—which were ingeniously fitted into one another. The rows of the latter closed with upright elegantly ornamented eave-tiles, *frontati*, *imbrices extremi*, which in Grecian temples were not only placed above the cornice but even ran along the top of the ridge as an elegant ornament.

1. In *ἡρώα* (on vase-paintings) the favourite practice was to change the *αἶψος* of the *ίερα* (comp. Aristoph. Birds, 1109) into a low arch ornamented with fleurons stuck upon it. Perhaps these are Vitruvius' *semifastigia*.

2. The *sima* as well as the obliquely overhanging *corona* are not, if we look to their destined object, suitable for the side of the pediment, but are applied throughout for the sake of the agreement of forms. In the small temple of Artemis at Eleusis, where the *sima* has a very fine profile, it stands more upright over the fronton and inclines forward more above the side-walls, which is not less fitting than agreeable. Beautiful *aëtoma* in a sepulchral monument at Epidaurus, with two different kinds of eave-tiles, hewn out in marble.

The antefixa (the author's Etrusker ii. p. 247) we become acquainted with especially from vase-paintings where temples and heroa are seldom without them. For example, Millingen, *Vases de div. coll.* pl. 12. 19. Millin, *Vases ii.* pl. 32. 33. *Tombeaux de Canosa*, pl. 3. 4. 7. 8. 11. 14. Antefixa of steles, resembling eave-tiles with the usual flower ornament. Stackelberg *Gräber* Tf. 3. 4. Pretty stele of Theron with painted antefixum thereon, in Attica, *ibid.* Tf. 6. 2. Painted sarcophagus tiles *ibid.* 5. 2. 6, 1.

The acroteria were for the most part narrower in Greece than in Rome where the pediments of the temples were often ornamented above with numerous statues. See for example the coins of the Tiber with the temple of Concordia, Pedrusi, vi, 4, 1. C. I. n. 2388, 5. *καὶ νηὸν δ' ἐπι κρατὶ μετ' ἠὲ ἀγάλματα θῆκαν τρισσά, δύο Νίκας, μέσσα δὲ Περσεφόνη.* The conflict into which the front tiles over the cornice come with the *sima* was settled by the Attic architects generally in this way, that they merely placed a part of the *sima* with a lion's head at the corner beside the acroterium, and more rarely by carrying the front tiles further back behind the *sima*, as in the temple of Artemis at Eleusis, or by leaving them away altogether.

285. VAULTS, according to the development which this part of architecture received, especially in the Macedonian and Roman period (comp. §. 48. 49. 107. 109. R. 5. 110. 149. R. 3. 168. 170. R. 3. 190. sqq.), are divided into the leading kinds which lie in the nature of the thing, only that the pointed arch must have always remained foreign to ancient architecture (§. 195), whose character does not affect a tower-like striving upwards and a mutual conflict of buttresses,

arches and vaults, but a predominating horizontal expansion, a secure position on the extended surface.

Vaults are called fornicationes (cuneorum divisionibus), concamerationes (hypogeorum), Vitruv. vi, 11. Among the Greeks ἀψίς, ψαλίς καμψήσεια (comp. Wessel. ad Diodor. ii, 9), Sophocles' Lacaen. στενήν ὃ' ἔδουμεν ψαλίδα κούκ ἀβορβοροῦν. An oriental kind of vault? καμάρα, ὄϊκος κεκαμαρωμένους (C. I. n. 1104.) στέγη καμαρωτή, στέγη περιφερής. Demetr. de eloc. 13. The keystone of the vault is called in Ps. Aristot. De mundo 6. ἰμφαλός, also στήν, tholi conclusura, Lobeck Aglaoph. p. 1103 s. Chief kinds according to Festus: tectum pectinatum (in duas partes devexum), cylindrical vaults; and testudinatum (in quatuor), cross or groined vaults. A cupola οὐρανίσκος §. 150. R. 2, τρούλλος §. 194. R. 4. A vault of slight curve and wide span was probably called *solca*. Hirt. Mus. der Altherthums-W. i. s. 279. Rectilinear vault, see Philo p. 87. [The vaulted porticoes in the theatre of Sicyon are worthy of notice. They are built through the side buildings up to the third part of the height of the seats, in order to admit a portion of the spectators immediately from without at the height which they wished to reach. They are 4 paces broad, 22 long, and over 4 upright courses of square blocks, 5 others form the arch. Stuart found in a sepulchral monument in Phrygia, near Afghan Khia, a beautiful wide arch built of large stones, which however were not so large as those in this theatre.]

4. KINDS OF BUILDINGS.

286. In enumerating the different kinds of buildings it is 1
of particular importance to point out the simple fitness and
characteristic significance with which the manifold purposes
and aspects of life were architectonically satisfied and ex-
pressed. The first class of structures is formed of those in 2
which regard is merely had to the external surface; they are
divided into two kinds, inasmuch as they sometimes, standing
by themselves (often with the aid of inscription and figure)
fulfil the purpose of a monument, and are sometimes destined
to support another more important work of art, or even provide
an elevated platform for some transaction of life. The 3
simplest monuments of the first kind carry us back to the
point when architecture and the plastic art grew from one
root, as in the hermae, the Agyieus, the Hades-stone on the
tomb (§. 66. R. 1). With these are to be classed conic bar- 4
rows (κολωνοί, tumuli) piled up with earth or stones; grave
pillars (στήλαι, cippi, columellae) of elegant architectonic forms,
with inscriptions and often reliefs (§. 431): and the horizontal
gravestones which were called *τραπέζαι* (mensae). To the other 5
kind belong the single columns which were even used in the
most ancient Grecian temples, on account of the smallness of
most of the old carved images, in order to elevate the forms
of the gods above the crowd of their worshippers—whence

originated the honorary pillars of later Roman times—together with the pillars or even columns upon which were destined to be placed cauldrons, tripods and other anathemes, as even this word imports: of these there are now more to be found in 6 reliefs and pictures than in architectural remains. We may also reckon as pertaining to it the hearth (*ἑστία*), the place of the fire, and hence the central point of human habitation, with which the Greeks connected the idea of a thing firmly established and immoveable, whereby an unsettled life 7 ceived an abiding hold. The hearth in a religious reference and application becomes an altar, which, where it was not a mere low fire-place (*ἑσχαρῶσα*), received the natural form of a truncated pillar, or frustum of a column with base and capping; however, it was not unfrequently developed in Greece 8 into large and spacious structures. Other buildings of the kind even served as a pedestal for the living human form, in that they exalted those who were called to the guidance of 9 popular assemblies and armies above the heads of the crowd, such as the bema, the tribunal of the prætor and general, the rostra.

4. A collection of stelés, simple Greek and more ornate Roman, Bouill. iii, 84 sqq. Clarac, pl. 249 sqq. Piranesi, Vasi, Candelabri, Cippi. 1778. 2 vols. fo. The *πρόπυλαι* served for libations and water-sprinkling, hence Cic. de legg. ii. 26, together with the mensa mentions the labellum (laver) on Attic tombs. Inscriptions on them, Plut. x. Or. Isocr. p. 241 H. Somewhat similar were the *ἑστια* as signs of the Kenotaphion, Marcellinus v. Thuc. 31. Comp. §. 54. 174. R. 2.

[5. Very ancient examples of pillars supporting images of the gods, Welcker Syll. Epigr. Græc. n. 119. 120. Others Paus. v, 24, 1. 22, 1. (Zeus, Nike) and frequently in reliefs and vase-paintings (Apollo Pythios, Agyieus, Pallas, Artemis), in like manner columns (*κίονες*), on which were consecrated gifts, eagles, owls, sirens, see L. Ross in the *Annali d. I. a. xiii.* p. 25. tv. B. comp. Zoega de Obel. p. 228. Portraits also were thus exhibited. According to Plutarch, Æmilius Paulus caused his own likeness to be placed on a large column at Delphi which was intended for a golden statue of king Perseus. The statue of Polybius stood on a column in the Asklepieion at Mantinea, Paus. viii. 9, 1. At Lodi there have been discovered remains of a large honorary column supposed to have been for a statue. Hall. LZ. Int. Bl. 1836. N. 29. The enormously large one at Alexandria §. 193 a. 6. was an honorary column. Cinerary urns on columns, Bull. 1847. p. 78.]

7. *Θοιργνώματα* are the cappings of the altars. Eur. Iph. Taur. 73. We sometimes see on reliefs (Bouill. iii, 33. 1) an elegantly formed round altar standing on a square one of simple shape. Altars placed together in Moses' Collection of Anc. Vases, Altars, &c., pl. 51—63. Clarac, pl. 249 sqq.

8. For instance the great altar of Olympia whose base, *πρόθυσις*, was 125 feet in circumference; the whole was 22 feet high; the altar of Parion, a stadium square (Hirt, Gesch. ii. s. 59); the one of equal size

at Syracuse (ii. s. 179); the marble one 40 feet high with a battle of the giants in relief at Pergamon, Ampelius c. 8.

9. The Rostra, situated between the forum and comitium, was constructed for walking up and down on, and therefore extended longitudinally. We see it on the coins of the Lollia gens.

287. The contrast to this class is formed by enclosures of all sorts, such as the walls of entire citadels and cities, which often likewise received architectonic forms and decorations, with arched gates for the most part; and the fences of sacred precincts (*περιβόλαι*), or places of public assembly (*septa*), which appear to have been not unimportant architectural undertakings.

2. *Septa* of the comitium of Tullus Hostilius, Cic. de R. P. ii, 17. *Septa Julia*, §. 190. R. 1. i. b. At Athens such fences were generally but slight, of wicker-work (the *γέβρα* of the ecclesia) or extended ropes (*περισχολίνισμα* of the council). Statues were surrounded with reeds, *κάνναι*, to prevent soiling, Arist. Wasps. 405; columns with reticula, Digest. xix, 1, 17. §. 4.

288. By the addition of a roof to this enclosure a HOUSE is the result. The simplest house was the TEMPLE (*ναός*, *ædis*), at first nothing more than a place where a religious image was erected in a secure manner and protected, but which was however also consecrated by solemn election and foundation (*ἱδρύσεις* in Greece, *inauguratio*, *dedicatio*, and *consecratio* at Rome). Seclusion and mystery always remained characteristic of the *ναός* properly so-called, which therefore never admitted of windows; there was soon however combined with it a free and open exterior, which at the same time afforded shade and shelter, by the temple receiving porticoes and encircling colonnades (*laxamentum*). The interior of the temple likewise received afterwards from the hypæthral construction a clearer and more spacious appearance; the only light otherwise admitted was by the door which was very large. Temples are divided into the following kinds: a. as regards the placing of the columns around, into: 1. *ædis in antis*, *ναός ἐν παραστάσιν*, with corner pilasters under the pediment; 2. *prostyle*, with porticoes on the front, and 3. *amphiprostyle*, at the two ends; 4. *peripteral* with colonnades around; 5. *pseudo-peripteral* with engaged columns around; 6. *dipteral* with a double circuit of columns; 7. *pseudodipteral* with a circuit of double breadth; 8. The temple constructed according to the Tuscan plan (§. 169); 9. according to a mixed Greco-Tuscan design. b. as regards the number of columns (on the front) into the *tetrastyle*, *hexastyle*, *octastyle*, *decastyle*, *dodecastyle*. c. as regards the width of the intercolumniations, into 1. the *pyncostyle* (3 mod.); 2. *systyle* (4); 3. *eustyle* (4½); 4. *diastyle*

5 (6); 5. aræostyle (more than 6). A subordinate kind, the circular temple, is divided into 1. the monopteral (in which mere parapets or railings fill up the intercolumniations); 2. peripteral; 3. pseudoperipteral; 4. circular temple with a vestibule, a prostyleum. But as concerns the *parts* of the temple, the following are distinguished in large edifices of this kind: 1. the foundation with the steps, suggestus, *κρηπίς* or *κρηπίδιωμα*; 2. the temple strictly so-called, *νάος*, *σηκός*, *cella*, sometimes 7 double in the same building; to it belong: a. *τὸ ἴδιον*, the place for the statue, which was often enclosed with a parapet or railing (§. 68. R. 1), b. *ὑπαίθερον*, the central space under the open sky, c. *στοαί*, the surrounding colonnades, also *ὑπερφῶοι*, upper galleries (§. 109. R. 9), d. sometimes an *ἄδυτον*, the 8 holiest of all; 3. the pronoas; 4. the opisthodomos (§. 109. R. 2); 5. the circuit of columns, *περιχώμας*, *αἶα*, including the prostyle; 6. porticoes built on to the temple, *προστώσεις*, only in 9 particular cases (§. 109. R. 4). The more carefully we study the existing remains, the more must we admire the way in which ancient architecture, in sacred structures, accommodated itself to the different wants of the particular worship, notwithstanding the general regularity.

