







De Zacharias d' Aca.

A N C I E N T   A R T

AND ITS REMAINS;

OR A

MANUAL OF THE ARCHÆOLOGY 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.

LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN

MDCCCLII.



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





## 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.

~ de tecto - ar -  
finner fortalber

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 Oesterley'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

*Handwritten note:*  
The points  
important

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 archaeological 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. H. — *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*.  
P. Cl. M. P. Cl. — *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.

# CONTENTS.

---

## INTRODUCTION.

A. THEORETICAL PORTION.		Page
1. Analysis of the Idea of Art. §. 1 sqq.	.	1
2. The simplest and most general Laws of Art. §. 9.	.	3
3. Division of Art. §. 16.	.	5
4. General reflections on the Historical appearance of the Arts, especially the Formative. §. 29.	.	11
B. LITERARY INTRODUCTION. §. 35.	.	12

---

## HISTORY OF ART IN ANTIQUITY.

### THE GREEKS.

#### FIRST PERIOD, TILL ABOUT THE 50TH OLYMPIAD.

1. General Conditions and Main Features of the Development of Art. §. 40.	.	19
2. Architectonics. §. 45.	.	20
3. Tectonics. §. 56.	.	29
4. Formative Art. §. 64.	.	33
5. Beginnings of Painting. §. 73.	.	41

#### SECOND PERIOD. FROM THE 50TH TO THE 80TH OLYMPIAD.

1. The Character of the Age in general. §. 76.	.	43
2. Architectonics. §. 80.	.	45
3. The Plastic Art.		
a. Its extended cultivation. §. 82.	.	48
b. Religious Statues. §. 83.	.	50
c. Statues of Honour. §. 87.	.	52
d. Mythological Figures as consecrated gifts. §. 89.	.	54
e. Sculptures of Temples. §. 90.	.	54
f. Style of the Formative Art. §. 91.	.	58
g. Remains of the Plastic Art. §. 96.	.	60
The Art of Engraving Stones and Dies. §. 97.	.	65
4. Painting. §. 99.	.	67

## THIRD PERIOD. FROM THE 80TH TO THE 111TH OLYMPIAD.

	Page
1. The Events and Spirit of the Age in relation to Art. §. 100.	70
2. Architectonics. §. 105.	73
3. The Plastic Art.	
a. The age of Phidias and Polyclitus. §. 112.	81
b. The age of Praxiteles and Lysippus. §. 124.	95
The Art of Engraving Stones and Dies. §. 131.	109
4. Painting. §. 133.	111

## FOURTH PERIOD. FROM THE 111TH TO THE THIRD YEAR OF THE 158TH OL.

1. Events and Character of the Period. §. 144.	120
2. Architectonics. §. 149.	123
3. The Plastic Art. §. 154.	128
The Art of Engraving Stones and Dies. §. 161.	136
4. Painting. §. 163.	137
Pillage and devastation in Greece. §. 164.	140

## EPISODE. ON GREEK ART AMONG THE ITALIAN NATIONS BEFORE OLYMPIAD 158, 3.

1. Original Greek race. §. 166.	144
2. The Etruscans. §. 167.	145
3. Rome before the year of the city 606. §. 179.	161

## FIFTH PERIOD. FROM THE YEAR OF THE CITY (OLYMPIAD 158, 3.) TILL THE MIDDLE AGES.

1. General reflections on the character and spirit of the time. §. 183.	165
2. Architectonics. §. 188.	168
3. The Plastic Art. §. 196.	182
4. Painting. §. 208.	200
Destruction of Works of Art. §. 214.	207

## APPENDIX. THE NATIONS NOT OF GREEK RACE.

## I. EGYPTIANS.

1. General remarks. §. 215.	209
2. Architectonics. §. 219.	217
3. The Plastic Arts and Painting.	
a. The Technics and Treatment of Forms. §. 228.	226
b. Subjects. §. 232.	231

## II. THE SYRIAN RACES. §. 234.

## A. BABYLONIANS.

1. Architectonics. §. 235.	238
2. The Plastic Art. §. 237.	240

## B. PHENICIAN AND NEIGHBOURING TRIBES.

1. Architectonics. §. 239.	243
2. The Plastic Art. §. 240.	244

## C. ASIA MINOR. §. 241\*.

III. THE NATIONS OF THE ARIAN RACE. §. 242.	248
1. Architectonics. §. 243.	249
2. The Plastic Art. §. 245*.	252



IV. THE INDIANS. §. 249. . . . .	Page	257
----------------------------------	------	-----

## SYSTEMATIC TREATMENT OF ANCIENT ART.

### PRELIMINARY DIVISION. GEOGRAPHY OF ANCIENT MONUMENTS OF ART.

1. General remarks. §. 251. . . . .	261
2. Greece. §. 252. . . . .	262
3. Asia and Africa. §. 255. . . . .	267
4. Italy. §. 257. . . . .	269
5. The West of Europe. §. 262. . . . .	286
6. Germany and the North. §. 264. . . . .	292

