

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

[In Chios sculpture goes back to the beginning of the Olympiads in the family of Bupalus.] Artists of this period whose names are known:—The Dædalidæ *DIPŒNUS* and *SCYLLIS* (marmore sculpendo primi omnium inclaruerunt) Ol. 50 according to Pliny. They also worked in wood and ivory at different places in Greece (Sicyon, Argos, Cleonæ, Ambracia?). [Their Artemis, Hercules, and Athene appear to have been removed to Asia by Cyrus when he made war on Cræsus, in Armenia according to Moses of Chorene, as is detailed by the author *Ztschr. f. d. A. W.* 1835. no. 110. Did Cræsus, then, first obtain them from the Sicyonians?] *Tectæus* and *Angelion*, their scholars about Ol. 55. *Paus.* ii, 32. *Dorycleidas*, *Dontas* (or *Medon*), *Theocles* of Lacedæmon, carvers in wood and toreutæ, scholars of *Dipœnus* and *Scyllis* about 55. *Paus.* v, 17. vi, 19. *Endœus* (§. 70, Rem. 2) about 55. *Perillus* or *Perilaus*, brass-caster (the bull of *Phalaris*) 55. *BUPALUS* and *ATHENIS*, enemies of *Hipponax* (Ol. 60), sculptors of a race of artists in Chios, sons of *Anthermus* (*Archennus*), the son of *Micciades*, the son of *Malas* (about 40) according to Pliny. *Welcker*, *Hipponax*, p. 9. [Thiersch *Epochen*, s. 192. *Bion* of *Clazomenæ* or *Chios*, ἀγαλματοποιός in *Hipponax* according to *Diogenes* iv, 58, changed by *Sillig* into *Hippocrates*.] *CALLON* OF *ÆGINA*, a pupil of *Tectæus* and *Angelion*, brass-caster (*Æginetica aeris temperatura*, *Plin.*) about Ol. 60—65, although some brought the tripods made by him and *Gitiadas* into connexion with the Messenian war (*Paus.* iii, 18, 5. iv, 14, 2). *GITIADAS* OF *LACEDÆMON*, very probably his contemporary (*Welcker*, *Hyperb. Rœmische Studien*, p. 262, opposed to this), a worker in brass (at the same time a Doric poet). *Sydras* and *Chartas* of Lacedæmon, brass-casters Ol. 60 (Sparta sends to Cræsus, Ol. 58, a large cauldron with figures, ζώδια, on the rim, *Herod.* i, 70). *Dameas* of *Crotona*, brass-caster, 65. *Eucheirus* of *Corinth*, a scholar of *Sydras* and *Chartas*, brass-caster, 66. *CANACHUS* OF *SICYON*, carver in wood, brass-cutter, and toreutes, Ol. 67—73 (*Schorn*, *Studien*, p. 199, *Kunstblatt* 1821, no. 16. *Thiersch*, *Epochen*, p. 142, comp. below, §. 86). *ARISTOCLES* his brother, brass-caster (*SICYON* diu fuit officinarum omnium metallorum patria, *Plin.*). *Aristocles* of *Cydonia* before Ol. 71 (*Paus.* v. 25, 6). *Eutelidas* and *Chrysothemis* of *Argos* (τέχνην εἰδότες ἐκ προτέρων), brass-casters, 70. *Antenor*, *Euphranor's* son (C. I. ii, 340) of *Athens*, brass-caster, 70. *Arcesilaus*, son of *Aristodicus*, about 70. *Stomius*, brass-caster, 72. *Damophilus* and *Gorgasus*, workers in clay and painters in Italy, 72. *Synnoon* of *Ægina*, scholar of *Aristocles* of *Sicyon*, brass-caster, 72. *Clearchus* of *Rhegium*, brass-caster, 72. *Glaucias* of *Ægina*, brass-caster, 73—75. *Ascarus* of *Thebes*, brass-caster, before 75 according to the opinion of *Pausanias*. *AGELADAS* OF *ARGOS*, brass-caster, Ol. 68—81 (the author's *Commentatt. de Phidia* i. §. 6—8. *Welcker* in the *Kunstblatt* 1827, No. 81), formed three muses jointly with *Canachus* and *Aristocles* (*Anthol. Pal.* ii. p. 632. *Planud.* n. 220). *Anaxagoras* of *Ægina*, brass-caster, 75. *Diyllus*, *Amyclæus*, *Chionis*, *Corinthians*, brass-casters not long before 75. *Aristomedon* of *Argos*, brass-caster about the same time. *Aristomedes* and *Socrates* of *Thebes*, workers in marble, 75. *Menæchmus* and *Soidas* of *Naupactus*, toreutæ, about 75. *CRITIAS* OF *ATHENS* (νησιώτης, probably κληροῦχος in *Lemnos*), brass-caster, 75—83.