2. Quatr. de Quincy (Mém. de l'Inst. Roy. T. iii.) [Jup. Olymp. p. 262.] lays down several untenable assertions on the lighting of temples. Vitruvius' expression (iii, 1. comp. i, 2) of the *medium sub divo sine tecto* between the double colonnades describes distinctly enough the hypæthral arrangement. Comp. §. 80. 109. R. i, 5. [The old temple on Mount Ocha was an hyæthron §. 53. R. 2. as well as that at Phigalia, §. 119. R. 3., and at Delphi §. 80. i, 5., where the passage Eurip. Ion must be struck out, in room of which Wieseler will furnish another testimony, comp. Ulrichs Reisen s. 83 f. On the difficult question as to the partial roofing of the hypæthral temples see Stuart Antiq. of Ath. a new ed. ii. p. 33. not. c. K. F. Hermann, die Hypæthraltempel des Alterthums, Göttingen 1844. (comp. Bullet. 1845. p. 98.), refutes the opinion that this kind was exclusively applied to the worship of Zeus, and assumes a strictly hypæthral construction, which left the cella quite uncovered, and that it was not on account of the light. but was connected with an altar in the centre. Contrary opinions entertained by C. W. in the Allgem. Zeit. 1846. Beil. N. 213. and especially L. Ross Hellenika 1846. St. 1. The latter entirely denies this form of building, in reference to which doubts have also been expressed in the Hall. ALZ. 1831. Int. Bl. N. 71. Bötticher Der Hypæthralbau auf Grund des Vitruvischen Zeugnisses gegen Prof. Ross erwiesen, Potsdam 1846. 4to. comp. Archäol. Zeit. 1846. S. 359. This proof is also very minutely gone into by R. Rochette in the Journ. des Sav. 1846. p. 669. 721. Letronne in the Revue Archéol. iv. p. 593—602. Sur deux passages de Pausanias et de Strabon qu'on a cru relatifs aux temples hypéthres Grecs.] The door of the temple is placed by Vitruvius iv, 5, 1, (corrected Min. Pol. p. 27) to the west; but not merely the Athenian, the Ionian and Sicilian temples likewise usually have them in the east.

4. The ancients do not mention any temples with an odd number of

columns on the front; such a number as well as a row dividing the cella lengthwise, gives the idea of a stoa, §. 80. R. ii, 3. 109. R 8. However the so-called temple of Hercules at Pompeii has also an odd number of columns.

5. Circular temples represented together especially in Piranesi's *Raccolta dei Tempi antichi*. We get a knowledge of the temple of Vesta from coins. Comp. §. 280. R. 6. Temple of Hera at Plataea *ἑκατόμπεδος*; Thucyd. iii, 68, certainly not square.

6. Temples with *double cells* (*ναός διπλοῦς*) had generally the principal doors at the opposite ends; however there were also cases in which there was a communication from the one to the other. Paus. vi, 20. 2. Hirt, *Gesch.* iii. s. 35. Pausanias was acquainted with *one* example of two temples as stories above one another, iv, 15. The great temple of Cyzicus, §. 153. R. 3. is divided by Aristides into the *κατὰ γέφυρας, μέσσης* and *ὑπερέσσης*; galleries, *δράμοι*, ran through it in all directions. Roman temples on coins have frequently several tiers of porticoes on the outside. On temples resembling the basilica, such as the temple of Pax, Hirt, *Gesch.* iii. s. 36.

7. "Ἰστοία πρὸς τὸ ἕθνος on the Inscr. Ægin. p. 160, *ἐρύματα* around the throne at Olympia, Paus. v, 11, 2; similar perhaps in the Parthenon, §. 109. R. 2. [In the *Gött. Anz.* there quoted there is an examination of the doubts as to the place where the colossal statue in the Parthenon stood; these fall to the ground in consequence of the observation of Ulrichs a. ibid. S. 84, that an altar stood in the centre of the cella under the hypæthrum. Since the removal of the mosque, which partly fell in of itself, the traces of the quadrangular base of this altar have become still more evident. It is clear that the statue did not stand here, as Cockerell and Dodwell supposed, but at the back wall of the cella, as at Olympia and everywhere, as Stuart also assumed.] The temple of Demeter at Pres-tum, §. 80. R. ii, 1., has an inner adicula for the mystic image. The Pompeian temple of Fortuna a tribunal with a prostyle in a niche, M. Borb. ii. tv. B. Of a similar description was the thalamos in Asiatic temples, §. 153. R. 3. 192. R. 5.

289. Buildings destined for the exhibition of a contest, 1
constructed for musical, gymnïc, and other AGONES, form a very
extensive class among the ancients. An open space levelled, 2
fenced off, and distributed according to the requirements of
the *agon*, forms the first and most essential part. Over it
must arise, in order to enable the greatest possible number to
see, terraced platforms and steps which however were often
obtained in a natural way, especially in stadia and hippo-
dromes, by taking advantage of the surrounding heights. In 3
the THEATRE there was added to the dancing-place, the original
choros (§. 64. R. 1), a platform with its wall behind, which
was destined to exalt individuals above the crowd and exhibit
them in a poetic world. Hence result the following parts: A. 4
orchestra, with the thymele (the altar of Dionysus) in the
middle, and the open passages (*δράμοις*?) at the side (the space
of which is by others assigned to the stage). B. The scene, 5
consisting of: 1. the wall (*σκηνῆ*) with its fixed decoration,
which arose in several stories (*episcenia*), and was composed

of columns, intermediate walls, and entablature; 2. the advancing side-walls or wings (*παρασκήνια*, *versuræ procurrentes*); 3. the space before the scene-wall between the wings (*πρόσκήνιον*), which was generally raised on a wooden platform (ὄκρηβάζα, *loggia*); 4. The front of this platform towards the spectators, and the space covered thereby (*ὑπόσκήνιον*). C. The place for the audience, or the theatron properly so-called (*κοίτην*, *cavea*), the steps for sitting on which ran round in a lengthened semicircle, concentrically divided by broad passages (*διαζώματα*, *præcinctiones*), and wedgewise by stairs leading down (into the *κεκλιόμενα*, *cunei*). The seats were formerly 7 wooden scaffolds (*ἰκρία*), afterwards they were generally, in the Greek theatres, placed on the rocky ground. D. The surrounding colonnade, *περίπατος*, above the seat-rows, which served to widen the theatron and give an imposing termination to the whole, and was also rendered desirable from acoustic advantages (*τὸ σονηζέειν*), which, together with perspective (§. 107), were a chief study with architects of theatres. Behind the 8 scene there were also porticoes (*porticus pone scenam*), an acceptable addition to the public recreation. The ODEION sprang from the theatre, as the music of individual virtuosi from the festal songs of the choruses; here, where no room for movement was necessary, where the main object was to be heard, the whole was concentrated and came under a circular roof.

3. We must however guard against assuming at once that the countless theatres in all parts of the Grecian world were all destined for the drama. Processions with chariots and horses (Athen. iv. p. 139), Bacchian orgies, the proclamations of heralds, musters, for instance that of the orphans of those slain in war when the Athenian state dismissed them in full equipment, were likewise held there; nay, the theatre became more and more the place for popular assemblies, and the stage then certainly took the place of the simpler bema on the pnyx which was in like manner constructed in the theatrical form.

4-7. RUINS OF THEATRES: in Greece, especially Epidaurus (§. 106. R. 2), Argos (450 feet in diameter, according to Leake), Sicyon (Leake, Morea iii. p. 369., 400 f.) Megalopolis, Sparta, Thoricus (Dodwell, Views, pl. 23), Chæronea, Melos (Forbin. Voy. dans le Levant, pl. 1). Nicopolis, near Rhiniassa in Epirus (Hughes, Trav. [i. p. 486.] ii. p. 338), near Dramyssus in the neighbourhood of Jannina (Donaldson, Antiqq. of Athens, Suppl. p. 46. pl. 3). In Asia Minor, especially Assos, Ephesus (660 feet), Miletus, Lindus, Stratonicea, Jassus, Patara, Telnuissus, Cisthene, Antiphellus, Myra, Limyra, Side (best preserved), [that at Aspendos still more perfect according to Texier], Hierapolis, Laodicea (where there is much of the scene preserved, Ion. Antiq. ii. pl. 50), Sagalassus (to which the same remark applies, Arundel, Visit, p. 148), Anemurion, Selinus in Cilicia. Leake, Asia Minor, p. 320 sqq. [That at Aphrodisias, Ion. Antiq. iii. ch. 3. pl. 4 sqq. at Cnidos ch. 1. the upper pl. 3. 24 sq. the lower pl. 22 sq. 32.] In Syria, especially the theatres of Gerasa, one with *open*

scene consisting of columns, one with closed. Buckingham, Trav. in Palest. p. 362. 386. In Sicily, Syracuse (§. 106. R. 2), Tauromenium, Catania, Himera, Egesta (Hittorff, pl. 7—9). That at Egesta Bull. 1833. p. 169. [Theatre and Odeon of Catania, Serradifalco T. V. tv. 1—6., that of Tauromenium *ibid.* tv. 20—25., of Tyndaris tv. 31.] In Etruria, §. 170. R. 1. The great number of these ruins, and the completeness of many of them, encourage the hope that we shall yet obtain, after the recent labours of Groddeck, Genelli, Kanngiesser, Meineke, Stieglitz, Hirt, Donaldson, Cockerell, and the editors of Vitruvius, a representation of the ancient theatre founded on a complete architectonic availment of the materials. Stieglitz makes a distinction between pulpitum and proscenium, Beitr. S. 174. The difference between the theatres in Asia Minor as well as that of Syracuse, in which the seats end in obtuse angles, and those existing in Greece with seats cut away at right angles, is remarkable. [J. H. Strack Das altgr. Theater, Potsdam 1843. fol. Many indications in F. G. Welcker's Griech. Trag. S. 925. 1295 ff.]

The ROMAN theatre (§. 188. R. 4. 190. R. 1, i. a. b. R. 4. comp. §. 256. 259. R.) is only a modified form of the Greek with a different use of the orchestra. Its construction was afterwards transferred to halls for recitation. Giulio Ferrara, Storia e descr. de' princip. teatri ant. e moderni. Milano 1830. 8. [The Roman theatre at Falerona is in perfect preservation (even the foundation of the periacti). There are models of it at Rome. There was one discovered at Vicenza in 1839 by the architect Mighiranza, which seems from its size and the richness of the marble ornaments and statues to belong to the time of Augustus. That at Parma was found in 1844 more deeply buried, and is likewise well preserved. Remains besides at Brescia, Assisi, Teoni, at Nora in Sardinia (della Marmora Voy. de la Sardaigne T. ii. pl. 37. 2), at Saguntum (Schiassii De tipo ligneo theatri Saguntini, Bononiæ 1836., cf. Bullett. 1837. p. 376.)