### FIRST MAIN DIVISION. TECTONICS. §. 266. . . . . 299

I. BUILDINGS. ARCHITECTONICS. §. 267. . . . .	299
1. Building materials. §. 268. . . . .	300
2. The simple geometric fundamental forms. §. 273. . . . .	303
3. The architectural members. §. 275. . . . .	305
4. Kinds of Buildings. §. 286. . . . .	315
II. FURNITURE AND UTENSILS. §. 297. . . . .	334

### SECOND MAIN DIVISION. THE FORMATIVE ART.

§. 303. . . . .	343
-----------------	-----

### FIRST PART. OF THE TECHNICS OF ANCIENT ART. §. 304. . . . . 343

#### I. MECHANICAL TECHNICS.

##### A. OF THE PLASTIC ART IN ITS MORE EXTENDED SENSE.

1. The Plastic Art strictly so-called, or modelling in soft or softened masses.	
a. Working in Clay and other materials. §. 305. . . . .	344
b. Metal-casting. §. 306. . . . .	346
2. Working in hard masses.	
a. Wood-carving. §. 308. . . . .	350
b. Sculpture. §. 309. . . . .	351
c. Working in Metals and Ivory. §. 311. . . . .	354
d. Working in Precious Stones. §. 313. . . . .	359
e. Working in Glass. §. 316. . . . .	365
f. Art of Die-cutting. §. 317. . . . .	366

##### B. DRAWING ON A PLANE SURFACE.

1. By laying on colouring stuffs of a soft and fluid nature.	
a. Monochrome Drawing and Painting. §. 318. . . . .	368
b. Painting in Water-colours. §. 319. . . . .	368
c. Encaustic Painting. §. 320. . . . .	371
d. Vase-painting. §. 321. . . . .	374
2. Designing by the junction of solid materials, Mosaic-work. §. 322. . . . .	376
II. OPTICAL TECHNICS. §. 323. . . . .	379

### SECOND PART. ON THE FORMS OF THE PLASTIC ART. §. 324. . . . . 382

I. FORMS OF NATURE AND LIFE.	
A. OF THE HUMAN BODY.	
1. General principles. §. 325.	383
2. Character and beauty of individual forms.	
a. Studies of the ancient artists. §. 328.	385
b. Treatment of the countenance. §. 329.	386
c. Treatment of the rest of the body. §. 331.	390
d. Proportions. §. 332.	391
e. Colouring. §. 333.	393
f. Combination of human with other forms. §. 334.	394
g. The body and features in action. §. 335.	395
B. DRAPERY.	
1. General principles. §. 336.	397
2. Grecian male costume. §. 337.	399
3. Female costume. §. 339.	403
4. Roman costume. §. 341.	406
5. Military costume. §. 342.	407
6. Treatment of the drapery. §. 343.	409
C. OF ATTRIBUTES AND ATTRIBUTIVE ACTIONS. §. 344.	410
II. FORMS CREATED BY ART. §. 343.	412
THIRD PART. ON THE SUBJECTS OF THE FORMATIVE ART. §. 346. 417	
I. MYTHOLOGICAL SUBJECTS. §. 347. 417	
A. THE TWELVE OLYMPIAN DEITIES.	
1. Zeus, or Jupiter. §. 349.	419
2. Hera, or Juno. §. 352.	428
3. Poseidon, or Neptune. §. 354.	431
4. Demeter, or Ceres. §. 357.	435
5. Apollo. §. 359.	441
6. Artemis, or Diana. §. 363.	452
7. Hephæstus, or Vulcan. §. 366.	458
8. Pallas Athena, or Minerva. §. 368.	460
9. Ares, or Mars. §. 372.	469
10. Aphrodite, or Venus. §. 374.	472
11. Hermes, or Mercury. §. 379.	481
12. Hestia, or Vesta. §. 382.	487
B. THE OTHER DEITIES.	
1. Dionysian cycle.	
a. Dionysus, or Bacchus. §. 383.	488
b. Satyrs. §. 385.	496
c. Sileni. §. 386.	499
d. Pans. §. 387.	501
e. Female figures. §. 388.	503
f. Centaurs. §. 389.	505
g. The Thiasos of Dionysus in general. §. 390.	507
2. Cycle of Eros, or Cupid. §. 391.	509
3. The Muses. §. 393.	515
4. Gods of health. §. 394.	518
5. The primeval world; creation of Man. §. 395.	520
6. The Lower World and Death. §. 397.	524
7. Destiny and government of the world. §. 398.	528