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

B. RELIGIOUS STATUES (*ἀγάλματα*).

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

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

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

1 84. Even in regard to the material, the artists only de-
 2 parted by degrees from the wood formerly in use. On the
 3 clothed or even gilded bodies of wood were placed heads, arms
 and feet of stone (*ἀκρόλιθοι*); ivory also was joined to the wood,
 or it was entirely overlaid with gold.

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

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

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

3. Χρυσέων ξοάνων τύποι Eurip. Troad. 1081.

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

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

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

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

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

86. The representation of the gods themselves during this 4

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

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

C. STATUES OF HONOUR (*ἀνδριάντες*).

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

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

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

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

3. Glaucus the Carystian, distinguished for his dexterity in the manœuvres of boxing, was represented precluding (*σκιαμαχῶν*) by Glaucias of Ægina, Paus. vi, 10, 1. Diagoras and his family raised the right hand in prayer, and held the left ready for boxing and the pancration. Schol. Pind. O. 7, in. and comp. Nepos Chabrias 1 (setting aside the anachronism. Xenoph. Memor. iii, 10. "Ὅτι μὲν, ἔφη, ὁ Κλείτων, ἀλλοίους (cf. Symp. 2, 17) ποιεῖς δρομεῖς τε καὶ παλαιστὰς καὶ πύκτας καὶ παγκρατιαστὰς, ὁρᾷ τε καὶ οἶδα.

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

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

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

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

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

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

E. SCULPTURES ON TEMPLES.

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

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

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

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

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

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

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

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

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

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

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

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

F. STYLE OF THE FORMATIVE ART.

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

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

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

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

2. *Duriora et Tuscanicis proxima Callon atque Hegesias*, Quintil. Inst. xii, 10. *Canachi rigidiora quam ut imitentur veritatem*, Cic. Brut. 18, 70. Οἷα τὰ τῆς παλαιᾶς ἐργασίας ἐστὶ Ἡγησίου καὶ τῶν ἀμφὶ Κριτίαν τὸν Νησιώτην, ἀπεσφιγμένα (adstricta) καὶ νευρώδη καὶ σκληρὰ καὶ ἀκριβῶς ἀποτεταμένα ταῖς γραμμαῖς. Lucian *Præc. Rhet.* 9. Demetr. *De Elocut.* §. 14, says that the earlier rhetorical style was unperiodic, but περιεξομμένος, like the ancient ἀγάλματα, whose τέχνη was συστολή καὶ ἰσχνότης.

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

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

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

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

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

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

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

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

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

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

Τρόπος τῆς ἐργασίας ὁ Αἰγίναϊος, πλαστικὴ ἢ Αἰγίναία, and the like. Paus. i, 42. ii, 30. vii, 5. viii, 53. x, 36, 3. who accurately distinguishes therefrom τῶν Ἀπτικῶν τὰ ἀρχαιότατα, as well as the *Αἰγύπτια*, vii, 5. Hesych. *Αἰγίνητικὰ ἔργα τοὺς συμβεβηκότας* (comp. §. 68, Rem. 3) *ἀνδριάντας*.

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

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

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

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

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

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

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

5. Centaurs in bronze §. 389. R. 2.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

27. Festal procession of a Satyr and three Mænads, in the ancient solemnity of style. Inscription: $\text{Καλλιμαχος \acute{\epsilon}ποιει}$. M. Cap. iv. tb. 43.

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

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

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

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

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

THE ART OF ENGRAVING STONES AND DIES.