6. We can obtain from the ruins a knowledge of the elegant and space-economizing form of the seat-steps. The gentle inclination of the horizontal surfaces to the back, which occurs at Epidaurus, secures seat and footing. [This is found often, for example in the smaller theatre at Melos.] The space for the feet is depressed compared with that destined for sitting; only in the theatre of Tauromenium and so-called Odeum of Catania are there (according to Hittorff) separate steps for the feet and others for the seat. On the lineæ dividing the sittings (which are still to be seen in the amphitheatre of Pola), see Forcellini s. v.

7. On this colonnade especially Appulei. Metam. iii. p. 49. Bip.; he also speaks, Florid. p. 141, of the pavimenti marmoratio, proscenii contabulatio, scenæ columnatio, of the culminum eminentia and the lacunarium refulgentia. Sometimes temples interrupted this gallery, as in the theatre of Pompey, §. 188. R. 4. also in the amphitheatre of Hæraclæa according to the coin, Buonaroti, Medagl. tb. 4, 7. comp. p. 275 sq. The proscenium at Antioch contained a nymphæum.—Chladni, Cæcilia, H. 22. controverts the old opinion that the sound was strengthened by inserting vessels, and by the form of the masks; Banks, however, is said to have discovered traces of acoustic cells at Seythopolis.

8. The ODEIA were similar to theatres (ἑστρατοειδὲς ὀδῆιον, Inscr. from Arabia Petræa in Letronne, Analyse du recueil d. Inscr. de Vidua, p. 24), with large circular roof (§. 106. R. 3, comp. the epigr. in Welcker's

Syll. p. 44), which rested on a great number of columns (Diodor. i, 48. Theophr. Char. 3. &c.). The stage must have been in the middle. The *theatra tecta* on the other hand, such as that of Valerius, Plin. xxxvi, 24, and that of Pompey, had the ordinary stage. Martini on the Odea. [Klausen in the *Encycl. of Ersch and Gruber*, C. Rose Ueber die Odeen in Athen, Rom u. Karthago, Soest 1831. 4to. Odeum at Laodicea, Ion. Antiq. ii. ch. 6, in Smyrna, Aristid. Rhod. i. p. 630, in Catania, &c.]

- 1 290. The *STADIA* received their form chiefly from their destination for the race, to which refer the barriers (*βαλβίς* and *ὑπερληξ*) and the goal-pillar (*τέξιμα*, *meta*), as well as the length of the course; however there was at the same time a space in the neighbourhood of the goal for contests in wrestling and boxing and other exercises:—this part of the stadium (called *σφενδόνη*) had some resemblance to a theatre, in its rounded
- 2 form and seat-steps. The *HIPPODROME* was at first of very simple design; among the Greeks the suitable construction of the barrier (*ὑφείσεις* with the *ἑμβόλιον*) was especially a subject of nice calculation (§. 106. R. 4); the Romans made a large and sumptuous edifice of their circus, the principal parts of which are thus distinguished: the front building (*oppidum*) with the barrier (*carceres*, *ψαλιδοται ἱπποφείσεις*) and the gate for the procession, the race-course with the *spina* bounded by two pointed columns (*metæ*, *νόσσαι καμπτήξεις*) and the *Euripus* around; the encircling wall with the seat-rows (*podium et sedilia*) and grand stands (*suggestus et cubicula*); to which was also added a portico with *tabernæ* on the outside.
- 3 *AMPHITHEATRES*, although they originated in Italy, are altogether conceived in the simple and grandiose taste of the Hellenic architects; the problem here was also more easy than in the theatre. The elliptic form which the arena universally received, gave the advantage of a longer line for sustained charges and pursuits; the locality lost thereby the uniformity of the circular surface which everywhere presents equal advantages.
- 4 The parts of the amphitheatre are: 1. the arena with the subterranean passages and the equipments for the particular games; 2. the foundation wall of the seats (*podium*); 3. the different stories (*mæniana*) of seat-rows (*gradationes*) with their stairs; 4. the different circular passages between the *mæniana* (*præcinctiones*) with the gates under the seats (*vomitoria*); 5. the higher and lower vaults and arcades (*for-nices*, *concamerationes*) over and alongside one another, which occupied the whole space under the seats; 6. the stories of columnar architecture on the outside; 7. the portico around the whole amphitheatre, above the highest *mænianum*; 8. the uppermost gallery with the beams from which the awning (*vela*) was spread out by means of an immense apparatus of
- 5 ropes. As amphitheatres were sometimes filled with water, and the arena converted into a basin, there also originated at

Rome, from the insatiable passion of the people for public amusements, the NAUMACHÆ as a separate kind of buildings, which furnished larger surfaces for sea-fights in the interior.

1. This sphenone (Malalas, p. 307. ed. Bonn.) is seen very distinctly in the Ephesian stadium, where it is likewise separated from the rest of the race-course by a few projecting seats. The Messenian stadium, which is surrounded by colonnades, has 16 rows of seats in the sphenone. Expéd. de la Morée, p. 27. pl. 24 sqq. In the Pythian stadium (described by Cyriacus Inscr. p. xxvii.) this is called by Heliodorus iv, 1. a *ῥέετρον*. Several stadia in Asia Minor (Magnesia, Tralles, Sardis, Pergamon) are rounded off at *both* ends. Leake, Asia Minor, p. 244.

2. [The hippodrome at Aphrodisias Ion. Antiq. iii. ch. 2. pl. 10 sqq. That at Perga is also well preserved. On the *phiale* (of the fountains) of the hippodrome at Constantinople, Texier Revue Archéol. ii. p. 142.] The ornaments of the spina of the Roman Circus, among others the pulvinar, the scaffolds with eggs and dolphins, conic pyramids on a base, are partly derived from decursiones funebres, also from the worship of Poseidon [the pulvinar was for distinguished personages, the *mænianum*, a stair to the different stories; the Euripus prevented the runners from approaching the podium]. The Euripus as well as the basin (lacus) of the spina (distinctly to be seen in the circus of Caracalla and in mosaics) served to moisten the sand.—The Circus Max. at Rome was 2,100 feet long, 400 broad, and surrounded by galleries in three stories (*στοιζήσεις*, Dion. Hal.) the lowest of which had stone, and the upper wooden seat-rows; in Trajan's time it contained about 300,000 spectators. G. L. Bianconi's work, §. 258. R. 4. Mosaics, §. 424. R. 2.

3. The Greeks sometimes converted stadia into amphitheatres, Hirt, Gesch. ii. s. 345. Lipsius de amphith., Thes. Ant. Rom. ix. p. 1269. Maffei degli Anfiteatri. Carli d. Anfiteatri (the Flavian, that of Italica and of Pola). Mil. 1788. Fontana Anfiteatro Flavio (§. 190. R. 3). 1725. fo. Ruins of amphitheatres in Italy, §. 258. 260. R. Bibliot. Ital. xli. p. 100. Comp. §. 254. 256. 262.

4. The recent excavations in the Coliseum have shown the subterranean passages of the Arena. See Lor. Re, Atti d. Acc. archeol. ii. p. 125 (for Bianchi, against Fea). [The amphitheatre of Syracuse, Cavallari in Serradifalco iv. tv. 13–15, of Catania v. tv. 7–9; there is a large work on that of Capua prepared.] The sight of the amphitheatrical games in their strange combinations must have been wonderful, surprising and exciting to a degree which we cannot adequately imagine. The splendid decorations, the moveable ivory cylinders and gold nets for the protection of the podium, the gems on the balteus, i. e. the *præincentiones*, and the gilding of the porticoes are described especially by Calpurnius, Ecl. vii, 47 sqq.

5. In the Naumachia of Augustus the longer axis amounted to 1,800 (basin) and 100 feet (seats), the shorter 1,200 and 100 f.

291. Another class of buildings consists of PORTICOES destined for public social intercourse, which the ancients loved so much, for commerce and all sorts of assemblies, in which a

roof resting on columns and affording a shelter against wind and rain was the main object, whereas in temples it was merely an external appendage. To these belong first, entirely open porticoes of two or more rows of columns (tetrastichoe, pentastichoe), such as sometimes traversed cities in the form of streets, like the great colonnades of the Syrian towns (§. 149. R. 4. 192. R. 5), sometimes surrounded quadrangular market-places and other squares; sometimes also they constituted distinct buildings by themselves. But then walls were also added to the colonnades on one or both sides, and thus were developed the halls which Rome borrowed from Greece under the name of basilicas (στοαὶ βασιλικαὶ §. 180. R. 3. 188. R. 3. 191. R. 1. 194.) Here we distinguish: three or five aisles running along parallel to one another, together with the galleries over the side-aisles, which were formed by columns disposed in pairs, the chalcidicum in front, and the tribunal in the posterior part of the building, frequently in a semicircular recess (ζόγγυλι).—We shall content ourselves with merely mentioning other public edifices, as we can scarcely say anything general as to their construction, such as the BULEUTERIA or CURIÆ; the PRYTANEIA of the Greeks with the THOLI or circular buildings which were destined for the state-sacrifices of the Prytanes; [the SHIP-HOUSES, νεώγεια (Böckh Urkunden des Attischen Seewesens s. 64 ff.) and Skeuothecæ, the celebrated one of Philo in the Peiraus Olymp. 112. (Ibid. s. 71.)]; the PRISONS, which were often very strong and resembled donjons; the THESAURI (aeraria), in which subterranean cellar-like vaults seem even in later times to have been the principal thing [?]. The numerous groups of Thesauri, which stood on platforms (ζεξηπῶδες) in the temples of Delphi and Olympia, were also probably for the most part circular structures.

2. Thus for example there stood at Athens, according to Paus. i, 2, 4. several temples, a gymnasium and Polytion's house in a stoa, that is to say in a square enclosed by it. Of the same description was the portico of Metellus, §. 180. R. 2. 190. R. 1, i. The portico of Thoricus (§. 109. R. 8.) shows no trace of walls, and was therefore perhaps a mere structure of columns; so also for the most part the portico of Diocletian at Palmyra, Cassas i. pl. 93 sqq.—Comp. Hirt. Gesch. iii. s. 265.

3. The Coreyraean Hall at Elis contained a wall between two rows of columns, Paus. vi, 24, 4. A CRYPTOPORTICUS had walls with windows on both sides, and probably only engaged columns between. On HANGING porticoes §. 149. R. 2. comp. §. 279. R. Forcellini s. v. *mænianum*, solaria, Mæniana, ἡλιαστοῦν, Salmasius Hist. Aug. i. p. 676. [Portico of the Agora at Aphrodisias, Ion. Ant. iii. ch. 2. pl. 6 sqq.]

4. We obtain a knowledge of the BASILICÆ especially from that of Vitruvius at Fanum (in the description of which however there are still many obscurities,) that at Pompeii (Mazois iii. pl. 15. sqq. Gell, Pomp.

New Ser. ch. 2.), the one at Oriculum and those of the Christians. On the vestibule, which was called *CHALCIDICUM*, and was therefore derived from Chalcis, see Hirt ii. s. 266. Sachse's *Stadt Rom.* ii. s. 7. The Pompeian Chalcidicum however formed a separate peristyle with a cryptoporticus behind it. Becchi, del *Calcidico e d. Cripta di Eunachia.* N. 1820. Malalas has often the expression *κόγχη*. [*οἰκίαι πολυόροτοι.* *Jacobs ad Philostr.* *Imag.* 4, 23.]