CONTENTS.

xv

	Page
8. Time. §. 399.	530
9. Beings of light. §. 400.	531
10. The Winds. §. 401.	534
11. The element of Water. §. 402.	535
12. The Vegetation of the Country. §. 404.	540
13. Country, City and House. §. 405.	542
14. Human activities and conditions. §. 406.	546
15. The Gods of early Italy. §. 407.	549
16. Foreign Oriental Deities. §. 408.	549
C. HEROES. §. 409.	552
1. Hercules. §. 410.	553
2. The other Heroic Cycles. §. 412.	562

II. SUBJECTS FROM HUMAN LIFE.

A. OF AN INDIVIDUAL KIND.

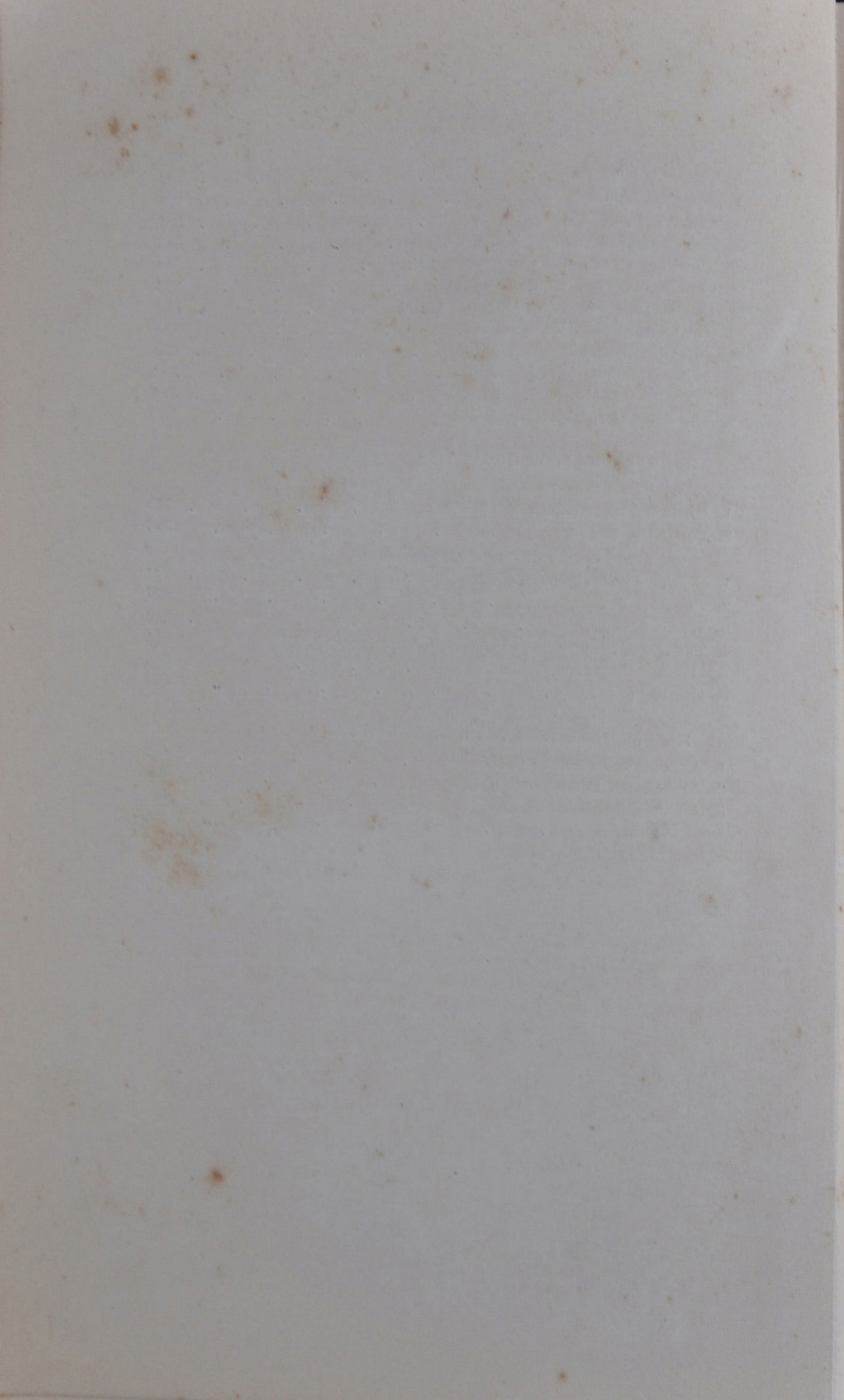
1. Historical representations. §. 419.	593
2. Portraits. §. 420.	596