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

2. Regarding the sealing of ταμιεία, Böttiger, Kunstmythol. S. 272. and elsewhere. On the old metal signet-rings, Atejus Capito ap. Macrob. Sat. vii, 13. Plin. xxxiii, 4. On the θριποβρώτοι, θριπηδέστοι (in part actually made from worm-eaten wood, and partly seals in imitation of it), see Salmas. Exc. Plin. p. 653. b. It is doubtful whether the ring of Polycrates was engraved. Strab. xiv. p. 638; Paus. viii, 14, 5. Clemens Protr. iii. p. 247. Sylb. for the affirmative. Plin. xxxvii, 4 distinctly opposed to that opinion: comp. Herod. iii, 41, σφρηγίς χρυσόδετος σμαράγδου λίθου; Theodorus certainly did nothing more than *enchase* it [si fabula vera]. According to Diog. Laert. i, 2, §. 57, it was a law of Solon: δακτυλιογλύφῳ μὴ ἐξεῖναι σφραγιδα φυλάττειν τοῦ πραθέντος δακτυλίου. The same writer, according to Hermippus, called the father of Pythagoras a δακτυλιογλύφος (viii, 1).

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

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

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

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

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

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

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

4. PAINTING.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THIRD PERIOD.

FROM THE 80TH TO THE 111TH OLYMPIAD (460—366 B. C).

FROM PERICLES DOWN TO ALEXANDER.

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

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

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

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

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

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

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

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

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

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

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

2. Πρῶτόν τε ἤρξε καὶ ἐς τὰλλα τῆ πόλει ἐπὶ πλέον ἀνομίας τὸ νόσημα—ὅτι δὲ ἤδη τε ἡδὺ καὶ πανταχόθεν τὸ ἐς αὐτὸ κερδαλέον, τοῦτο καὶ καλὸν καὶ χρήσιμον κατέστη. *Thucyd.* ii. 53.

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

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

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

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

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

2. ARCHITECTONICS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I. ATTICA.

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

2. The PARTHENON or HECATOMPEDON, 50 feet larger (longer) than an older one whose site it occupied, Hesych. Built by Ictinus and Callicrates, a work on it by Ictinus and Carpion. Peript. hexast. hypæth. in the Doric order, on a high platform, entirely of Pentelic marble. Substruction, Ross Kunstbl. 1835. No. 31. Consists of the encircling colonnade; the προνάϊον at each end, formed by columns with railings between, the hecatompedon strictly so called, that is the cella 100 feet in length [breadth rather, calculated after Stuart p. 8. and Le Roy p. 5. by Ideler in the Schr. der Berl. Akad. 1812. S. 186] with 16 (or 23?) columns round the hypæthron; the parthenon properly so called, or chamber for the virgin, a square enclosed space around the statue; and the closed opisthodomos with 4 columns, to the west. The front was to the east. Entire dimensions 227 × 101 English feet, height 65 feet. The height of the columns 12 mod., the intercol. almost $2\frac{2}{3}$, diminution of the shaft $\frac{13}{30}$; the swell $\frac{1}{4}$; corner columns 2 inches thicker. Shields hung on the architrave; regarding its riches in statuary §. 118. The triglyph frieze ingeniously composed with the greatest possible saving of stone, Klenze Aphorist. Bem. S. 368. Tf. 1. Fig. 2, 3. The pure splendour of the marble was enhanced by the gold and colours used in ornamenting the smaller fillets and mouldings. The temple suffered particularly on the 28th of Sept. 1687, from the Venetians, and more recently from Elgin; but it always still excites a wonderful enthusiasm. J. Spon (1675) Voy. de Grèce. Stuart ii. ch. i. Wilkins, Atheniensiâ, p. 93. Leake, Topography, ch. 8. Böckh C. I. p. 177. The new editors of Stuart in the German translation (Darmstadt 1829) i. p. 293, where there is also given at page 349 an account of the vestiges of the old Parthenon. Cockerell's plan in Bröndsted, Voy. dans la Grèce ii. pl. 38. On Heger's Investigations, Gött. G. A. 1832, s. 849. The Parthenon measured anew by J. Hoffer, Wiener Bauzeit. 1838. N. 40 ff. [There is a model of the restored Parthenon in the gallery of the Bodleiana at Oxford, $6\frac{1}{2}$ feet in length.] One also in the Brit. Museum.