5. The *THOLUS* of Athens was also called *SKIAS* (*Suidas* s. v. *Σκιᾶς*, C. I. p. 326.), and was therefore one and the same sort of building with the *skias* of Theodorus at Sparta, §. 55. R., only that the latter was large enough to contain assemblies of the people. Was the *tholus qui est Delphis* (de eo scripsit Theodorus Phocæus, *Vitruv.* vii. *Præf.*) the *buleuterion* of that place or a *thesaurus*? Travellers frequently speak of a circular building there.—Welcker, *Rhein. Mus.* ii, 3. s. 469 ff., throws doubt on the idea brought forward §. 48. regarding the ancient *thesauri*; but, in the first place, native tradition certainly designates distinctly the well known buildings as the *treasuries* of *Minyas* and *Atreus* (the latter of which is even yet a *κατάγειον οἰκηρῶν*, as *Pausanias* calls it), and secondly, analogies are too much wanting in Greece to explain such domes contrary to tradition to be *sepulchres*. See on these *Dodwell, Views of Cyclop. Remains*, pl. 9. 10. 11. 13.

6. These buildings (on the position of which see *Paus.* vi. 19, 1.) are called by *Polemon Athen.* xi. p. 479. *ναοί*, in *Eurip. Androm.* 1096. *χρυσῶν γέμοντα γύαλα*. The small buildings also which were designed to support prize-tripods were called *ναοί* (§. 108. R. 4), *Plut. Nic.* 3. *Comp.* also §. 232. R. 4.

292. Among the public buildings which were erected for 1
the general care of the body, the *GYMNASIA* were in Greece, and the *THERMÆ* in Rome, and probably even in the Macedonian East, the most important. They stand in close connexion with one another, for, as in Greece the warm bath was attached to athletic exercises as a remedy for exhaustion, so in Rome some corporeal exercise was connected with the use of the bath. The Greek *GYMNASIA*, in their complete- 2
ness, contained the following spaces and apartments: A. as parts of the main portion, the *palaestra*: 1. the *stadion*; 2. the *ephebeion*, the exercise-hall for the youths; 3. *sphaeristerion*, for ball-playing; 4. *apodyterion*, for undressing; 5. *cleathesion*, *aleipterion*, for anointing; 6. *konisterion*, for rubbing with dust; 7. the *swimming-bath* (*κολυμβήθρα*) with other bathing accommodations; 8. covered promenades (*ζυστοί*, in Rome, *porticus stadiatae*, *stadia tecta*); 9. open promenades (*περιόρομίδες*, in Rome, *hypæthræ*, *ambulationes* or *xysti*). B. as surrounding portions: all sorts of rooms (*αἶθρα*), open halls 3
(*exedrae*), *porticoes* (*porticus*, also *cryptoporticus*), by means of which the gymnasium was also fitted to become a place of intellectual gymnastics. Now, in *THERMÆ*, we distinguish in 4
a similar way: A. The main edifice, in which were, 1. the *ephebeum*, the large circular hall in the centre of the whole; 2.

the cold bath (*balneum frigidarium*); 3. the tepid (*tepidarium*); 4. the hot (*caldarium*); 5. the sweating-room often connected therewith (*Laconicum seu sudatio concamerata*, in which were the *clypeus* and the *labrum*, and the *hypocaustum* with the *suspensura* beneath); 6. the anointing-room (*unctuarium*); 7. *sphæristerium* or *coryceum*; 8. *apodyterium*; 9. *elæothesium*; 10. *conisterium*; 11. the swimming-bath (*piscina*); 12. *xysti*; 13. all sorts of apartments for attendants; 14. the *vestibulum* (all these chambers, except the *vestibulum*, 5 *ephebeum* and *piscina*, are usually found double). B. surrounding and enclosing structures such as otherwise belong especially to museums—*porticoes*, *exedrae*, apartments for learned intercourse (*scholæ*) and libraries, also buildings in the form of theatres.

2. The best preserved ruins of gymnasia are at Ephesus (the most magnificent in Asia, built by Adrian, *Philostr. Vit. Soph.* 1. *Polemo*), Alexandria Troas and Hierapolis (drawings of the last by Cockerell). For carrying out into detail the above data from Vitruvius see *Hirt. iii.* s. 233 ff. *Kruse Theagenes S.* 131 ff. [Plan of the *palaestra*, *Leake Tour in Asia*, Appendix Note 3.]

4. In elder Greece and Rome the baths, *βαλανεία*, were insignificant edifices and probably in general private undertakings. (Public *λουτράνεις*; however are mentioned by *Xenophon, RP. Ath.* 2, 10). In these a round and vaulted form was the usual one at Athens, *Athen. xi.* p. 501. But this form always continued to be that of the bath-halls; large windows in the dome admitted the light. *Comp. Lucian's Hippias* 5. *Seneca Ep.* 86. *Statius Silv. i.* 5, 45. *Plin. Ep. ii.* 17. *Sueton. de ill. gramm.* 9. 11. *Comp. §.* 194. R. 3. [Baths at *Cnidus Ion. Ant. iii.* ch. 1. pl. 12 sqq.]

We know the construction of baths and *thermæ* especially from the picture found in the baths of Titus (*Winckelm. W. ii.* Tf. 4. *Hirt, Tf.* 24, 2.), the *thermæ* of *Badenweiler* (§. 264. R. 2.) and *Pompeii* (*M. Borb. ii.* 49 sqq. *Gell, Pomp. New Ser. i.* pl. 23 sqq.), which are restricted to the necessary parts, and *Palladio's* plans of the baths of *Agrippa*, which however are not altogether to be relied on, the *Nerono-Alexandrine*, those of *Titus* (or *Trajan* ?), of *Caracalla*, *Philip* (?), *Diocletian* and *Constantine*, which in general present very distinctly the *lavacra in modum provinciarum extructa* (*Ammian*). *Palladio, Terme de Rom. dis. con giunte di Ott. Barotti Scamozzi. Vic.* 1783 fo. [Vicence 1797. 4to.] *Ch. Cameron, The Baths of the Romans. L.* 1772 fo. comp. §. 192. R. 1. 193. R. 6. *Becker Gallus ii.* S. 19. *Kruse Theagenes S.* 138. distinguishes the *coryceum* from the *sphæristerium*.—Allied to the baths were the *κνυμφεῖα*, halls with high cupolas and fountains (*Dissert. Antioch. i.* 22.).

5. The *Alexandrine museum* (§. 149. R. 3) was a large peristyle with library and other rooms behind, and having a large dining-hall. *Strab. xvii.* p. 793. *Aphthonius*, p. 106. ed. *Walz. Comp. J. Fr. Gronov and Neocorus, Thes. Ant. Græc. viii.* p. 2742 sqq. On the *exedrae* of the museums combined with *stoaes*, *Gothofred. ad Theod. Cod. xv.* 1, 53. But artificial *stactitic grottoes* were likewise called museums, *Plin. xxxvi.* 42. *Comp. Malalas. p.* 282. ed. *Bonn.* [Large ruins at *Sardes* point at public granaries.]

293. The design of PRIVATE HOUSES was of course at all times dependent on the various wants of different ranks and trades, as well as the particular inclinations of the owners, and therefore less regulated by pervading rules than the public buildings; however, there are even here certain easily distinguishable leading forms. I. The primitive Greek house of the *anaktes* (§. 47), to which may have corresponded in general, even in later times, the designs of houses among those tribes of Greece who more faithfully adhered to the ancient customs. II. The design described by Vitruvius, which probably emanated from the Ionians, and which was perfected in the Alexandrine times: A. the front porch for the door-keeper (*θυροφυλάξιον*). B. The division for the men (*ἀνδρῶν τῆσι*), a peristyle (with the Rhodian stoa towards the south), surrounded by apartments of all kinds, dining-rooms, rooms for the men's meals (*ἀνδρῶν ἐσθῆσι*), exedrae, libraries, cells for slaves, stables. C. Division for the women (*γυναικῶν τῆσι*), also in connexion with the front porch, with a small prostyle to itself and adjoining porch (*προσῆα* or *παρῆαστῆα*), rooms of all sorts, bed-chambers (the *θάλαμοι* and *ἀμφιθάλαμοι*), cells and so forth. D. Chambers for guests (*ξενῶνες*, *hospitalia*), as separate dwellings; intermediate courts (*μέσσοι*) separated them from the main building. III. The Roman house, a combination of the later Greek with the primitive Italian (§. 168. R. 5), which always continued to be pretty generally retained in the habitations of plain citizens; its parts: 1. Vestibulum; 2. atrium or cavædium, either Tuscan (without columus), or tetrastyle, or Corinthian, or vaulted (*testudinatum*); 3. Side-rooms of atrium (*alæ*, *tablina*, *fauces*); 4. the peristyle; 5. dining-rooms (*triclinia*, *cœnationes*, *æstivæ*, *hibernæ*); 6. halls (*œci*, *tetrastyli*, *Corinthii*, *Ægyptii*, *Cyziceni*); 7. conversation-saloons (*exedrae*); 8. *pinacothecæ* and *bibliothecæ*; 9. the bath with the *palæstra*; 10. closets, bed-chambers (*conclavia*, *cubicula*, *dormitoria*); 11. store-rooms and work-rooms for the slaves (*cellæ familiæ*); 12. the upper story called *cœnacula*; 13. cellars (*hypogea concamerata*; 14. garden buildings (*viridaria*, *ambulationes*). To the character of the ancient house in general belongs external seclusion (hence few and high windows), and the open communication of the apartments of the house with one another, as they were built around inner courts from which they were immediately accessible, often lighted merely through the open doors, and sometimes separated only by moveable wooden partitions (hence the *tablinum*) or curtains (*vela*). As to the COUNTRY HOUSES. 7 it is sufficient to remark that they are divided into *villa rustica*, really designed in a way suitable to the life of a country gentleman, and *urbana*, which transferred the luxurious

construction of the city into rural environment (of such there are not wanting minute descriptions).

1. A leading circumstance in the explanation of these structures is the little necessity for carrying off smoke; hence the want of chimneys. On the means of compensation comp. Stieglitz Arch. i. s. 124. Remains of ancient chimneys, Fea in Winckelm. W. ii. s. 347. Such were most usual in Gaul. Elsewhere heating by means of pipes in the wall and floor was a favourite method.

2. Comp. Dorians ii. p. 271 sq. At Athens an *ἀνάλη* before the house was usual even in later times; the women lived mostly in the upper story, *ὑπερθῶον, διήρες* (Lysias Ap. for the murder of Eratosth. 9.), the maids in *πύργοι* (Demosth. agt. Euerg. p. 1156.). Hence the *διστεγία* on the stage, Pollux iv, 127, Antigone appears on the balcony over the Parthenon in the *διστεγία*. The data of Vitruvius on the whole are evidently inapplicable here. Comp. Schneider, Epim. ad Xen. M. S. iii, 8. ad Vitruv. vi, 7.

5. These data of Vitruvius agree on the whole extremely well with the more stately houses in Pompeii (§. 190. R. 4.) and in the Capitoline plan of Rome. Mazois, Essai sur les habitations des anc. Romains, Ruines de Pompéi, P. ii. p. 3 sqq. [A monument erected to science. The most accurate and complete work is Descriz. di una casa Pompeiana Nap. 1837. 4to, a 2nd ed. 1840, a third 1843 by Avellino, who says that there is nothing for which he admires Winckelmann more than his accounts of Pompeii, as he anticipated so much that has been confirmed by later discoveries. P. Marquez Delle case di città d. ant. Romani secondo la dottrina di Vitruv. R. 1795. Svo. F. Schiassi Degli edifizii di R. ant. Bologna 1817. Svo. C. G. Zumpt Ueber die bauliche Einrichtung des Röm. Wohnhauses. B. 1844. Svo.]

7. Pliny's description of his Laurentinum and Tuscum, Statius Silv. i. 3. are main sources; [Felibien des Avaux Les plans et les descr. de deux maisons de camp. de Pline. L. 1707. Svo.] among the moderns, Scamozzi, Felibien, Rob. Castell, The Villas of the Ancients illustrated. L. 1728 fo. The plans of Hadrian's villa by Ligorio, Peyre, and Piranesi are in the main imaginary.—As to INNS we know especially the great *καταγώγιον* of Plataea which resembled a caravanserai, Thucyd. iii. 68.