B. REPRESENTATIONS OF A GENERAL KIND.

1. Religious transactions. §. 422.	602
2. Agones. §. 423.	606
3. War. §. 426.	612
4. The chase, country life, economical occupations. §. 427.	614
5. Domestic and married life. §. 428.	616
6. Death. §. 431.	620

III. SUBJECTS FROM THE REST OF NATURE.

1. Animals and Plants. §. 433.	622
2. Arabesques, Landscape. §. 435.	625
3. Amulets, Symbols. §. 436.	627
INDEX.	629



# INTRODUCTION.

---

## A. THEORETICAL PORTION.

### I. 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- 2  
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, *ὑποτύπωσις*, *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 internal life can be created by the fancy, or present itself to  
 the external senses in the world of reality. But as even or-  
 dinary vision, and much more every artistic exercise of sight,  
 is at the same time an activity of the fancy, the form-creat-  
 ing 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 see-  
 ing with regularity and beauty. Seeing is here entirely active, quite a  
 formative activity." Novalis ii. s. 127. The difference, therefore, be-  
 tween imitative and freely-creative art is not so distinct as it may ap-  
 pear.

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 instru-  
 ments, 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 ar-  
 tistic 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 con-  
 templation 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 lat-  
 ter 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 expres-  
 sion of ideas or notions.

This idea has no expression except the work of art itself. Represen-  
 tation 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 æsthetics 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 1 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 2 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 1 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, 2 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 1 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 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 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 *σημεῖα, σχήματα*.

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 *καλοκαγαθία*. Gymnastics likewise, especially in the exercise of the Pentathlon, took the form of an artistic representation allied to orchestics. 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 the higher problems they always stand more distinctly apart  
2 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 *venustas* 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 significance from which art takes its rise. But the artist is capable  
2 of attaining a conception of the organic form which shall stand above individual experience, and find therein the fundamental 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  
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  
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 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. 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 (*ἡθός*), painting for expression (*τὰ πάθη*). 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 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 1 the spiritual life and habits of a single person, becomes *individual*, on those of an entire nation, *national*. It is deter- 2 mined 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 3 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 con- 1 nected 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 2 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, orchestics, 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 1 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 2 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 recog- 3 nises 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.

---

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 *Νεὴ 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; *ὀπλοθήκη* 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. u. 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 λίθων γλυφῆς*, Bekker Anecd. Gr. p. 1182.

2. Οἱ πολυπραγμονήσαντες σπουδῆ τὰ εἰς 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*, ἐξηγηταί, περιηγηταί, μυσταγωγοί, οἱ ἐπὶ θαύμασιν (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 περιηγητῆς, στηλοκόπας, about Ol. 138, Heliodorus on Athens, Hegesandrus, Alcetas 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 περιηγήσεως, β. ι.

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, Havnix 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 statuis 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 Episcopus (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 Chaussée) *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 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, sqq. 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 sculture restaurate da Bartol. Cavaceppi, R. 3 vols. 1768–72. Monum. Matthæiana (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 Enn. 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 archæological intelligence and ideas. Monumenti Inediti, 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 archæological 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 archæological 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 Archeologia, Tom. 1, 2. Milano 1824. (Archæology as the knowledge of monuments). N. Schow Laerebog i Archæologia. Kiobenh. 1825. Champollion Figeac Résumé 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 Ἐγχειρίδιον τῆς ἀρχαιολογίας τῶν τεχνῶν, διανομὴ πρώτη. 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.

"Αργος, the name of several Pelasgian countries; Λάρισσα (also Λάσα according to Hesychius, from λαῖς), the name of citadels. Γόργυς in Crete (τειχιόεσσα, Il. ii, 646) was also called Larissa and Κρημυία. 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 domin- 1  
ion of Hellenic races, especially those of a warlike character, a certain splendour of life was unfolded in the houses of the 2  
Anaktes, which was partly derived from the close connexion 2  
with Asia Minor, and thereby with the further East. In the 3  
construction of their dwellings and the workmanship of their 3  
furniture it was exhibited in a style of architectonics and  
tectonics which aimed at magnificence (§. 22).

as the? /  
miletos?

2. The city of Sipylus (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).

So after Troy  
1104 B.C.  
Dorians -

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.

Dorians -

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 (δαιδάλλειν), 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.

plastica  
no seo sentit  
restricte com  
prehenda si a  
sculptura

2 artes da  
danca

## 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 called in Argolis Cyclopean walls, but doubtless they were

Acropole  
cidade

antiquities of Athens - Stuart - pg 9 -



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 II. ii, 559. ἐπίκρημονον τεῖχος Pherecydes Schol. Od. xxi, 23. Τιρύνθιον πλίνθειμα Hesych. Γᾶ κυκλωπεία Argolis in Eurip. Orest. 953. Κυκλώπεια οὐράνια τεῖχη Electra 1167. Κυκλώπων θυμέλαι Iph. Aul. 152. Κυκλώπια πρόθυρα Εὐρυσθέως Pindar Fr. inc. 151. Κυκλώπειον τροχόν 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. Ὠγύγια ἀρχαῖα τεῖχη Hesych.