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

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

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

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

OTHER ATTIC TEMPLES.

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

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

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

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

II. CHIEF PELOPONNESIAN TEMPLES.

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

10. 11. Temple of HERA at ARGOS by Eupolemus after Ol. 89, 2. The OLYMPIEION AT MEGARA before 87. No ruins of these temples. [Discovery of the foundation. W. Mure Ann. d. Inst. x. p. 308 tav. H. The same author's Tour in Greece ii, 177.]

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

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

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

III. IONIA [AND CARIA].

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

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

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

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

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

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

IV. SICILY.

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

22—24. SELINUS. Comp. §. 80. Its large and rich temples are mentioned in Thucyd. vi, 20, and in connection with its destruction by the Carthaginians (92, 4). The chief Doric temple was at that time still incomplete, as only the eight columns of the east front were fluted (with fillets), and some others begun. Dipteral according to Wilkins, pseudo-dipt. according to Hittorff and Serradifalco with large columnar pronaos and hypæthron, 331×161 feet according to Wilkins, 367×161 according to Götting in the *Hermes* xxxiii. p. 248. The columns about 10 mod. high. South from this one in the same eastern portion of the city stand two other temples, all together called *i piliere die Giganti*, 186×76 and 232×83 f. large; both hexastyle peripteral, and on the whole they appear to belong to the same period. The middle and smallest temple is constructed almost in the same way as the middle temple of the acropolis, but at a later period however when more slender (about 10 mod.) and at the same time greatly tapering (about $\frac{2}{3}$ mod.) columns made their appearance in Sicily; somewhere about the 80th Olymp. Comp. on the sculptures §. 90 and 119. Wilkins, ch. 4. pl. 1—11. Hittorff and Zanth, *Archit. de la Sicile*. Livr. 5, pl. 30 sqq.