- 1 294. In SEPULCHRAL STRUCTURES one of two objects commonly predominated,—either to have a chamber for depositing the body or the ashes of the deceased, or to erect to him
 2 publicly a monument of commemoration (comp. §. 286). The former was the only object in sepulchral chambers constructed subterraneously or hewn out of the rock, if a frontispiece in the rocky wall did not even here announce the situation of a
 3 sepulchral chamber (§. 170, 2. 241,* 3. 256. R. 3). In Greek districts, as the colonies of Lower Italy, the form of coffin-like chambers, or stone-receptacles, recalling the original burying
 4 of corpses, prevailed. Labyrinthine chambers and galleries in the rocky ground were also from early times a favourite

form of necropolis (§. 50, R. 2). The other object, on the 5
 contrary, was a necessary ingredient in monuments which are
 raised above the ground, although these also must still have
 contained a chamber, in which the immediate receptacle of
 the relics of the dead was deposited. A vaulted chamber,
 with niches for the different urns, if the monument (as colum-
 barium) was intended for several, satisfied this want in the
 simplest manner; to this corresponded externally, and in a
 natural way, the form of a round towerlike building, which 6
 frequently occurs at Rome and Pompeii. Other forms arose
 inasmuch as the ancient tumuli (*γυμνασια, νεκρωται* §. 50, 2) had
 sometimes circular foundations (§. 170, 2. 241.* 2), and were
 sometimes of a quadrangular form, from whence resulted a
 pyramid; which again placed on a cubic basement gave the
 wide-spread form of the mausoleum (§. 151. R. 1). The ter- 7
 race-form of the tombs of Roman emperors (§. 190. R. 1. 191.
 R. 1. 192. R. 1) was perhaps indebted for its origin to the
 analogy of the *roquis*, where it is the most natural. Other 8
 forms were produced by the analogy of altars on which liba-
 tions were made to the dead, as well as of temples, with
 which sepulchral monuments were so much the more closely
 connected as they were even regarded as heroa.—Connected 9
 herewith are the HONORARY MONUMENTS, which certainly had
 no reference to concealment of the dead, and furnished a
 place for honorary statues, sometimes under a roof supported
 by columns (such as the Tetrakionia §. 158. R. 5), sometimes
 in niches (such as the monument of Philopappus §. 192).
 TRIUMPHAL ARCHES combine in an ingenious manner the
 twofold destination, to commemorate a victorious return from
 war, and to elevate curule statues high above the ground.

3. In Attica stone coffins are often found hewn out of the rocks and
 covered with a stone slab (Leake, Topogr. p. 218); similar ones also on
 the road to Delphi. *Annali d. I. vii. p. 186.* On the Attic tombs (*Σαρκοφαι*)
Cic. de legg. ii. 26. Tile sarcophagus (*κεραμειος σαρκοφαι*) Stackelberg Gräber
 Tf. 7, an earthen sarcoph. *ibid.* 8. There are stone-coffins found in
 niches in the rocks near Ephesus, in Melos and elsewhere. [Numerous
 and peculiar in character are the tombs at Chalcis, which are hewn
 out in the gently acclivous rocky ground. Sepulchral chambers in
 Melos *Ross Hall. A. L. Z. 1838. No. 40.* Tombs of Thera *Idem Annali*
d. I. xiii. p. 13.] At Assos, Thasos and other places there are many large
 sarcophagi standing free on pedestals [also before the gate of Platea
 along the road to Thebes]. On the tombs of Rhenea, *Bull. d. Inst. 1830.*
p. 9. Kunstbl. 1836. N. 17. In Magna Grecia according to Jorio (§. 257.
 R. 5) tombs composed of large blocks and covered with small stones
 or earth prevail (see the frontispiece to Tischbein's Vasengemälden).
 and along with these are found tombs hollowed out of the tufa, or even
 in the mere earth. The tufa-sepulchres especially are often richly orna-
 mented with painting, stucco-work and reliefs. An elegant tomb dis-
 covered at Canosa in 1826, *M. I. d. Inst. 43. Lombardi. Ann. iv. p. 285.*

Comp. Gerhard, Bull. 1829. p. 181. Burial of the dead, Becker Gallus ii. S. 271. 291.

4. The grottoes near Gortyna are given in Lapie's map of Crete. Irregularly planned catacombs at Rome, Naples, and Paris; more systematic at Syracuse, Wilkins M. Gr. p. 50. Hirt ii, s. 88. Similar to these are the Alexandrine (Minutoli, Abhandl. verm. Inhalts, zw. Cycl. i. s. 1.) and the Cyrenæan (Pacho, pl. 61.). [E. Braun Il laberinto di Porsenna comparato coi sepolcri di Poggio-Gozzella nell' agro Clusino. R. 1840 fol.]

5. [In Lycia four kinds of sepulchral architecture; Fellows Lycia, p. 104. 128., one with Gothic arch in the roof, comp. p. 112. 142. 186. Asia Minor (by the same), p. 219, 231. 228; others imitate the timber construction in the rock, especially at Xanthos, Telmessos and Pinara, comp. Asia Minor, p. 228, an idea which betrays itself also in several of the façades of Phrygian tombs. No part of Asia Minor is so rich in sepulchres as Lycia. Tomb at Mylasa with an open chamber above the grave-chamber, resting on 12 Corinthian columns, Fellows Lycia, p. 76. Remarkable tumuli, walled within at Kertsch (Panticapæon). Dubois Voy. in Crimée iv. Sect. pl. 18. Tombs in Phrygia in Steuart Descr. of some anc. mon. with Inscriptions, still existing in Lydia and Phrygia L. 1842. comp. Bull. 1843. p. 64. Tombs on the north peak of the citadel of Smyrna (one of Tantalus, according to the false supposition that this was the site of Sipylos), Hamilton Researches in Asia Minor i. p. 47 sqq. comp. Prokesch Wiener Jahrb. 1834. iv. s. 55. of the Anz., tombs hewn out of the rock, sometimes with column façades, at Cagliari in Sardinia, see Della Marmora Voy. de la Sardaigne.] Comp. the Rom. tombs in Bartoli (§. 210. R. 4.), H. Moses' Collection of ant. vases, pl. 110—118 and others. —[Uhden in Wolf and Buttman's Mus. i. s. 586 ff. on temples to the dead with gardens, arbours, choirs, in which were the portrait statues in the form of deities. One of the finest sepul. mon. is that at Weyden near Cologne, Alterth. Verein zu Bonn iii. Tf. 5—8. s. 134.]—The Palmyrenian monuments are very peculiar,—quadrangular towers with balconies, on which the occupiers of the monument are represented resting.

6. A PYRAMIDAL monument near Argos is mentioned by Pausanias ii, 25, 6., a similar one, of polygonal stones but with mortar, with a sepulchral chamber, is to be seen on the river Pontinus near Argos. Leake, Morea ii. p. 339. With the mausoleum is to be compared the monument of Constantina, in which a pyramid rises over the entablature of a circular building surrounded with columns, §. 256. R. 4. [Comp. §. 48. R. 3.]

7. Hephæstion's pyre (§. 151. R. 2) was perhaps itself an imitation of older Babylonian pyres, such as that of Sardanapalus. [See Gerhard Archäol. Zeit. 1848. s. 73] The pyre on the Tarsian coins, on which Hercules-Sandon is burnt (§. 238. R. 4), has the form of a pyramid on a cubic substruction.

8. Βαμνοῖδες τὰ Τῶς, Paus.; βαμμοί on tombs, Welcker, Syll. Epigr. p. 45. To this class belong the Pompeian sepulchral monuments, which consist of a low pillar with a capping and Ionic cushion ornaments. The Sicyonian tombs were in the form of temples according to Paus. ii, 7, 3. comp. Leake, Morea iii. p. 358. Restoration of an aëtos of this kind

found at Epidauros. Stackelb. Gräber Tf. 4. Sepul. mon. of Asia Minor C. I. n. 2824 ὁ πλαταῦς (hypobathrum), thereon a *μυμειῶν* = *βομῆς*, therein *σορός* and *εἰσώσται*. columbaria, *εἶδοφόρος* between the *βομῆς* and sarcophagus, with the figure. The vases, especially those of Lucania and Apulia, also the clay-lamps (Passeri iii, 44.) give numerous representations of tomb-temples. Nothing is more common than engaged columns, temple-pediments and antefixa on tombs and cippi. See the examples in Hirt, Tf. 40, 5. 6. 8. 9. and the Mylasenian monument n. 24. Antefixa §. 284. R. 2.

9. One of these destinations of the triumphal arch is described by Pliny xxxiv, 12: columnarum ratio erat attolli supra ceteros mortales, quod et arcus significant, novitio invento (however fornices and signa aurata upon them occur in Liv. xxxiii, 27. as early as the year 556 of the city). L. Rossini Gli archi trionfali onorarii e funebri degli ant. Rom. sparsi per tutta l'Italia R. fol. max. Bull. 1837. p. 30. Similar to the triumphal arch were the Tetrapyla at Antioch (§. 149. R. 4), Caesarea, Palmyra, Constantinople, wherewith especially the crossings of colonnade-streets were arched over. In a gymnasium at Aphrodisias *λευκόλιθοι παραστάδες καὶ τὸ κατ' αὐτῶν εἶλημα μετὰ τῆς γλυφῆς αὐτῶν καὶ κίονες μετὰ τῶν βομοσπειρῶν* (stylobates) *καὶ κεφαλῶν*. C. I. n. 2782.

295. From these single edifices we now extend our view 1
to such structures as contained several buildings destined for
different purposes, but yet conceived as a whole and calcu-
lated for one architectonic effect. To this class belong the 2
SANCTUARIES (*ἱερά*) of the Greeks which, with their high-altars,
temples and heroa, prytanea, theatres, stadia and hippodromes,
sacred groves, fountains and grottoes, are to be conceived as
a manifold assemblage of edifices, sometimes calculated to
produce a solemn, and sometimes an agreeable effect (comp. §.
252. R. 3). Further, the MARKET-PLACES (*ἀγοραὶ*, fora), whose 3
regular design emanated from Ionia (§. 111, 2), and was after-
wards very much perfected at Rome:—squares surrounded
with open colonnades, and, behind these, temples, basilicae,
curiae, triumphal arches and other honorary monuments, also
booths and shops; it was intended that in these above all the
spirit of political life should prevail, and recollections of
a patriotic nature be kept alive; whilst, on the contrary,
other markets (fora olitoria and macella) were destined to
provide for the nourishment and necessities of life. Lastly, 4
the most extensive problem—the laying out of entire CITIES—
which since the time of Hippodamus (§. 111, 1.) was often
assigned in Greece to distinguished architects. Even the
earliest founders of cities and colonies in Greece were com-
mended for choosing the site of the city with reference to
pleasing view, and in reality many Greek cities present,
especially from the theatres, prospects of enchanting beauty;
nor were the later architects so carried away by the striving
after regularity, as not on all occasions to observe and adopt
with nice perception the advantages of a picturesque situa-

tion. The theatre-form in especial was a favourite mode of construction, which in the rock-encircled Delphi must have produced an awfully sublime impression, and a gayer and more brilliant effect in maritime towns such as Rhodes and Halicarnassus. These cities in particular, with their large public edifices and well distributed colossi, must have even in the distance appeared to the traveller as splendidly decorated theatres.

3. The design of a forum is rendered quite clear particularly by the Gabinian discovered in 1792 (Visconti, *Mon. Gab. tv. 1.*), and that of Pompeii (see the splendid restoration in Gell, *Pomp. pl. 48. 51.*)—A covered forum §. 191. R. 1.