2. Πελασγικὸν or Πελαργικὸν τεῖχος 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 II. 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 1 these walls are not, in the rudest and most ancient style, connected by any external means, and are entirely unhewn (ἀργοί), 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. Herc. Fur. 948 (Nonnus xli, 269), by means of the measuring-line and stone-axe, φοίνικι κανόνι καὶ τύκοις ἡρμοσμένα. The stones were larger than ἀμαξιαῖοι. 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 οἰκοδομητοὶ 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. *Probestücke 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 construction of the extensive and spacious palaces of the princes  
2 in the heroic times [*βασίλεια* 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 feature 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. "Ἐρχος, αὐλή with altar of Ζεὺς Ἐρχεῖος, colonnades, αἶθουσα 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 ὑπερῶα, 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 ξεστοῖο λίθοιο of the sons, opposite to them in the aula twelve τέγχοι θαλ. ξ. 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 τεύχεα, χάλκεοι δὲ τε οἴκοι Hesiod E. 152. Χαλκοῦ τε στεροπὴν καὶ δώματα ἠχήμεντα χρυσοῦ τ' ἠλέκτρον τε καὶ ἀργύρου ἠδ'

ἐλέφαντος. Od, iv. 72. Χάλκεοι μὲν γὰρ τοῖχοι ἐληλάδατ' ἔνθα καὶ ἔνθα ἐς  
 μυχὸν ἐξ οὐδοῦ· περὶ δὲ θριγκὸς κυάνοιο. χρύσειαι δὲ θύραι πυκινὸν δόμον ἐντὸς  
 ἔεργον· ἀργύρεοι δὲ σταθμοὶ ἐν χαλκῆφ' ἕστασαν οὐδ᾽, ἀργύρεον δ' ἐφ' ὑπερθύριον,  
 χρυσῆ δὲ κορώνη, in the fairy palace of Alcinous, Od. vii. 86, ἐλεφαντόδετοι  
 δόμοι 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 (*κειμήλια*).  
 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, a *μνημεῖον κατάγειον* according to Aristophanes of  
 Byzantium in substance. Col. Leake, Peloponnesiaca, a supplem. 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 ἐθησαύριζεν*, Pherecyd. Fragm. 18 st. Od. xix, 410.

2. Οὐδὸς, foundation, socle, hence household, but also a subterranean  
 repository; the *λαῖνος οὐδὸς* at Delphi was a thesaurus, Il. 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 *Ἐγχειρίδιον*, §. 67, 2, that this is not cor-  
 rect.] Even the *χάλκεος οὐδὸς* of Colonos in Sophocles is also conceived  
 as a walled abyss (comp. Il. viii, 15. Theog. 811. *δόμοιο τρεῖς ἄδυτοι* with  
 treasures, H. in Merc. 247). The *ὑψόροφος 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. Il. 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 Alcmene, of the Prœtides. Paus. *ὄχυροι παρθενῶνες* comp. Iph. Aul. 738. [The pyramids, not far from the Erasinus and Lernæ, of which Mure gives a drawing, Tour in Greece, 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 Aloidæ (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 παντός*), 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 *οὐδός* (§. 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 *σπηλαιῖον ἀντρωῶδες* according to Etym. M.), in Lemnos (with 150 columns; *extant reliquiae*, Plin.), as chambers in rocks for the dead was an ancient custom of that people. Quarries gave occasion for them. *Δαβύρινθος* 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 (*ζέρεθρα*) 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 *χυτὸς λιμὴν* 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  
noble and grand; only stone-building borrowed many forms 2  
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-  
pentry, to which also must be referred the drops under the  
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 ( $\frac{5}{7}$ 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-  
 7 vidual portions satisfies the eye; but, on the whole, the great  
 horizontal main lines of the architrave and cornice predomi-  
 nate over the vertical lines of the columns and triglyphs,  
 8 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,  
 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 vitigineis columnis stetit*, Plin. xiv. 2. Οἰνομάου κίων, Paus. v, 20, 3. Oaken column in the Heræum, v, 16.—The simplest temples (σηκοί) of the primitive ages indeed were merely hollow trees in which images were placed, as at Dodona (ναῖεν δ' ἐν πυθμένι φηγοῦ, Hesiod Schol. Sophocl. Trach. 1169. Fragm. 54. Götting.), at Ephesus (νηὸν πρέμνω ἐνι πελένης Dionys. Per. 829. comp. Callim. Hymn to Art. 237), and Artemis Cedreatis in Arcadia (Paus. viii, 13). Artemis on the tree (Caryatis) 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 Aphorist. 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 (εἶσω τριγλύφων ὅποι κενόν) presupposes beam-ends with spaces between. In like manner, Orest. 1366, πέφευγα—κεδρωτὰ παστάδων ὑπὲρ τέρεμνα Δωρικὰς τε τριγλύφους. 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 entablature.