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

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

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

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

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

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

3. THE PLASTIC ART.

A. THE AGE OF PHIDIAS AND POLYCLITUS.

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

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

CLITUS, Sicyonian and Argive, scholar of Ageladas, brass-caster, toreutes, culptor, and architect, from about 82—92. MYRON, an Athenian of Eleutheræ, scholar of Ageladas, brass-caster, toreutes, and sculptor, about the same time. CALLIMACHUS, brass-caster and toreutes, about 85. STYPAX of Cyprus, brass-caster, 85. ALCAMENES of Athens, scholar of Phidias, perhaps also of Critias, cleruchos in Lemnos, brass-caster, sculptor, and toreutes, 83—94 (de Phidia i, 19). Colotes, scholar of Phidias, toreutes, 86. Pæonius of Mende, sculptor, 86. Clecetas (of Athens?), brass-caster and architect (§. 106, 4), about 86. AGORACRITUS of Paros, scholar of Phidias, brass-caster and sculptor, 85—88. Phradmon of Argos, brass-caster, about 87. Callon of Elis, brass-caster, about 87. Gorgias of Lacedæmon, brass-caster, 87. CTESILAUS, brass-caster, 87. Socrates, the son of Sophroniscus, of Athens, sculptor, about 87. Plato mentions the sons of Polyclite as artists about 87. Protag. p. 328. Theocosmus of Megara, scholar of Phidias, brass-caster and toreutes, 87—95. Amphion of Cnossus, son of Acestor, scholar of Ptolichus, brass-caster, 89. Sostratus of Rhegium, scholar of Pythagoras, about 89. Nicodamus, a Mænalian, brass-caster, 90. Thericles, the Corinthian potter (Θηρικλεία), about 90. Athenæus xi. p. 470. f. Bentley's Phalaridea. [Thericles, the animal painter, shown to have nothing to do with the cups adorned with animal figures, Rhein. Mus. vi. S. 404—20.] Cleiton of Athens, brass-caster (ἀνδριαντοποιός), about 90. Niceratus of Athens, brass-caster, 90. Apellas, brass-caster, about 90. DEMETRIUS, Athenian of Alopece, about 90 (he must not, on account of Simon, be removed too far from the age of the painter Micon, and I therefore hold the ancient priestess of Pallas, Lysimache, whom he sculptured, to be the predecessor of the well-known Theano. Comp. Lange, Anm. zu Lanzi, p. 84. Sillig, C. A. p. 180). Pyromachus, about 90. (Plin. xxxiv, 19, 20.) NAUCYDES of Argos, son of Mothon, brass-caster and toreutes, 90—95. PERICLITUS, brother of Naucydes, scholar of Polyclitus, about the same time (Paus. ii, 22, 8, is perhaps to be read: τὸ μὲν Πολύκλειτος, τὸ δὲ Περικλείτος ἐποίησε, τὸ δὲ ἀδελφὸς Περικλείτου Ναυκύδης). Lycius of Eleutheræ, son and scholar of Myron, brass-caster and toreutes, about 92. Athenodorus and Demeas of Cleitor, scholars of Polyclitus, brass-casters, 94. Asopodorus of Argos, Alexis, Phrynon, Deinon, brass-casters, together with Aristides, brass-caster and architect, all scholars of Polyclitus, about 94. Aristandrus of Paros, brass-caster, 94. Aristocles, son of Clecetas, brass-caster and toreutes, 92—95 (comp. Böckh, C. I. p. 237). Canachus of Sicyon, the younger, scholar of Polyclitus, brass-caster, 95. Deinomenes, brass-caster, 95. Patrocles, brass-caster, 95. Pison of Calauria, Amphion's scholar, brass-caster, 95. Alypus of Sicyon, scholar of Naucydes, brass-caster, 95. Tisandrus, brass-caster, 95. Sostratus of Chios, 95. Archias of Athens, toreutes, 95 (C. I. n. 150. §. 42). Antiphanes of Argos, scholar of Periclitus, brass-caster, 95—102. Polyclitus the younger of Argos, scholar of Naucydes, brass-caster, 95—101 (Paus. ii, 22. iii, 18. vi, 2. comp. Corsini, Diss. Agon. p. 123. vi, 6). Mys, toreutes, 95. DÆDALUS of Sicyon, scholar of Patrocles, brass-caster, 96—104 (Paus. vi, 2. vi, 3. comp. Corsini, Diss. Agon. p. 130. 133., x, 9). Stadius of Athens, brass-caster, 97. CEPHISODOTUS of Athens, brass-caster, 97—104 (he worked for the undertakings of Conon and for Megalopolis). Pantias of Chios, scholar of Sostratus, brass-caster, 100. Callicles of Megara, son of Theo-

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. The temple of Athena Areia was, according to the circumstantial account of Plutarch, built from the spoils of Plataea (Aristid. 20); but the age of the work is not quite determined by this. On the Kallimorphos, Paus. i, 28, 2. Lucian. Imag. 6. Plin. xxxiv, 19, 1. Himerius, Or. xxi, 4. [cf. Preller in Gerhard's Archæol. Zeit. 1846. S. 264].

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

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

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

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

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

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

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

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

b. FRIEZE OF THE CELLA, 3½ feet high, 528 long (of which as much as 456 is still pretty accurately known). There are fifty-three tablets in the British Museum, besides the stucco castings of the whole west side, one in the Louvre n. 82. (Clarac pl. 211); there have been four

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

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

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

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

Perhaps this would be the proper place for again placing together the sculptures scattered elsewhere which evidently manifest the spirit of the Phidian school, and whose noble simplicity and freshness of nature in the forms as well as easy negligence in the attitudes distinguish them at the first glance from all others. For the present I may here mention the famous relief of Orpheus finding Eurydice §. 413. R. 4, the fragment of a heroic combat from a very large frieze in the Villa Albani, in Winck. M. I. 62, Zoëga *Bassir.* i, 51. comp. p. 247, and the representation of the giving away the bride referred to in §. 429. R. 3; moreover, the fragment in Zoëga ii, 103, which was in the court of the Louvre in 1822.