4. On the fine situation of Greek towns, Strabo v. p. 235. Assos in Asia Minor is a striking example, Choiseul Gouffier *Voy. Pitt. ii. pl. 10.* Together with this a skilful use of, and defence from, wind and sun was from early times a grand aim with founders of cities. *Arist. Polit. vii, 10.* *Vitruv. i, 4, 6.* Of all the Grecian cities, with the exception of Athens, perhaps Syracuse is the one of which we possess the most accurate knowledge as regards its plan; here also the more modern portions were more regular than the ancient. Plan in Levesque, Göller, Letronne. The improvements at Ephesus by Damianus, *Philostr. v. Soph. ii, 23.*

- 1 296. As architecture does not reject any phase of human life as unsusceptible of artistic forms, any more than it is capable of providing itself with forms elsewhere than from the wants of life, the mention of land and water buildings must not be here omitted, by means of which the people put their place of habitation in a firm and secure manner in connexion with others, procured for themselves the necessary wants of life from a distance, and on the other hand conveyed
- 2 away what was unprofitable. We here refer in the first place to the ROADS, in the construction of which the Romans were so distinguished (§. 180. R. 1), on account of which rocks were quarried through, and wide valleys and marshes spanned by
- 3 long arches; then to the vast BRIDGES, CANALS, OUTLETS OF
- 4 LAKES and CLOACÆ of the same people; further, to the entire magnificent SYSTEM OF WATER-SUPPLY for Rome which Frontinus not without reason ranks above the pyramids of Egypt and other wonders of the world, and to which, besides canals, aqueducts and conduits, belonged reservoirs, wells and fountains, which, ornamented with columns, basins and statues, were very numerous in Rome from the time of Agrippa.
- 5 Although indeed the lofty arcades of the aqueducts might sometimes be spared by means of cheaper contrivances, their architectonic feeling however, besides other considerations, determined the ancients to prefer to such unostentatious substitutes, those gigantic rows of arches which hasten from the mountains over valley and plain to the well-peopled city,

and already announce it from afar. In like manner, too, the HARBOURS of the ancients, although smaller than ours, nevertheless presented with their moles, pharoses, outer bays and inner basins, arsenals, wharfs and docks, together with enclosing quays and colonnades, temples and statues, a far more complete and significant general effect; and even here architectonic feeling was intimately combined with fulfilment of the external object. SHIPS also, the round and unwieldy one of the merchant as well as the light and menacing one of the fleet, the latter of which might rather be compared to an adroit warrior than a floating bulwark, presented a significant aspect and peculiar physiognomy; and in the Alexandrine period these as well as chariots (§. 150. 152) were magnificent structures of colossal dimensions. Only where mechanics takes possession of a building so entirely that its complicated fitness does not exhibit itself in a connected view, architecture as an art yields to a mere calculating activity of the intellect not warmed and animated by any feeling.

2. The Roman streets were partly *silice stratæ* (the Appian way best), sometimes *glarea*; the footpath alongside *lapide*, with softer stones: mile-stones (comp. §. 67) on all the high roads. Bergier, *Hist. des grands chemins de l'emp. Romain* (Thes. Ant. Rom. x.). Hirt ii. s. 198. iii. s. 407. In Greece particular care was bestowed on roads for festal processions,—at the Didymæon, at Mylasa. On the *στυβάτια ὁδοί* in Cyrene, Böckh. ad Pind. P. v. p. 191.

4. A map of the Roman aqueducts in Piranesi, *Antich. Rom.* tv. 38. Fabretti in the *Thes. Ant. Rom.* iv. p. 1677. The splendid monolith vases of porphyry, granite, marble, having even 20—30 feet in diameter, which adorn the museums, are mostly to be regarded as basins of fountains. Hirt. iii. s. 401. The most celebrated fountains (*νεφέλαι*, comp. Leake, *Morea* ii. p. 373.) of Greece, §. 81. R. 1. comp. 99. R. 3, 13. Cisterns of Byzantium, §. 193. R. 8.

6. A main constituent of the ancient harbours were the arcades on the moles, which had for their object the cleansing of the inside by pouring in a stream of water. They are found in mural paintings (Pitt. di Ercol. ii, 55. Gell, *Pomp. New S.* pl. 57.) and in ruins. Giuliano di Fazio *Intorno il miglior sistema di costruzione dei porti*, Nap. 1828 and enlarged *Obs. sur les procédés architect. des anciens dans la constr. des ports* 1832 (the harbours with arcades in order that the courants littoraux might pass through). *Bullett.* 1833. p. 28. On the harbour at Cenchree, above §. 252. R. 3. That of Carthage also was enclosed with Ionic columns, behind which were the *νεφέλαι*. *Appian* viii, 96. *Pharos* §. 149. R. 3. 190. R. 2.—Ships, see below *Stieglitz Beiträge*, s. 205.

II. FURNITURE AND VESSELS.

1 297. However much the moveable house-furniture might be distinguished from the buildings, by the relation to the soil, it was not the less related to these as regards the union of utility and beauty, which the Greek taste always knew how to attain equally and in the shortest way, and also in respect of the geometric forms which it employed therein as the leading
 2 forms. However, furniture and vessels, precisely because they are moveable objects, admit in their supports, feet, handles and decorative portions, not merely of the forms of vegetable, but also of animal, life to a much greater extent than the rigidity of architecture will bear; as we see for example on
 3 THRONES and other kinds of seats. These kinds of furniture, which have been often mentioned already (§. 56. R. 2. 85. R. 2. 115. R. 1. 259. R. 5), as well as the coffers (ζυγυλοι, λαβρακις, §. 56. 57), chests and casquets (χιβωτοι χιβωτια), tables and dining sofas of the ancients, in like manner made of wood, are in general known to us but mediately, on account of the perishableness of their material; however, there are also thrones of marble, which are decorated with great taste, (comp. §. 358. towards the end).

1. Comp. Winck. W. ii. s. 93. Weinbrenner is therefore right in ascribing (Architect. Lehrbuch Th. iii. s. 29.) the ancient forms of vessels to the exercise of architectural taste.

3. The χιβωτοι are often distinctly to be seen as receptacles for clothes (Pollux x. 137.) on vase-paintings, Millingen, Uned. Mon. 35. V. de Cogh. 30. Div. coll. 18. But similar chests also occur filled with oil-flasks, Div. coll. 17. 58. as well as at sacrifices, 51. We often see on vases very elegant sacrificial tables, τραπεζαι (Polyb. iv, 35, Osann, Syll. i, 74. C. I. p. 751), for example Millingen Div. coll. 58. Τραπεζαι for the prizes at the games (a chryselephantine one at Olympia, Q. de Quincy, p. 360) are often to be met with on coins. Tables of bronze likewise were numerous; the tables of Rhenea (Athen. xi, 486 e.) are connected with the triclinia aerata of Delos (Plin. xxxiv, 4. xxxiii, 51) and the banquetings of the gluttonous Delians (Athen. ix, 172).

1 298. VESSELS FOR FLUIDS are more accurately known, and more important for the knowledge of ancient art. Wood only occurs as a material for country use; the most common were burnt earth and metal (Corinthian brass, enchased silver), which often, according to the measure of wealth, took the place
 2 of one another alternately in the same vessel. The forms are conditioned by the particular object of the vessel; we distin-

guish the following leading destinations: 1. Vessels which were to receive considerable quantities for a short time, to be taken out of it in small quantities, and arranged to stand fast in the central point of a banquet; whence resulted the high, capacious form, expanding upwards, of the mixing-vase, *κρητήρ*. 2. Small vessels for drawing out of the crater and pouring into the cup, consisting of small goblets with long handles, ladles, called *ἀρβαστιχοί*, *ἀρβύτανα*, *ἀρυστήρ*, *κύβητος*, similar to the primitive Italic *simpulum*, also *trulla*. 3. Small cans for pouring from with slender neck, broad ear, pointed mouth, *πρόχους*, *τροχύβητες*. 4. Vessels without handles, sometimes longish, sometimes round, but always with slender neck, in order to let oil or other such fluid drop, *λήκυθός*, *ἕλ.πη.* *ἀν.ἀ.βαστρον*, *ampulla*, *guttus*. 5. Flat shield-like goblets, especially for making libations directly from, *πίδαξ*. (*ἀργυροί*, *χρυσοί*), *patera* (to be distinguished from the platter, *patina*, *patella*), *γαυλός* evidently round and flat; *capis*, *capedo*, probably a *patella* with an *ansa*, cf. *Fest. v. patella*.

1. *Thericles* (§. 112. R. 1.) also turned cups of turpentine-wood, *Athen. ix, 470*. *Plin. xvi, 76*. *Theocr. i, 27*. describes a carved cup (*κύβητος*), with two handles, surrounded at the rim with a wreath of ivy and *helichrysos*, beneath with *acanthos*, between which were reliefs of elegant composition (*comp. Ann. d. Inst. ii. p. 88*).—In early times the craters of *Colias* earth were esteemed (§. 63.), afterwards only silver ones set with precious stones, *Athen. v, 199. xi, 482*. What *Athenæus* describes are in general silver and gold vessels. *Vasa operis antiqui* found at *Tegea* *Sueton. Vespas. 7*. [*Silver vessels* §. 311. R. 5.]

2. No. 1. *Argolic* craters, *Herodotus iv, 152*, *Lesbian, iv, 61*, *Laconian* and *Corinthian, Athen. v, 199*. On three feet, *Athen. ii, 37*, on supporting giants, *Her. iv, 152*, on *hypocretæria*, §. 61. C. I. p. 20. With handles on both sides (*λαβύται ἀμφιπέτομοι*) *Sophocel. Œd. Col. 473*. The handles are generally placed on the lower rim of the belly above the foot, rather for pushing than carrying. Numberless craters on reliefs. Very fine ones of marble in *Bouill. iii, 77. 78. 80*. *Moses, Vases, pl. 36. 40. 41*. Particularly celebrated are the two from *Hadrian's villa*, in *Warwick castle* (*Moses, pl. 37*) and in *Woburn abbey* (*Wob. Marbles*). *Sopra il vaso app. Cratere, Diss. dal Conte Floridi, p. 565*.

2. *Athen. x, 423*. *Schol. Arist. Vesp. 887*. *Festus s. v. simp.* According to *Varro L. L. v. §. 124*. the *simpulum* belongs to sacrifices, and the *cyathus* to banquets. The figure of the *simpulum* with upright handles is to be seen on Roman coins, and among the sacrificial utensils of the friese, *Bouill. iii, 83*. *Causeus de insign. pontif. tb. 2*. (*Thes. Antt. Rom. v*). Perhaps the *σκέλιον* also belongs to this class, C. I. 1570. b. *Cic. Verr. iv, 17*. The *trulla* was sometimes of silver with reliefs. *Orelli Inscr. 3838*.

3. *Iris* pours the water of *Styx* from the *prochus* as a libation, *Hesiod. Th. 785*, *Antigone* the *χοαί* of her brother, *Soph. Ant. 426*. The holding the *prochus* up high (*ἄσθη*) is often observed in those who pour

out for a libation. See the reliefs §. 96. No. 17. 18. and among others the vase-paintings Millingen Un. Mon. i, 34. Cogh. 23. 28. We often see *prochus* and *phiale* together. It is often met with among painted vases, for example Laborde ii, 41. The *προχύτης* in Heron is the same vessel, Spirit. p. 163. (Vet. Mathem. Paris.); the *σπουδεῖον* was perhaps similar, p. 175. The *προχύτης* or *ἐπίχυσσις* (Bekker, Anecd. p. 294.), also called *guttus* (Varro L. L. v. §. 124.), has not a bill, but a pipe or nozzle (*αὐλίσκος*) for the mouth, according to the scholia to Clemens, p. 122. ed. Klotz.