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 Metapontum, 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 Decorationsmalereien 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 Ulrick 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 (*φατνώματα*, 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 *ἀέτωμα* (comp. the coin of Perge, Mionnet, Descr. iii. p. 463). Welcker Rhein. Mus. II. s. 482. against the eagle. According to Pliny, xxxv, 12, 43, Dibutades was the *plastes qui primus personas 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 Heræum 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 Heræum of Samos, which formed an epoch, founded by Rhœcus and Theodorus about the 40th Olympiad. Vitruv. vii. Præf. 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 Malaticolo, 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. [Descr. 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*—*μέρος 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, *σπειροκέφαλον*, 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 1 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* 2 *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 (δινούν ἐλέφαντι καὶ ἀργύρῳ, δαιδάλλειν). [δινούν 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 χηλὸς καλὴ, δαιδαλέη 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 Ἀρμονίδης is distinguished in this art (Il. v, 60). Δινούν signifies to work into a round shape, like τορνοῦν, comp. Schneider in the Lex. s. v. τορνεύω. Instruments mentioned in Homer: πέλεκυς, σκέπαρον, ἀξίνη, τέρετρα, τρύπανον (with frame, Od. ix, 383. Eurip. Cycl. 460), στάθμη.—Ivory was used on keys, reins, scabbards, (κολεὸς νεοπρίστου ἐλέφαντος, Od. viii, 404. comp. πριστοῦ 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 1 art in post-Homeric ages, and, instead of mere ornaments, compositions with numerous figures were sculptured on wooden 2 utensils. In this manner was the ark (λάρναξ, 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 ἑωρακῶς εἶην ἐν Ὀλυμπίᾳ ἐν τῷ ὀπισθοδόμῳ τοῦ νεῶ τῆς Ἥρας ὑπόμνημα τῆς ἀρπαγῆς ἐκείνης, ἐν τῇ ξυλίῳ κιβωτῷ τῇ ἀνατιθείσῃ ὑπὸ Κυψέλλου. It stood in the Heræum at Olympia, was made of cedar-wood, of considerable size, probably elliptical, as Pausanias says nothing of different sides, and λάρναξ 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. H. 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 (*χαλκεῖς*), 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, Il. xviii, 374, and elsewhere. Nestor's cup with two bottoms and four handles (*οὔατα*), on which golden doves were fashioned, Asclepiades *περὶ Νεστορίδος*, Amalthea iii. s. 25. The Cyprian coat of mail (on which were *κυάνεοι δράκοντες ἴρισσιν ἐοικότες*), the shield with a Gorgoneion, and the rest of Agamemnon's armour, Il. xi, 17 sqq. Shield of Æneas, Il. xx, 270. An Egyptian spinning basket, Od. iv, 125. Sidonian craters, Il. xxiii, 743. Od. iv, 616. [Comp. §. 240, 4.] Laerces, a *χαλκεὺς* and *χρυσόχοος*, gilds the horns of the bulls, Od. iii, 425.

2. METALS. Brass, also iron (*Ἰδαῖοι Δάκτυλοι εὖρον ἐν οὐρείῃσι νάπαισι ἰόντα σίδηρον, ἐς πῦρ 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* (*ἀκμόθετον*), *ραιστήρ*, *σφυρά*, *πυράγρα*, the *φῦσαι* (*ἀκροφύσιον*), *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. *χοάνη*. 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, *δεσμοί* (Il. xviii, 379), *ήλοι* (Il. xi, 634), *περόναι*, *κέντρα* (Paus. x, 16, 1), Æschylus' Seven 525 sqq. *ἐν χαλκῆλάτῳ σάκει—Σφίγγ' ὠμόσιτον προςμεμηχανευμενην γόμοφοις—λαμπρὸν ἔκκρουστον δέμας*. The fastening of metal ornaments on a ground (for example, even the studding of sceptres with golden nails) is the *ἐμπαιστική τέχνη*. See Lobeck on Soph. Ajax, v. 846. p. 357. Athenæus xii. p. 543 sq. *σκίπωνι χρυσᾶς ἑλικας ἐμπεπαισμένῳ*.

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. Præf. 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.

<p>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.</p>	<p>TELECLES worked in conjunction with his brother.</p>
---	---

Ol. 55.