4. The ancients extol in Phidias especially τὸ μεγαλεῖον καὶ τὸ ἀκριβές ἄμα, Demet. de Eloc. 14. τὸ σεμνὸν καὶ μεγαλότεχνον καὶ ἀξιοματικόν, Dionys. Hal. de Isocr. p. 542.

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

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

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

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

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

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

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

120. Beside this Attic school rose also the Sicyonico- 1
Argive school (comp. §. 82) to its zenith, by means of the great 1
Polyclitus. Although, according to some, it was still left to 2
this master to carry the toreutic art to perfection in his colossal 2
statue of Hera at Argos, he nevertheless remained far behind 3
Phidias in the fashioning of gods in general. On the other 3
hand the art of modelling brazen statues of athletes, which pre- 4
vailed in the Peloponnese, was raised through him to the most 4
perfect representation of beautiful gymnastic figures, in which 5
peculiarity of character indeed was not neglected, but still 5
however the main object was the representation of the purest 6
forms and justest proportions of the youthful body. Hence 6
one of his statues, the Doryphorus, whether this was the in- 7
tention of the artist or whether it was the judgment of pos- 7
terity, became a canon of the proportions of the human frame, 8
which at that time were in general shorter and stouter than 8
afterwards. In like manner was ascribed to him, according 5
to Pliny, the establishment of the principle, that the weight 5
of the body should be laid chiefly on one foot (*ut uno crure 5*
insisterent signa), whence resulted the contrast, so significant 5
and attractive, of the bearing and more contracted with the 5
borne and more developed side of the human body.

2. On the Hera in the sanctuary at Argos, especially Paus. ii, 17, Maximus Tyr. Diss. 14. p. 260 R., Böttiger *Andeut.* s. 122. Q. de Quincy p. 326. [His copy is worse than a caricature.] Comp. §. 353. The head of the statue is copied on later coins of Argos (Millingen, *Anc. Coins* pl. 4, 19. Cadalvene, *Recueil* pl. 3, 1. Comp. the HPA APTEIA of the Alexandrian coin of Nero, Eckhel *D. N.* iv. p. 53); it is adorned with the same broad stephanos (comp. §. 340) as the Hera Olympia represented in older style on the coins of Elis, the Lacinian Hera on coins of Pandosia, and of Crotona (according to Eckhel; of Vesperis according to Millingen, *Anc. Coins* pl. 2, 8), and also the Plateæan Hera, placed together in D. A. K. tf. 30. Τὰ Πολυκλείτου ξόανα τῆ τέχνη, κάλλιστα τῶν πάντων—accord-

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

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

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

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

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

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

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

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

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

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

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

3. On the Ladas, Anthol. Pal. T. ii. p. 640. Plan. n. 53, 54. On two brazen figures at Naples as imitations (?), Schorn's *Kunstblatt* 1826. N. 45. Comp. M. Borb. v, 54. The discobolus a distortum et elaboratum signum, Quintil. ii, 13. Lucian minutely describes a copy, Philops. 18. τὸν ἐπικεκυφῶτα κατὰ τὸ σχῆμα τῆς ἀφέσεως, ἀπεστραμμένον εἰς τὴν δισκοφόρον, ἡρέμα ὀκλάζοντα τῷ ἑτέρῳ, εἰκότα ξυναναστησομένῳ μετὰ τῆς βολῆς. Besides on the act of throwing, Ovid M. x, 177. Ibis 587. Stat. Theb. vi, 680. comp. Welcker ad Philostr. p. 352. Imitations in statues: M. Capitol. iii, 69; M. Franç. i, 20. Bouill. ii, 18 (in the Vatican from Hadrian's Villa); Piranesi Stat. 6. Guattani M. I. 1784. Febr. p. ix. (in the Villa Massimi); [now in the palace Massimi alle Colonne, by far the finest copy, and one of the first statues in the world]; Specimens pl. 29 (in the Brit. Museum); and in gems: M. PioClement. i. t. agg. A. n. 6. D. A. K. tf. 32. Comp. Franc. Cancellieri del Discobolo scoperto nella Villa Palombara R. 1806. Welcker's *Zeitschr.* i. s. 267. Amalthea iii. s. 243. [Meyer in the Propyl. ii, 1. S. 35. Wagner in the *Kunstbl.* 1830. No. 54. The figure is imitated not merely in the Philostratic picture, but also in a relief with game-contests represented by children M. du Louvre, pl. 187. n. 455. To the well known repetitions of the statue may be added one at Turin, besides which Millin *Voy. au Piémont* mentions one at Naples, and one in the Vatican. *Beschr. Roms.* ii, 2. S. 242. n. 10.]