4. Ampulla especially conveys the idea of a very much bellied form, see Appul. Flor. ii, 9. These vessels were often of leather, generally of clay or metal; the *ἀλάβαστρα* for anointing (on the form of which, Plin. ix, 56.) frequently of the stone which is named from them. Sometimes balsam oil is still found in vases of this form (balsamario, unguentario, lagrimale); in order to save the oil the internal cavity is sometimes very short. The *λήκυθαι* are often seen on vases, united with strigils and sponges as bath-utensils (*ξυστροβλήκυθιον*).

5. Macrob. v. 21. Athen. xi, 501. also on the *ὀμφαλοὶ* therein. They are very frequent among vases, for example Moses, pl. 68. 69. (α *μισόματταλος*, according to Panofka's explanation) sqq. The patinæ (*πατάλαι*) were plates especially for fish; there are many of these painted with many kinds of fish among the Koller vases. Patella is merely the diminutive of patina, principally the flesh-plates of the Lares. Likewise patellæ cum sigillis in Cic. Verr. iv, 21. *χύτραι* with owl, Aristoph. Av. 357, for the explanation of the small *χύτραι* of Nola and Volci [also very numerous in Sicily].

299. 6. The vessels immediately destined for drinking have the greatest variety of forms. The following in particular are of archæological interest: a. *καρχήσιον*, a high cup contracted in the middle with handles from the upper to the lower rim; b. *κόλλιανος*, a large wide cup with a lid and a mouth at the side for drinking; c. *κόψων*, a cup with narrow neck and an elevation on the bottom; d. *σκύφος*, a large round Centaurian and Heracleian cup, with small ears or handles; e. *κύλιξ*, a goblet with one foot and short handles (*ῥα*); to this sort belongs the Thericlean cup; f. *ψυττήρ*, a cylindrical vessel, with a columnar foot placed on an orbicular base; g. *ἀρβύβαλλος*, purse-formed cups narrowing upwards; h. *κοτύλη*, a small cup, a pointed glass; similar to it was the top-shaped *πλημοζόνη*; i. *ἡμίτομος*, probably a small semi-oval cup; k. *ῥυτίον*, rhytium, a horn-shaped vessel, not intended for standing, except when there was a particular stand for it, with a shutting aperture in the lower pointed end, through which the wine poured in at the top flowed out; of very various, often grotesque, forms; l. *κέρας*, the real drinking horn. Another class of vessels are: 7. such as were destined for drawing in quantity and carrying away (even on the head), *κάλπη*, *ὕδρεια*, *κρωσσός*, urna, large, bellied, narrow above, and provided with a foot and two handles (*δ'ωτ ε*). 8. Similar vessels for carrying

away, and at the same time for preserving, with narrow neck that could be closed, *κάδος*, ἀμφιφορέϊς, amphora. 9. In general immoveable vessels, casks, mostly also of clay, *πίδος*, dolium. 10. Basins for hand-washing, *ζέξις*, ζέξις, polubrum, trulla, trua (Forcellini), aquiminale. Like these were the sprinkling vases, ἀποξέαντήριον, πείξις, ἀντήριον. (the sprinkling brush was also so-called), ἀξιδάριον, ζύμβιον, præfericulum. 11. Cauldrons for cooking, *λίβη*, pelvis, ahenum, of course only elegantly wrought when not to be used for that purpose. The favourite kind of *lebes* in both cases, especially the latter, was the tripod (*λίβη* τριπόδος, ἐμπυριδίτης or ἀπυροδός), the much-boasted masterpiece of ancient workers in metal.

No. 6. a. Athen. xi, 471 e. Macrob. v, 21. Dionysus σπένδον ἐκ καρχησίου Athen. v, 198 e. The carchesion is often to be seen on vase-paintings, Millingen, Cogh. 23. 26. 31. 44. 45. 51. Millin i, 9. 30. It often appears likewise in connexion with the prochus, Millingen Un. Mon. i, 34. The form on reliefs is less defined, Zoëga, Bassir. 77. Bouill. iii, 70. It is not rare among vases, Cogh. 32.

b. Athen. p. 473. Macr. *in loco*. Schol. to Clem. p. 121. In the hands of the Centaurs, in Athen., of Dionysus, according to Plin. xxxiii, 53. Macr. Gruter, Inscr. p. 67, 2. Comp. §. 163. R. 6. and Lenormant, Ann. d. Inst. iv. p. 311.

c. Athen. p. 483. Plut. Lyc. 9. Pollux x, 66. vi, 96. 97. &c. In Athen. a satyr holds *κάδονα μόνωτον ἐαδωτόν, κάδον στεψαύχην*, cf. Liebel ad Archil. p. 142.

d. See Athen. p. 498 sq., especially Stesichorus *ibid.*, Macr. v, 21. and the well-known passages of the Roman poets. On the Heraean scyphos, Athen. 469.; it is recognised in the wide vase, with the inscription *νικαΐ Ηρακλῆς*, Maisonneuve, pl. 50, and in the reliefs, Zoëga 67. 68. 70. 72. Ὠσκούζια are two semi-oval cups with the points to one another. Athen. p. 503.

e. On the Theriel. Kylix, Athen. p. 470. Schol. Clem. p. 121. Larcker, Mém. de l'Ac. d. I. xliii. p. 196. The name Kylix comprehends many things besides.

f. This psykter (see the schol. to Clem. p. 122.) has its name from the cooling vase which is also pointed out in vase-paintings. Letronne, Journ. des Sav. 1833. p. 612.

g. Athen. p. 783. compares the aryballos merely on account of the name with ἀρυστήριος. Was it *vaso a otce?*

h. Athen. p. 478. The cotyliskos was according to Athen. employed especially in the mysteries. On the plerochoe, p. 496. Pollux x, 74.

i. Athen. p. 470.

k. ῥυτόν from ῥύσις. Athen. p. 497. rhytium, Martialis ii, 35. The aperture was called *χεουρός*. Hydraulic ῥυτα of Ctesibius, Athen. *ibid.* and Heron, p. 172. 203. 216. The rhyton has a picturesque appearance

when it is drunk out of. In the hand of a kind of Hebe, Athen. x p. 425., of satyrs, maenads (Athen. x, 445), revellers, also sacrificial servants. See Ant. Enc. i. 14. iii, 33. Gell, Pomp. pl. 30. Used as a cornucopia, Athen. xi, 497. Among vases it occurs with very different animal-heads, bicchiere a testa di mulogrifo-cavallo-pautera. Tischb. ii, 3. Millin. i, 32. ii, 1. Of stone, Bouill. iii, 76.

1. *Κέρατα* especially in earlier times, but later also at Athens, with stands (*περισκελεις*, Böckh, Staatsh. ii. s. 320. R. Rochette, Journ. des Sav. 1830. p. 472.), often in the hands of the old Dionysus, Laborde ii, 19. On *δίκρατος* §. 433.

I pass by many names which are in general clear, such as *λοπάς*, *κυμβίον*, *γυαλιός*, *οίνοχόη*, *λάγηνον*, *αξύβαλον*, *acetabulum*, also measure, Panofka Recherches, pl. 6. n. 8. p. 20.; also the older names only preserved in poetry: *δέπας*, *άλεισσον*, *κύπελλον* (*ἀμφικύπελλον*); also the strictly Roman ones: *sinis*, *capulæ*, which were superseded in Varro's time by Greek forms. L. L. ix. §. 21.

7. We see how near this kind of vessels is allied to that which follows, especially in the Panathenaic prize-vases (§. 62. 99. R. 3. No. 1.), which are mostly called *Παναθηναϊκοὶ ἀμφορεῖς* (Athen. v, 199.), but also *κάλλιπιδες* (Callim.) and *ἰδρύαι* (Schol. Pind. N. x, 64.). The Corinthian hydriæ had two handles at the top, and two smaller ones in the middle of the belly, Athen. p. 488. like many vases. Langella. [Erinna Epigr. 2. *πένθιμος κρωσσός*. So also Hegesippus Ep. 6. Moschus iv, 34. *ἔνα κρωσσεῖον ἐς ὅστ' ἐα κρωσσὸν ἀπάντων λείξαντες*. In Attica numerous marble *κρωσσοί* of the kind with inscriptions and sometimes also figures. Hesychius *κρωσσός*, *λήκυθος*. hence Letronne in the Journ. des Sav. 1830. p. 308. takes the two to be one, and explains it as vase funéraire. But *λήκυθος* is not a water vessel, like *κρωσσός*, according to poets and grammarians quoted by Letronne; the *λήκυθος* might be occasionally called *κρωσσός*, but the urn (*κρωσσός*) never *λήκυθος* as the latter only contained perfumes.]

8. The amphoræ were often pointed below, and could then only stand in holes, like those of Herculaneum (Winck. ii. s. 70.) and those of Leptis in the Brit. Mus., some of which still bear the name of the consul. There are also amphoræ of this description with stands in Canino. This was the case also with the *κεράμια Χία* on the coins of Chios. Such are carried by satyrs, Terrac. Brit. M. 13. Millin, Vas. i, 53. The stand for them was the *incitega* (*ἐγγυσιθήκη*, *ἀγγυσιθήκη*), Festus s. v. Athen. v, 210 c. So *ἀλαβαστροθήκη*. Sculpture on the *ἐγγυσιθήκη*. Bekker Anecd. i. p. 245, 29. The *ἐμβάσεις* (Cod. Flor.) of Corinthian vases appear to be the same, Dig. xxxii, 100. The Panathenaic vases on the other hand have bases; their form in early specimens is shorter and more bellied, afterwards more slender (as on the later coins of Athens).

10. See Nonius, p. 544. Phialæ served also as aporrhantaria. C. I. 138. l. 6. 142. l. 5. Festus: *Nassiterna est genus vasi aquari ansati et patentis, quale est quo equi perfundi solent*; Plautus—Cato.

11. With regard to the tripod, it is proved that the destination of receiving minced flesh lies at the foundation (the author's diss. De Trip. Delph.), even by the use of it for *πέμνε:ν σφάγια* at the *ἄροος* (Eurip. 'Ικστ. 1202, by which Soph. Œd. Col. 1593 is explained). As to the form, see the

dissertations Amalth. i. s. 120 ff. ii. s. x. iii. s. 21 ff. [Böttiger Archäol. u. K. I. S. 154. Passow S. xxiii. (Böttiger)]. Bröndstedt Voy. i. p. 115 sqq. Gött. G. A. 1826. No. 178. As the orbicular form of the holmos is proved, and the so-called cortina has now been recognised as the omphalos (§. 361.), the essentials of the tripod-form are now clear. The ring in which the cauldron hung was called *στειφάνη*, the cross-bars of the feet *ῥάβδοι*, see Euseb. c. Marcell. i. p. 15. d. ed. Col. Tripods from Metapontum, Cab. Pourtalès. pl. 13. in Durand from Volci.

300. Among vessels for other uses, the sacrificial utensils are of especial importance to art, particularly the following: 1. Little baskets of wicker-work, but also of clay or metal, wherein knives, salted cake and garlands were concealed, called *κανοῦν*, canistrum. 2. The van of the Cerealian worship, *λίκνον*, vannus. 3. Broad dishes with numerous small cups fastened on them (*κοτυλίσκαι*), and full of different kinds of fruit, *κέξρονος*. 4. Censers (*Ὀυμιαπήριον*, *λιθάνωπρίξ*, *acerra*, *turibulum*, and pans of different kinds.

No. 1. As the *κανοῦν* could not well be wanting at a sacrifice (*ἐνῆραται τὰ κανῶ*), it is recognised with tolerable certainty in the flat little baskets with all sorts of *συλήματα* on vases, for instance Millin i, 8. 9. *Εὐλικτο κανοῦν*, Eurip. Her. Fur. 921. 944., is explained by the vase-painting i, 51 a., comp. Annali d. I. a. ix, 2. p. 203 note.