THEODORUS, no longer architect, merely a worker in metals, made for Cræsus (between 55th and 58th Ol.) a large silver crater, encased 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 Heræum 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. *Αἰθάλη*. 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 *ὑποκρητηρίδιον*, Paus. x, 16, 1. But Glaucus was likewise admired for the art of hardening and softening iron (*σιδήρου στόμωσις καὶ μάλαξις*). 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 κρατὴρ* 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, *κεραμευτική*. 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 Κεραμῖς*, 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. *Ἡχώ πετραία*); in Samos (*Samia terra, vasa*, Panofka Sam. p. 16); at Athens (Cerameicus, a quarter of the city and suburb); Athena, Hephæstus and Prometheus, the patrons of the handicraft. Corœbus 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 Χουσί*. According to Scylax p. 54, Huds. the

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

63. As the potters in these *officinæ* sought to refine their 1 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 2 vases of Greek manufacture, and the skill of the *plastes*, 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. *Κωλιάδος κεραμῆες*.

---

#### 4. FORMATIVE ART.

64. The Homeric poems and the mythic accounts which 1 have come to us in other ways agree in this, that no statues were known to early Greece except images of the Gods. And 2 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, Odyss. 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 (Bull. 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 architec-

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 Götting 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 *ἡεροφοῖτις Ἐρινύς*, 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 Gorgoneion 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 (*δράκοντος φόβος*) 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 *plastus 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<sup>1</sup> by any means from the beginning claim to be a resemblance (*εικῶν*) 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<sup>2</sup> into objects of adoration, less from the form than from the consecration (*ἱδρυσις*). If the sign was executed in a more<sup>3</sup> 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. Ἄγροι λίθοι especially in the case of great deities of nature, the

Eros of Thespiæ, 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 Viabilibus, 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 *ξιστός πέτρος*, was an *ἄγαλμα* 'Αΐδα, 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 *δόνον* worshipped at Chæronea, Paus. ix, 40, 6. In the same way the trident represents Poseidon (Böttiger Amalth. ii. S. 310), the *κηρυκεῖον* Hermes; such *ἄγάλματα* 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 (*περικλιόνιος*) 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 *ἄγαλμα* 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 (*τετράγωνος 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 σχήματι τούτῳ φαίνονται μοι χαίρειν οἱ Ἀρκάδες); 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. Ἐρμογλυφεῖα at Athens the quarter of the workers in stone (λιθοξόοι, Lucian's Dream 7). The head wedge-bearded (σφηνοπώγων, Artemid. ii, 37); instead of arms (ἄκωλοι, *truncci*), at the most, projections for suspending garlands (D. A. K. 1, 3); the phallus must not be wanting (which the Ἐρμοκοπίδαι 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 Ancyle, 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. Ἐρμῆς), 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 Amyclæan Apollo with helmeted head and weapons in its hands. We have still to mention the Πραξιδικαὶ θεαὶ 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 (*ξόανα*), 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 the 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. *Ξόανον* 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. τὸ τῆς Ἀθηνᾶς ἔδος Isocr. de antid. 2. Ἐδοξοεῖν Ruhnken ad Tim. p. 93. (Koch Obs. p. 16).

The Trojan palladium, a *διππετές* 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: ἀτοπώτερα μὲν τὴν ὄψιν, ἐπιπρέπει δὲ ὅμως τι καὶ ἔνθεον 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. Buttmann.—Χεῖρες παρατεταμέναι. Diod. i, 98. καθειμέναι καὶ ταῖς πλευραῖς κεκολλημέναι iv, 76.—The ὄμματα μεμυκότα, which Dædalus opened (Diod. iv, 76. Suidas s. v. Δαιδάλου 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 terracottas of Baron Haller, S. 257. Plut. Qu. Rom. 98. τὸ μελίτινον, ᾧ τὰ παλαιὰ τῶν ἀγαλμάτων 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. Σκιρὰς λευκῆ χρίεται, Schol. Arist. Wasps 961). At Rome Jupiter was given by the censors *miniandus*. The countenances often gilt, as the Amyclæan 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 ἔδει—ἱμάτιον λευκὸν παραλουργές, τοῦτο τὸ λίθινον ἔδος ἀμπέχεται—ἀμπέχονον, ΑΡΤΕΜΙΔΟΣ ΙΕΡΟΝ ἐπιγέγραπται, περὶ τῷ ἔδει 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 (Πραξιεργίδαι). Kallynteria the festival of the cleansing of the statue, on the 19th (comp. Bekker's Anecd. i. p. 270, where Καλλυντήρια is to be inserted). On these occasions were employed the λουτρίδες and πλυντρίδες (comp. Alberti ad Hesych. ii. p. 498), and the κατανίπτῃς, Etym. M. Λουτρὰ 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 πάτος, 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 Alpheioa 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  
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 Telchines is still more mythical and obscure. 4

2. Δαίδαλος (§. 50. 64. 68), the mythic ancestor of the race of Dædalidæ (comp. the Hephæstiadæ) at Athens, to which Socrates also belonged. Son of Μητίων, Εὐπάλαμος, Παλαμάων. 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 ξόανα, 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. DÆDALIDÆ: (besides Talus and Perdix) ΕΝΔΕΟΣ 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 σμίλη) 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 Τελχῖνες (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 δούρειος ἵππος.—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 κολοσσός, εὐμεγέθης ἀνδριάς, ἀγαλμα, Ζεὺς, χρυσοῦς, σφυρήλατος, 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 (πηλοπλαστοί), 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 Pheidon §. 98.]