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

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

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

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

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

2. Dem. nimius in veritate, Quintil. xii, 10. His Pelichus of Corinth (comp. Thuc. i, 28) was προγάστωρ, φαλαντίας, ἡμίγυμνος τὴν ἀναβολὴν, ἠνεμωμένος τοῦ πωγῶνος τὰς τρίχας ἐνίας, ἐπίσημος τὰς φλέβας, αὐτοανδρῶπων ὁμοίος, according to Lucian Philops. 18, where Dem. is called ἀνδρωποποιός. A Signum Corinthium of precisely the same style of art is described by Pliny, Epist. iii, 6.

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

B. THE AGE OF PRAXITELES AND LYSIPPUS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. EROS. a. At Parion, in marble, naked, in the bloom of youth, Plin. xxxvi, 4, 5. b. At Thespiæ, of Pentelic marble with gilded wings (Julian Or. ii. p. 54 c. Spanh.), a boy in youthful bloom (ἐν ᾧρα), Lucian, Amor. 11. 17. Paus. ix, 27. Dedicated by Phryne (or Glycera), carried away by Caligula, then again by Nero, at the time of Pliny in Octaviæ scholis (Manso Mythol. Abhandl. s. 361 ff.). At Thespiæ stood a copy by Menodorus, Paus. Julian, from ignorance, speaks of the Thespian statue as if it were of brass. Ægypt. Anthol. Pal. App. ii. p. 687. Plan. iv, 203. c. The Eros of marble in the sacrarium of Hejus at Messana, similar to the Thespian, Cic. Verr. l. iv, 2, 3. (Comp. Amalthea iii. s. 300. Wiener Jahrb. xxxix. s. 138). d. e. Two of brass, described by Callistratus 4, 11, the one reposing (Jacobs, p. 693), the other encircling his hair with a fillet. The Parian or Thespian statue is probably imitated in the beautiful Torso from Centocelle, with languishing expression, and hair arranged in the fashion of youth (Crobilus), M. PioCl. i, 12. Bouill. i, 15, the more perfect one, with wings, is preserved at Naples, M. Borbon. vi, 25. The Eros of the Elgin Collection in the Brit. Mus. is similar, only it is still more slender and delicate. R. xv. n. 305.* D. A. K. Tf. 35. [Brit. Mus. T. ix.]

4. APHRODITE. a. The one ordered by the Coans *velata specie*, that is entirely draped, Plin. xxxiv, 4, 5. b. That purchased by the Cnidians, in the temple of Aphrodite Euplœa, placed in a chapel specially fitted up for it (*ædicula quæ tota aperitur*, Plin., νεὼς ἀμφίδυρος, Lucian Amor. 13. περισκέπτω ἐνὶ χώρῳ, Anthol. Pal. App. T. ii. p. 674. Plan. iv, 160); afterwards in Byzantium, according to Cedrenus. Of Parian marble; Lucian gives the essential features, Amor. 13 sq. Imag. 6, as follows: Σεσηρότι γέλῳτι μικρὸν ὑπομειδίῳσα.—Ὀφρύων τὸ εὐγγραμμὸν καὶ τῶν ὀφθαλμῶν τὸ ὑγρὸν ἅμα τῷ Φαιδρῷ καὶ κεχαρισμένῳ.—Πᾶν δὲ τὸ κάλλος αὐτῆς ἀκάλυπτον, οὐδεμιᾶς ἐσθῆτος ἀμπεχούσης, γεγύμνωται, πλὴν ὅσα τῇ ἐτέρᾳ χειρὶ τὴν αἰδῶ

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE ART OF ENGRAVING STONES AND DIES.

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

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

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

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