2. A *λικνον* for instance at the rural sacrifice. Bouill. iii, 58.

3. Athen. xi, 476. 478. &c. Especially in the Phrygian worship; hence *κερραῖς* a sort of *gallus*, in the epigr. on Aleman. Perhaps on vase-paintings, Laborde i, 12. Millin i, 64. In the collections of vases, as at Berlin, such cruets are not rare.

4. *Acerræ*, for instance on the relief Bouill. iii, 61., among the sacrificial utensils iii, 83. Claræ pl. 220. 252. The small altars of incense on reliefs and vase-paintings are often very elegant.

301. The rich collections of earthen vessels which are found, of the most various and elegant forms, in Greek tombs, must perhaps be more immediately regarded as vessels belonging to the worship of the dead, which were placed along with them as symbols or pledges of continued ablutions and anointings of the tomb-stone, as well as of annual sprinklings and libations upon the grave; in authors there is only mention made of the *hydria* or urn as a receptacle for the ashes, and of the *lekythos*, which was specially painted for this purpose. But at the same time, vessels which commemorated important passages in life (victories at games, distinction in the gymnasia, participation in the Bacchian thiasos, reception of the manly himation, marriages, journeys), and were given as presents on such occasions (otherwise the frequently occurring *καλῶς*, *ὁ παῖς καλῶς*, *καλῆ παῖ*, *καλῶς εἶ*, *καλῆ δουεῖς*, and the like, cannot well be explained), might very probably be also

deposited in the grave; as it is undeniable that such vessels were also used in life, and were put up as ornaments of rooms.

- 4 —Whilst, in the case of hydriæ, the usage of concealing the ashes of the dead, was merely an after application, the sarcophagus (σαρκοῦς, ὕλη, λάδιναξ, πύελος, solium, locus) was derived from the custom of complete interment,—practised even in early Greece,—was preserved (diminished in Etruria to cinerary cistæ, §. 174, 3.) through all ages, and became again, in later Rome, more customary along with interment (§. 206, 2). Wrought of wood, burnt earth or stone (λίθος σαρκοφάγος, sarcophagus), it sometimes borrowed the decorative forms from the house, such as the doors and handles, but sometimes also from water-cisterns or press-vats, for instance the lions' heads.

1. On the forms of vases Dubois Maisonneuve, Introduction à l'étude des Vases ant. accompagnée d'une collection des plus belles formes. 1817. 13 livr. Gargiulo, Collez. delle diverse forme de' vasi Italo-Greci. N. 1822. The first plates in Tischbein and Millin, Millingen, Div. pl. A. B. C. Cogh. 32 sqq. Inghirami Mon. Etr. S. v. pl. 47—54., many in Hancarville and Laborde. Panofka's very extended Greek nomenclature (Rech. sur les vérit. noms des vases Grecs. P. 1830) is very much limited by Letronne (Journ. des Savans. 1833. Mai-Dec.). Comp. Gerhard, Neapels Bildw. S. xxviii. and Ann. d. Inst. iii. p. 221 sqq. Berl. Kunstbl. 1828. Dec. [Gerhard Berlins Ant. Bildw. i. S. 342. and Annali viii. p. 147—59., comp. Letronne J. des Sav. 1837. p. 683 cf. 751]. Clay vessels with sculptures Stackelb. Gräber Tf. 49—52. [and in all larger collections of vases.] There is great variety and elegance in the forms especially of the handles (vasi a volute, colonnette etc.). The diversity in the forms of vases, which are often very strange, cannot be exhausted by any terminology. Among them even crepitacula occur, R. Rochette, M. I. p. 197. The size of the vases, in the Koller collection at Berlin, amounts to 3 feet 5 inches in height.—Vases as κτερίσματα on the Archemorus vase.

2. It is worthy of remark, and perhaps not without significance, that the WATER-PITCHER received the ashes left after the fire. The urna feralis is well known, in like manner the hydria, kalpe, krossos are to be met with. Plut. Marcell. 30. Orelli, Inscr. 4546. 47. Moschus iv, 34. In place of these, also amphoræ (even in the Iliad 24. 76.), footless ones likewise in columbaria. Comp. Böttiger, Amalth. iii. s. 178 sqq. But even the *lebes* served as a cinerary jar, Æsch. Choeph. 675. Soph. El. 1393.—Mortuary urns in relief on cippi, Bouill. iii. 84. 85., Stackelb. Gräber Tf. 3, 1., on earthen lamps, Passeri iii, 46., in vase-paintings, Milling. Div. 14. Cogh. 45. Marble vases of the kind, for example Moses, pl. 28 sq. Bouill. iii. 78. 79. 80.; the larger ones must be taken for *vasa disoma*, *trisoma*.—On the painting of oil-flasks for the dead, Aristoph. Eccl. 996. On the vessels used in the worship of the dead, see among others Virgil, Æn. iii, 66. v, 77. 91.

Very interesting is the group of vases, a crater, two amphoræ, and numerous bowls in different compartments under a table-leaf in the painting in the grotto del f. Querciola (§. 177. R. 2.). Of a kindred nature

is the representation on the lamps, in Bellori t. 16. and especially that in Passeri iii, 51., where are to be seen a repositorium with the urna, amphoræ, ampullæ and gutti around, simpulum, acerra, secespitæ and a so-called aspergillum, also an augural fowl on the upper compartment, symbols of the suovetaurilia beneath, and a lectisternium above. [A side-board, *κυλίκιον*, of terracotta, from Naples, with different vessels on it, Stackelb. Gräber, s. 42.]

3. Böttiger, Ideen zur Archäol. der Malerei s. 173—234. His Vasengemälde, three parts 1797—1800, at different passages. A vase-painting (Brocchi's Bibliot. Ital. Milan. xvii. p. 228.) presents a row of painted vases in a marriage room. On prize-vases, Panofka Vasi di premio. F. 1826.; the same author on an Eleusinian vase, Hall. ALZ. 1833. Intell. 101. [Considering the frequent *καλός* the praise of integrity is a rarity, *Νικάρχων κάτα δίκαιος*, de Witte Vases de Mr. M*** p. 60 s. [Once also *καλλιστος*, ΠΗΘΟΚΡΙΤΟΣ ΚΑΛΙΣΤΟΣ, on a kylix from Vulci, Bull. 1847. p. 125].] *Γραμματιῶν ἔκπωμα* in Athen. p. 466. is a metal cup with inscriptions inlaid, with gold for instance. In Plautus Rud. ii, 5, 25. urna literata ab se cantat *cujæ sit. πτηρία γραμματικα*, Becker's Gallus i. S. 143.—On vase-painting §. 321.

4. 5. Cedar coffins, Eur. Troad. 1150. Fictilia solia, Plin. xxxv, 46. Stone sarcophagi in Bouillon, Piranesi, Moses. Comp. §. 294, 3. Lions' heads as spouts for water are well known; in press-vats (*ληνοί*) the wine escaped by these. Boissonade Anecd. i. p. 425.

Works on vessels and furniture: Lor. Fil. di Rossi, Raccolta di vasi diversi, 1713. G. B. Piranesi, Vasi candelabri, cippi, sarcophagi, tripodi, lucerne ed ornamenti ant. 1778. 2 vols. fo. H. Moses, Collection of ant. vases, altars, pateræ, tripods, candelabra, sarcophagi from various Museums engr. on 150 pl. L. 1814. [mostly from the Hope collection.] Canseus, Caylus, Barbault and other general collections. PCl. vii, 34 sqq.—Comp. Laz. Baifius, De vasculis, Thes. Ant. Gr. ix, 177. De la Chausse, De vasis etc. Thes. Rom. xii, 949. Caylus, Mém. de l'Ac. des Inser. xxx. p. 344. Vermiglioli, Del vasellame degli antichi, Lezioni ii, 231., [C. Antonini Manuale di vari ornamenti componenti la serie de' vasi ant. sì di marmo che di bronzo esistenti in Roma e fuori. Vol. i. I vasi esistenti nel M. Pio-Clem. e Chiaramonti. R. 1821 fo. 71 tv.]

302. Next to vases, utensils destined for lighting were 1 those with which even excellent artists were most occupied in antiquity; partly simple LAMPS (*λύχναι, λύχνα*), which, some- 2 times of bronze, mostly of terra-cotta, constitute an important branch of ancient monuments of art, with their unpretending elegant form and their ingenious ornaments; partly CANDELA- 3 BRA (*λυχνεῖα, λυχνόσχημα*), which were made sometimes of burnt 4 earth, very elegantly of bronze in the bloom of art, in later times often of precious metals and gems, but also of marble, of which many works, almost too richly and fantastically ornamented, have been preserved. MIRRORS also, which were 4 usually nothing more than round hand-mirrors with handles,

were fashioned and decorated in an artistic spirit, before the costliness of the material came to be here considered as the grand object.

2. The lamps have a hole for pouring in, ὀμφαλός in Heron, one for the wick (στόμα) and a small one for the needle by which it was raised. Heron, p. 187., among other works of art, describes a lamp which raised the wick itself. Often with several wicks, lucerna dimyxos, trimyxos. Lamps furnish of themselves an almost complete artistic mythology, and many representations which refer to human destiny and a future state of existence. Licetus, De lucernis ant. reconditis l. vi. 1652. Bartoli and Bellori's Lucernæ sepulcrales. 1691 (a new edition recently published in Germany by Beger). Lucernæ fictiles M. Passerii. Pisaur. 1739. 3 vols. Montfaucon, Ant. expl. T. v. Ant. di Ercolano, T. viii. Moses. pl. 78 sq. Dissertations by De la Chaussée and Ferrarius, Thes. Ant. Rom. T. xii. Becker's Gallus ii. s. 302. [Böttiger's Amalthea iii. s. 168 ff. and Kl. Schr. iii. s. 307 ff.]

3. Names of candelabra, Athen. xv, 699 sq. Tarentine, Æginetan, Tyrrhenian, Plin. xxxiv, 6. §. 173, 1. 2. Candelabrarii in inscriptions. The parts of the candelabrum are the foot, βάσις, the shaft, καννός, and top, κάλαθος. Heron, p. 222. The calathos is supported by an Amor in two bronze candelabra (ceriolaria), Gruter Inscr. p. 175, 4. Many-branched ones in the temple of the Ismenian Apollo, afterwards in Cyme, Plin. xxxiv, 8., in the prytaneum at Tarentum (Athen. 700 d.), comp. Callim. Epigr. 59. Magnificent ones of marble, PCl. iv, 1, 5. vii, 37. sqq. Bouill. iii. pl. 72. 73. (those on pl. 74. have sometimes more of the slender and simple form of Greek candelabra) and Clarac, pl. 142. 257.; bronze and marble ones in Moses, pl. 83—93., comp. §. 301. Λιθολόγηται §. 161, 1. [Trapezophora, Becker's Gallus ii. s. 113.] Marble throne seats, the Samothracian with very high relief, those of Themis and Nemesis in the temple at Rhamnus, of Dionysus and Demeter, of Poseidon. &c. That of Boëthus the Attic Prytanis, Stackelb. Gräber s. 33 f. (vign.)

4. MIRRORS were of bronze, §. 173, 3., silver, 196, 2., gold, Eurip. Troad. 1114. χρυσοῦν κάτωπτερον κορινθίουργής, Ælian V. H. xii, 58.; Nero had them of emerald; favourite gifts for temples (Venereum speculum, Gruter, p. 5. 6. Orelli n. 1279.) and in tombs. On mirror- and dressing-boxes §. 173. 3. Guattani M. I. 1787. p. xxv. A bronze mirror from Athens Stackelb. Gräber Tf. 74.

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