1. Πήλινοι θεοί, particularly Hephæstus, 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. Stackelb. *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 Sardic idols, such as those in Walpole, from the Phœnicians, to whom also point the animal figures of the finer *πίθοι* 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 Cerameicus 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 Ansaldus, *De Sacro ap. Ethnicos Pictar. Tabular. Cultu. Ven.* 1753, see Böttiger *Archæol. der Mahlerei*, S. 119. Empedocles of Aphrodite, p. 309. *τὴν οἴγ' εὐσεβέεσσιν ἀγάλμασιν ἰλάσκοντες, γραπτοῖς τε ζωοῖσι.* Comp. Böckh *C. I.* ii. p. 663.—*Πίνακες* 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 *πινάκια*. *Isocr. de antid.* 2.

2. The diplax of Helen with the combats of the Trojans and Achæans around it, *Il.* iii, 126. The Chlæna 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 Agesilaus painted at Ephesus, *Xen. Hell.* iii, 4, 17. iv, 1, 39. correspond to the *ἵππου παρήιον* 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 Cleanthes of Corinth. [Eucheir, Böckh Metrol. S. 208.] *Spargere lineas intus*, Ardices of Corinth, Telephanes of Sicyon. Monochrome paintings by Cleophrantus of Corinth, Hygiemon, Deinias, Charmadas, Eumarus 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 Mahlerei 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, Cleophrantus 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. Maisonnette 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 50<sup>TH</sup> TO THE 80<sup>TH</sup> 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. Croesus, 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. Naucratis, 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. "Εργα 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. Ἀγῶνες στεφανίται (in Homer there are merely χρηματῖται) [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 gymnopædic, 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 EPHEBUS. 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 Menetreibus, 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  $261 \times 144$  f. Cockerell in Leake, Asia Minor, p. 344. A. v. Prokesch, Erinnerungen aus Ægypten und Kleinasien iii. 143. [Didymæon at Miletus, destroyed Ol. 71. §. 109, 15.]

3. Heræon in SAMOS, of which there are still some relics in the Ionic style,  $346 \times 189$  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  $372 \times 167$  f. (Stuart), or  $354 \times 171$  (Leake). Ὀλύμπιον ἡμιτελὲς μὲν, κατάπληξιν δ' ἔχον τὴν τῆς οἰκοδομίας ὑπογραφήν, γενόμενον δ' ἂν βέλτιστον εἶπερ συνετελέσθη. Dicæarch. p. 8. Huds. Comp. the Hall. Encycl. Athens, p. 233. Hirt, Gesch. i. 225. —The Pythion of the Pisistratidæ. Perhaps also the elder Parthenon.

5. Temple of DELPHI after the conflagration Ol. 58, 1, built by Spintarus 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. Ἐκατόμπεδος ναὸς 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 Trœzeno-Sybaritic colony. *The large temple* (Poseidon's) peripteral, pycnostyle, hypæthral, with a niche for the image,  $195 \times 79$  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.  $107 \times 47$  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;  $177 \times 75$  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 Pæstum by Th. Major, L. 1768 f. m. revised by Baumgärtner, Würzb. 1781 fol.] Paoli, Rovine di Pesto 1784. Delagardette, Les Ruines de Pæstum. 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 Pæstum. 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, Sicula, p. 195), the columns not yet 9 mod. ( $6\frac{1}{2}$  f. diam.;  $28\frac{2}{3}$  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 ( $128 \times 50$  f.) and the temple of Juno ( $124 \times 54$  f.); the former in particular has been well preserved as a Christian church. The columns 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 Bullett. 1837. p. 49.

SELINUS (38, 1). The more ancient temples are the three on the acropolis; the one on the north  $171 \times 73$  f., the middle one  $197 \times 72$ , and that towards the south  $116 \times 51$  (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  $\frac{8}{13}$  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] Empedocleum. *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  $10\frac{1}{3}$  mod.  $94 \times 45$  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. 'Ιόν. 'Αυθολογ. 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 *ἔργα Πολυκράτεια*. Cloacæ (*ὑπόνομοι*) of Acragas, *Φαίακες*; 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